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Editorial

If you take a brief look at the history of our journal, you can see that its publication life has been interrupted several times for various reasons, its name has changed, and for a while was published in two different formats during the same period as both the “Turkish Archaeology Journal” and “Turkish Ethnography Journal”. At the meetings held during the transition period after a long break, the consensus on staying as faithful to the essence of our journal as possible brought along the continuation of its new format with the title and content of the “Turkish Journal of Archaeology and Ethnography”. It can be said that the combination of “Archaeology” and “Ethnography” is a reflection of the approaches in the period when the journal was first published. The fact that scientific studies in both fields continue today under the auspices of the Ministry of Culture and Tourism was another factor that facilitated our decision.

Although looking at the history of the journal, it is seen that the articles on Ethnography studies are fewer in number than the Archaeology articles, the evidence that we are right in our desire not to break away from the origin of the journal has been its counterpoint in this issue. Three of the articles deemed appropriate to for publication in our journal at the end of the referee process are about Ethnography studies. The first of these is titled “The Impressive Weaving of the Simple Life: Wicker at Terpink” by Mr. Davut KAPLAN. A valuable article in terms of documenting a craft that was widely seen until the 1990s in Terpink, located in the Aşağı Çamlı village of Oltu district in Erzurum, but is now almost forgotten. Emine ERDOĞAN’s article titled “‘Damal Dolls’ in Traditional Turkmen Dress” brings together valuable information about Damal dolls, which have been produced for years in the Damal district of Ardahan province and contribute to the promotion of not only the traditional clothes of Turkmen women living in the region, but also their culture as a whole. Tülay ASLIHAK UĞURELLİ brings together both her own field study data and the data in the literature and presents the ancient traditions of rainmaking rituals of Anatolia to the readers. Under the title of “Rainmaking Rituals Performed in Anatolia”, the article presents the different aspects according to the regions, within the framework of the symbol of fertility.

Among our archaeology articles, “Excavating the Phrygian Capital of Gordion” written by Mr. Charles Brian ROSE, who has been conducting excavations in Gordion for years. The article provides information about the latest studies and the results of new excavations in the world-famous Phrygian capital. Erol USLU, Hanifi BİBER, Rafet ÇAVUŞOĞLU, Hakan YILMAZ, Sabahattin ERDOĞAN and Sinan KILIÇ, in their joint work titled “Rescue Excavation at İremir Mound in 2020”, provide information they obtained about the salvage excavation carried out in one of the important mounds in the region in Gürpınar district of Van province. They bring the findings together to the benefit of our readers. In his article titled “Late Roman Coin Find from Dalisandos (Sarıoğlan)”, Mr. Hasan UĞUZ evaluates a find consisting of 308 coins discovered by chance in Konya, together with their periodic characteristics. Mr. Mustafa ARMAĞAN discusses remains discovered in 1983, providing valuable information about one of the important palace buildings of İstanbul belonging to the Byzantine Period (and the steps taken to protect them over the years) in his article titled “An Examination of The Opus Sectile Remains Belonging to The Palace of Boukoleon in Terms of Urban Archaeology”.

I wish everyone a good read.

Prof. Dr. Harun TAŞKIRAN

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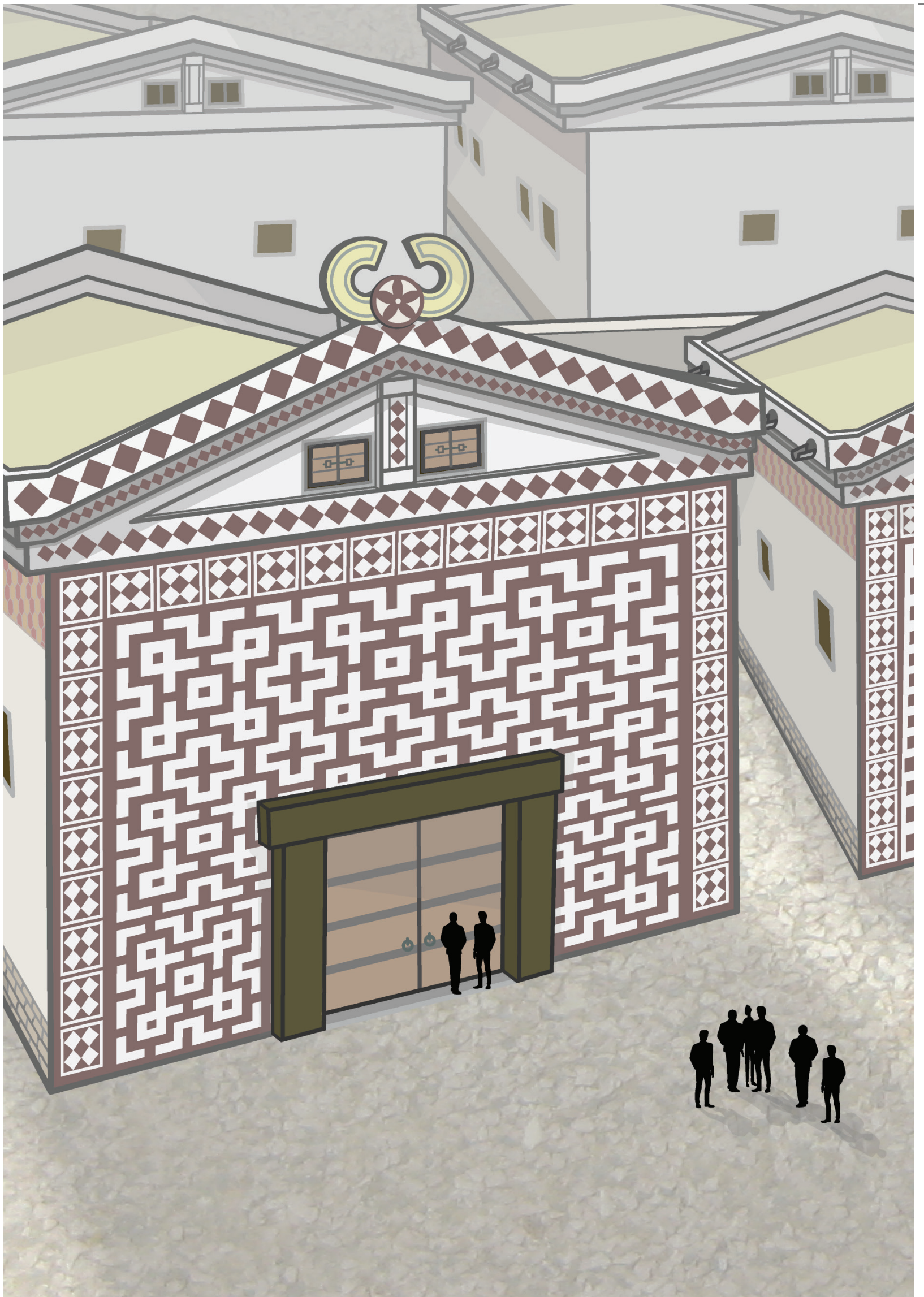
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Excavating the Phrygian Capital of Gordion

Charles Brian ROSE







Excavating the Phrygian Capital of Gordion*

Frig Başkenti Gordion Kazıları

Charles Brian ROSE**

Abstract

Located in central Türkiye, 100 km southwest of Ankara, the citadel mound of Gordion encompasses nine successive settlements spanning nearly four millennia, from ca. 2400 B.C. to the 14th century A.D. The city's period of greatest prosperity lay in the 9th and 8th centuries, and the site reached the height of its fame during the reign of Midas (ca. 740-696 B.C.), well known for his "golden touch." This article describes the recent fieldwork at the site, including the conservation of the East Citadel Gate, the Terrace Complex, and a large pebble mosaic, all of which date to the 9th c. B.C. The new excavations at the South Citadel Gate and in the center of the mound are also described, along with the most recent remote sensing results.

Key Words: Gordion, Phrygians, Tumuli, Conservation, Midas

Özet

Türkiye'nin merkezinde, Ankara'nın 100 km güneybatısında yer alan Gordion Höyük'ü, yaklaşık dört bin yılı kapsayan, dokuz ardışık yerleşim katmanından oluşmaktadır. MÖ 2400 ile MS 14. yüzyıla kadar kesintisiz yerleşim görülen kentte, en büyük refah dönemi MÖ 9. ve 8. yüzyıllarda gerçekleşmiş ve "dokunduğu herşey altın olan" tanınan Midas Dönemi'nde (yaklaşık MÖ 740-696) ününün zirvesine ulaşmıştı. Bu makalede, hepsi MÖ 9. yüzyıla tarihlenen Doğu Kale Kapısı, Teras Kompleksi ve büyük çakıl taşı taban mozağının koruma çalışmaları da dahil olmak üzere alandaki son çalışmalar ele alınmıştır. Güney Kale Kapısı'ndaki ve höyüğün merkezindeki yeni kazılarda ulaşılan ilk sonuçlar da makale kapsamında anlatılmaktadır.

Anahtar Kelimeler: Gordion, Frigler, Tümülüs, Konservasyon, Midas

Introduction

Gordion is one of the most important sites of the ancient world in that it served as the political and cultural capital of the Phrygians (Fig. 1). The city was also known as the seat of the Phrygian king Midas during the late eighth century B.C., whose wealth earned him the title "ruler with the golden touch." With its monumental Phrygian architecture, an extensive destruction level dating to around 800 B.C., and more than 125 wealthy tombs belonging to the Phrygian elite, Gordion is the premier archaeological type-site for Phrygian civilization (Sentürk and Tüfekçi Sivas,

2007; Rose and Darbshire, 2011; Rose, 2012; Rose, 2017). As such, it is on a par with Athens, Rome, Pompeii, the Hittite capital at Hattusha, and Babylon in elucidating for us the material achievements of an ancient civilization. When Alexander the Great of Macedon began his world-altering campaign against the Persian Empire in 334 B.C., he came to Gordion in that first year and may have wintered there. His stay at Gordion also led to one of the most curious events in ancient history, the cutting of the Gordian knot.

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Rodney S. Young of the Penn Museum began excavations at Gordion in 1950 and concentrated on the eastern half of the citadel; there he uncovered evidence of nine successive settlements spanning a period of nearly 4,000 years, from ca. 2,500 B.C. to 1400 A.D. (Figs. 2, 3). Young also opened 30 burial tumuli, ranging in date from the 9th century B.C. into the Hellenistic period (late 4th–2nd century B.C.). These included the spectacular Tumulus MM that was built ca. 740 B.C., which contained the oldest standing wooden building in the world (Fig. 4). Excavations under the auspices of the Penn Museum have continued ever since, although we work closely with the Museum of Anatolian Civilizations in Ankara, which has contributed a great deal to the Gordion Project and its discoveries (Young et al, 1981; Simpson, 2010).

1. East Citadel Gate

The first monument that one sees when approaching the Citadel Mound is the monumental Early Phrygian Citadel Gate, whose stone walls still rise to a height of 10 m (Figs. 5, 6). This appears to have been the principal entrance into the citadel when it was initially constructed in the 9th century B.C., and despite damage by ancient armed conflict and earthquakes, it still remains the best-preserved Iron Age citadel gate in Asia Minor (Rose, 2017: p.148-154).

When the gate was seriously damaged by the earthquake of 1999, the Turkish Ministry of Culture and Tourism asked us to develop a program for emergency intervention in order to ensure that the building would not deteriorate any further. This project, expertly supervised by Elisa del Bono and Angelo Lanza, required us to remove the upper twelve courses of stones that sustained the greatest damage, row by row, and to reinsert them once they had been conserved. The 112 damaged blocks were consolidated with epoxy injections and the insertion of stainless-steel bars, while stainless-steel straps were installed to anchor the facing stones to the core of the wall.

The 2019 season witnessed the completion of this project, when all of the conserved stones were set back in place and covered by a “green cap” of shallow-rooted grass over a layer of geo-textile. This treatment prevents water from entering the masonry and further damaging it, in that the roots will absorb the

water during the rainy season, but will not grow deep enough to penetrate the masonry.

2. Terrace Complex

The Early Phrygian citadel’s industrial quarter, or “Terrace Complex,” served as a center for food preparation and weaving activities on the Citadel Mound (Fig. 2). The complex in question consists of two parallel structures (the so-called “Terrace Building” and the “Clay Cut Building”), each of which would have been approximately 100 m long and positioned on either side of a 23 m wide court (DeVries, 1980: p.38-40; Sams, 1994: p.15-16; Burke, 2005). An accident at or near one of the building’s hearths probably caused a major fire ca. 800 B.C., judging by the pattern of the destruction, and the carbonized seeds discovered within the building suggest that the event occurred during the summer, when the winds would have quickly fanned the flames. The Terrace Building has been one of our primary projects in conservation since 1999 because the walls had been so badly damaged in that conflagration. The fire caused the walls to splay, and the stones are badly cracked in most cases. The walls of six of the eight rooms in the complex have now been conserved, and we will start on the remainder in the summer campaign of 2023.

3. Pebble Mosaic

One of the treasures of the Gordion Museum is the multi-colored pebble mosaic from one of the elite Early Phrygian buildings, Megaron 2 (Fig. 7). Dating to the second half of the 9th century B.C., it ranks as the oldest decorated stone mosaic ever discovered, which is why we have devoted several seasons to its conservation (Rose, 2017: p.157-160). New pebbles of white, red, and black have been collected in the nearby Porsuk valley from the same sources that had supplied the original pebbles. These were used to fill in the missing sections of the mosaic and render the design more intelligible to viewers. The replacement stones were painted with shellac which glows orange in ultraviolet light, thereby allowing restored areas to be easily distinguished from the original.

4. Area 1: The South Gate

Reconstructing the original appearance of the most imposing buildings on Gordion's citadel is not easy since none of them survives intact, nor do many of their foundations. Our best guide is provided by Gordion's two known citadel gates, the East Gate and the South Gate, which is why we have made their conservation such an important component of our fieldwork. The ongoing restoration of the citadel East Gate, on the eastern side of the mound, has already been described, but the South Gate is a new discovery, located on the southern side of the citadel (Figs. 2, 8, 9). The gate was built ca. 850 B.C., refurbished in the 8th and 6th centuries B.C., and then rebuilt again in the 4th century A.D., so it was in operation for over 1,200 years (Rose, 2017: p.160-171). The approach road was over 65 m in length, making it the longest known approach road of any citadel gate in Asia Minor, and the fortification wall on the road's northern side still rises to a height of nearly 4.4 m.

In general, the defensive walls lining the gate's approach road have survived relatively well during the last 3,000 years, but one stretch was so badly damaged that our excavators were forced to leave a large rectangle of earth in front of it so that the stones would be protected until the conservators had an opportunity to restore it. During the first week of the 2021 season we excavated this section of earth (measuring 6 x 4 m) and exposed the badly damaged wall behind it, where an earthquake had caused most of the facing stones to collapse. The core of the wall was still preserved to a height of nearly 3 m, and conservation began immediately after the excavation ended and was completed by the end of the season.

One reason why the wall was so badly damaged is that Gordion's masons in the 9th century B.C. had placed rows of juniper logs between every three courses of stone, apparently to provide the wall with greater flexibility in the event of an earthquake. This measure works relatively well unless there is a war that results in the building catching fire, which is what happened when the Persians attacked Gordion ca. 540 B.C. This was a siege of unknown duration, but in the end, the Persians won. In the course of the conflict, however, the juniper logs caught fire and burned from end to end "within the wall", which weakened the stones around

them and caused their faces to shear off over time. We have therefore done our best to repair the damage caused by the Persians 2,500 years ago.

As part of our conservation program, the restored facing courses were anchored to the rubble core behind by steel straps, just as we did previously at the citadel's East Gate. Altogether, 43 newly stabilized stones were assembled in 12 wall courses, and the northern side of the approach road is once again defined by the same handsome limestone facing it once possessed (Figs. 8, 9). One can now perceive it more easily as the kind of monumental gate that the 9th century B.C. architects originally intended, through which Midas himself would have passed.

As in the case of the other Middle Phrygian buildings, the rubble packing behind the walls had been stabilized through the strategic placement of large juniper logs, which were still unusually well preserved. We discovered three such timbers measuring between 2.40 to 3.40 m, which demonstrates how enormous these binders actually were. The stratigraphic position of the logs indicates that they must have been cut ca. 2,800 years ago.

5. Area 1: The Mosaic Building

Above and to the northeast of the South Gate is the Mosaic Building, which had earlier been dated to the Late Phrygian period (5th–4th centuries B.C.) and interpreted as the office of Gordion's Persian governor (Voigt, 2013; p.219-220; Rose, 2017: p.161-163; Rose, 2021: p.50-51). The structure encompassed an area measuring 40 m by 18 m, and its multi-room plan resembles no other complex on the Citadel Mound: an enclosed vestibule with a decorated pebble mosaic floor opened onto a paved courtyard, which, in turn, led to another vestibule and "Throne Room," both of which were decorated with blue and white pebble mosaic floors featuring a network of meander designs (Fig. 10). At the southwest was a square room (the "South Room") framed by a colonnade of half columns on two sides, with the floors again decorated with the same type of mosaics.

Remote sensing in 2018 had revealed a large anomaly to the west of the complex that we thought could be connected to an adjacent fortification wall,

so we planned a large L-shaped trench around the colonnade. The results were sensational and enabled us to redate and reinterpret the complex. The closest parallels for the ceramics we uncovered came from buildings that had been destroyed in the Persian attack of ca. 540 B.C., so it quickly became clear that it had been constructed before the attack, not after it.

In light of the revised chronology, it seems highly likely that the Mosaic Building was constructed shortly after Gordion had become part of the Lydian kingdom, ca. 600 B.C., when there is evidence for renewed prosperity and reconstruction in the citadel, and that it served as the residence of Gordion's rulers during the early 6th century B.C. It had always seemed remarkable that a palace of the Phrygian kings had never been discovered at Gordion, and equally remarkable that no building on Gordion's citadel was as elaborately decorated as the Mosaic Building. Palaces in Anatolia and the eastern Mediterranean were often situated at the edge of citadels, near one of the main gates, and in close proximity to the principal water source. All of these features apply to the Mosaic Building, which was adjacent to both the South Gate and the Sakarya River.

These conclusions need to be kept in mind as we examine the new discoveries from this area. Above a stone staircase we discovered approximately 1,100 kilograms of architectural terracottas that clearly had fallen from the roof when it caught fire during the Persian attack. This assemblage included pan and cover tiles, raking simas, pendent friezes decorated with red lozenges against a cream background, and antefixes with griffins. All of these types first appeared at Gordion in the first half of the 6th century, probably due to Lydian influence, and similar types of polychromatic tiles covered the other parts of the building as well.

In the trench to the north of the colonnade we made one of our most exciting discoveries of the season: sizable parts of an armor corselet fashioned of iron and bronze scales, dating to the 6th century B.C. The two pieces found thus far are almost certainly part of the same suit of armor, but further conservation is necessary before we can conclusively determine this. The bronze scales form a running meander very close to the motif in the Mosaic Building's mosaic floors. We should probably assume that the armor belonged to a Lydian defender of the city who would have worn it during the Persian attack, after which it was discarded.

6. Area 4: The Center of the Citadel Mound

Area 4 lies slightly to the west of the center of the Citadel Mound, and directly to the west of the Phrygian industrial district, or "Terrace Complex" zone (Fig. 2). Excavation began here in 2015 in an attempt to clarify whether or not a central street existed in this area. In this case we were beginning our trench on the surface of the mound, and by the end of the 2018 season we had reached a level that was 12 m deep (Rose, 2017: p.138,171). In the course of the excavation, we encountered Seljuk occupation (13th–early 14th centuries A.D.) with nearly 50 storage pits, two levels of Early Roman date (ca. 60–120 A.D.), one of which featured a gold pendant, and several houses of Hellenistic date, spanning the late 4th and 3rd centuries B.C.

At the end of the 2017 season we had uncovered a sizeable pit that contained the debris from a large public building that had been built in the first half of the 6th century B.C. There was a concentration of broken architectural terracottas, including pan tiles, covers, ridge tiles, spouted eaves tiles, decorated fragments from raking or lateral simas, and pendant frieze plaques. Altogether, approximately 2,600 kilograms of architectural terracottas were uncovered (Fig. 11). The pottery discovered beneath the tiles indicates that the building in question was destroyed at the time of the Persian attack on the city ca. 540 B.C., and its demolished remains were subsequently dumped there. The one issue still to be addressed concerns the elaborate tiled roof, which surely did not come from a building adjacent to the pit where it was found. The most likely source of this elaborately tiled roof is Building U, one of the structures in the Terrace Building Zone immediately to the east of the pit (Fig. 2).

At a depth of over 12 m beneath the surface we discovered a stone buttress wall that was generally perpendicular to the monumental 8th century B.C. terrace wall 10 m to the east. It is noteworthy that there was no sign of a street or even a clear walking surface at the base of the buttress, although we can now say with confidence that the Middle Phrygian level in the center of the mound was nearly 10 m lower than the Middle Phrygian floor level in the Terrace Complex zone. Consequently, we are clearly dealing with a settlement composed of two high mounds with a low-lying area between them, all of which

were surrounded by fortification walls between the 9th and 4th centuries B.C.

7. Geophysical Investigations

Since 2007 we have devoted considerable attention to a reconstruction of Gordion's city plan during the Early, Middle, and Late Phrygian periods (9th–4th centuries B.C.). To accomplish this, we have made extensive use of remote sensing, which allows us to detect subsurface features such as walls and streets without the need of excavation (Rose, 2017: p.143-147). Although we employ a number of remote sensing techniques, two of them have been especially successful for us: magnetic prospection, which detects magnetic anomalies (such as mudbrick or stone) up to a depth of over 2 m, and electrical resistivity, which quantifies a buried object's resistance to electric currents and allows us to detect features as deep as 8 m. We have been able to determine that each of Gordion's two residential districts, the "Lower" and "Outer" Towns, was surrounded by a defensive ditch, 3.5 m in width, with a fortification wall on its interior (Fig. 12). The residential districts were approximately the same size, 44–45 hectares (109–111 acres), and therefore unusually large by comparison to the Citadel Mound itself, which was 13 hectares.

8. Gordion Cultural Heritage Educational Program and Efforts at Outreach

For the last three years, the Gordion Project has conducted a cultural heritage educational program under the supervision of Gordion's deputy director, Ayşe Gürsan-Salzmann, in partnership with Halil Demirdelen of the Ethnographic Museum in Ankara. This is one of several outreach programs that we have organized during the last decade with a focus on the local community. The Gordion staff is in residence at the site for only 10–11 weeks each year. Therefore, we need to rely heavily on the local residents in the nearby town of Polatlı, as well as Yassıhöyük village where Gordion is located, to protect the surviving ancient remains. Our intention is to educate the children of the region in ancient history and cultural heritage protection, and over the past ten years it has had a profound effect on

the local community's understanding of the importance of preserving the archaeological site. It has also enabled the excavation team to form partnerships with local educators, who now incorporate lessons on Phrygian history and archaeology into their classes.

This education program has also enabled the excavation team to establish a strong connection with the local municipality or Belediye in Polatlı, which lies 18 km to the southeast of Gordion. The Polatlı cultural heritage department fully participates in Gordion's cultural heritage programs, and is publishing our new archaeological site guidebook in Turkish, which will be distributed without cost to the local residents. An annual festival in commemoration of Midas, Phrygia's most famous king, is being developed in tandem with Ankara's Museum of Anatolian Civilizations, and will take place at the site each June. The Polatlı municipality also sponsors a widely celebrated race at Gordion every August, the Gordion Half-Marathon, which draws a large number of visitors to both the archaeological site and the local museum.

One of the more successful outreach projects was an opera entitled "Midas' Ears" that premiered at the Gordion Museum in mid-September of 2021. This was written by Turkish composer Ferit Tüzün, and focuses on the legend wherein Midas, Gordion's most famous king, judged a musical contest between Apollo and the satyr Marsyas. After having chosen Marsyas as the winner, Apollo reportedly turned Midas' ears into those of a donkey as a sign of his foolishness. Nearly 1,100 guests attended the performance on the grounds of the Gordion Museum, which was directed by Murat Karahan and staged by the Turkish State Opera and Ballet. We express our thanks to all of them for their willingness to consider us as an appropriate venue, and we hope that such performances can become a regular annual event at Gordion. I close this article by thanking the Ministry of Culture and Tourism as well as the Museum of Anatolian Civilizations in Ankara. Without their assistance, none of these discoveries would have been possible.

Conclusion

Given the fact that fieldwork at Gordion has been ongoing for nearly seven decades, it may seem surprising that so much excavation and conservation

remain to be done, but the ancient settlement was enormous, encompassing over 100 hectares, and the majority of the monumental burial mounds that surrounded it remain to be explored. Consequently, as the project looks toward the next decade, there are several key initiatives that figure prominently in our agenda.

The first involves Gordion's city plan, for which we will use more remote sensing to determine the ancient road system; this should reveal the physical links among Gordion's administrative, industrial, and residential districts. Conservation is the most important and the most time-consuming of our current operations, and this is the case at most Old World sites that have been excavated for a long period of time. The conservation of the Terrace Building and the large megarons on the Citadel Mound will require at least another decade, as will the maintenance of the buildings uncovered during the new excavations.

Our most important task involves increased community outreach. The Gordion staff is in residence at the site for only two to three months each year, which means that we need to rely heavily on the local community to protect and promote the surviving ancient remains. This is the only way to ensure that our programs to preserve the past will survive well into the future.

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Appendix

Figure Captions



Fig. 1. Map of Anatolia with a reconstruction of the area under Phrygian control during the 8th century B.C. (Illustration by G. Darbyshire, A. Anderson, and G. Pizzorno; courtesy Penn Museum, Gordion Project Archives.)

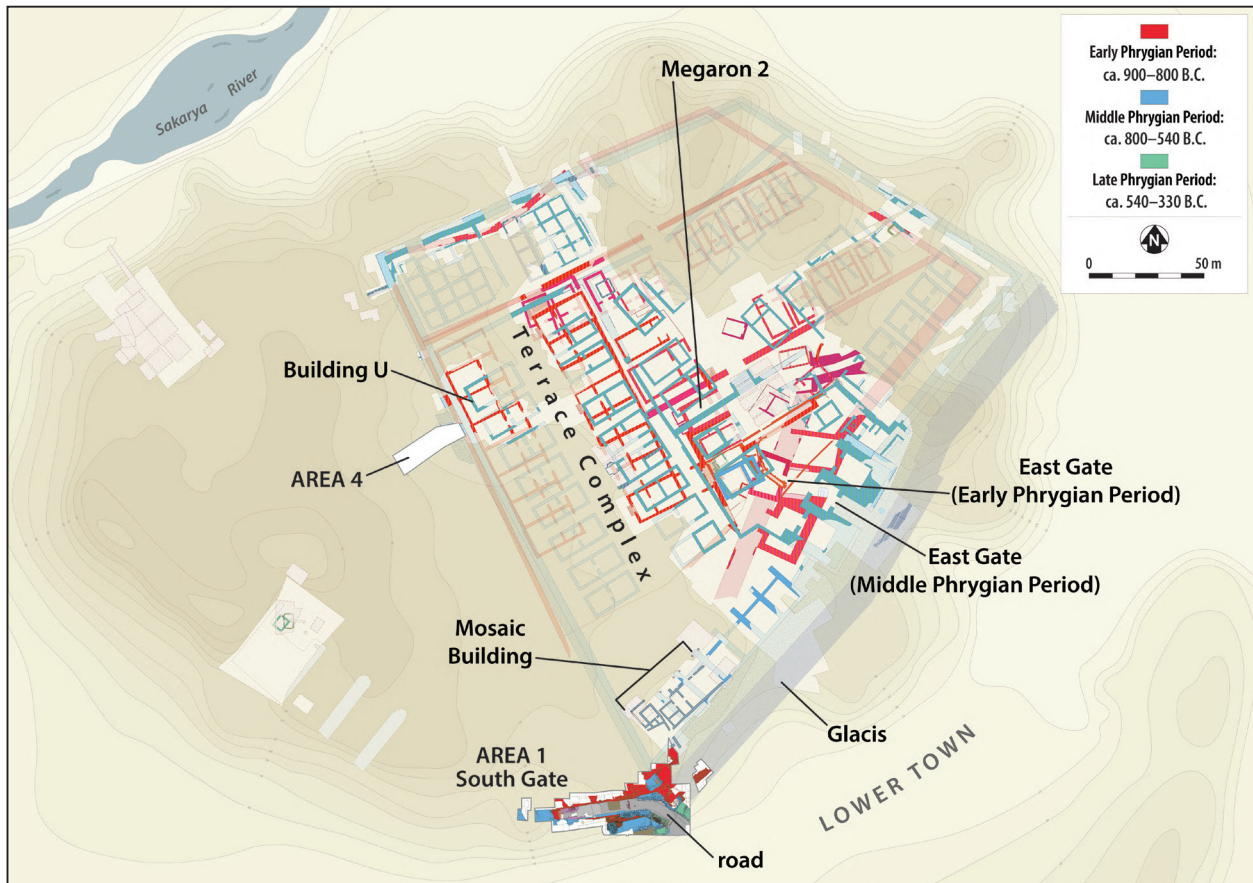


Fig. 2. Plan of the Citadel Mound at Gordion showing the Early, Middle, and Late Phrygian phases of habitation. The Sakarya River appears in its current position at upper left. (Illustration by G. Darbyshire, A. Anderson, and G. Pizzorno; courtesy Penn Museum, Gordion Project Archives.)

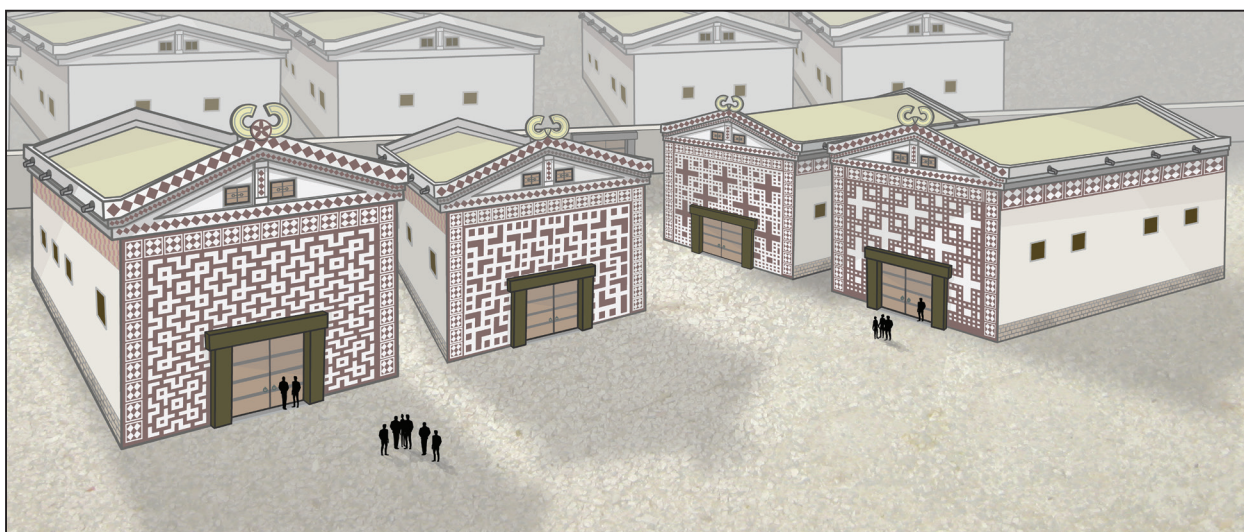


Fig. 3. Reconstruction of the Middle Phrygian citadel's Inner Court in the 8th century B.C., by Gareth Darbyshire and Ardeth Anderson. (Illustration: courtesy Penn Museum, Gordion Project Archives.)



Fig. 4. Günce Öçgüden preparing to scan the interior of the Tumulus MM tomb chamber. (Photo by Michael Barngrover; courtesy Penn Museum, Gordion Project Archives.)



Fig. 5. The restored East Citadel Gate (9th century B.C.), at the end of the 2019 season, looking northwest. (Photo by Braden Cordivari; courtesy Penn Museum, Gordion Project Archives.)



Fig. 6. East Citadel Gate: north face of the South Bastion following the installation of the soft-cap. (Photo by Brian Rose; courtesy Penn Museum, Gordion Project Archives.)



Fig. 7. Watercolor reconstruction of the Early Phrygian pebble mosaic from the main room of Megaron 2. (Painting by J. S. Last; courtesy Penn Museum, Gordion Project Archives.)

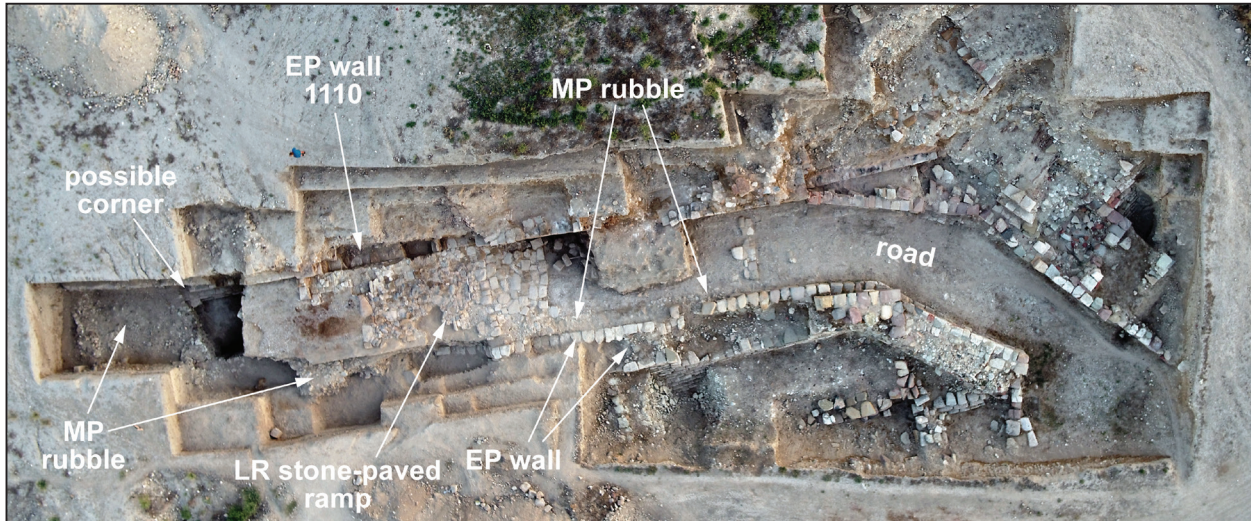


Fig. 8. Aerial view of the of the South Citadel Gate in Area 1, looking north. EP = Early Phrygian, MP = Middle Phrygian, LR = Late Roman. (Photo by Emily McGowan; courtesy Penn Museum, Gordion Project Archives.)



Fig. 9. The newly conserved north wall of the South Gate (9th century B.C.). The arrows indicate vertical offsets in the wall. A glacis, or stepped terrace wall, is in the foreground. (Photo by Brian Rose; courtesy Penn Museum, Gordion Project Archives.)



Fig. 10. The pebble mosaic floor in the Mosaic Building as uncovered by Rodney Young in 1952, looking northwest. (Photo: courtesy Penn Museum, Gordion Project Archives.)



Fig. 11. Cataloguing the architectural terracottas from Area 4. (Photo by Gebhard Bieg; courtesy Penn Museum, Gordion Project Archives.)

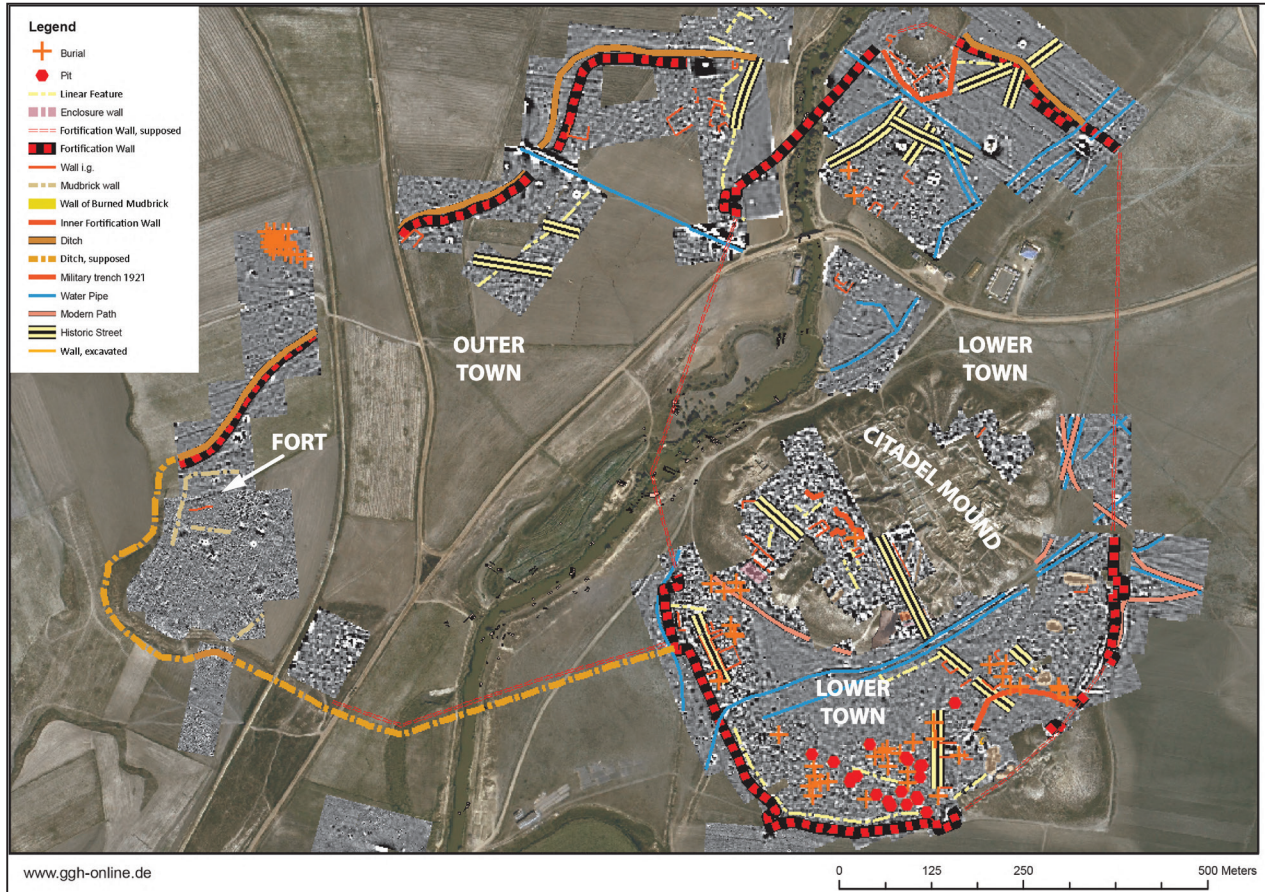


Fig. 12. The fortifications of Gordion detected through remote sensing. The new results in the Outer Town appear at left. (Plan by GGH; courtesy Penn Museum, Gordion Project Archives.)

The Impressive Weaving of the Simple Life: Wicker at Terpink

Assoc. Prof. Dr., Davut KAPLAN

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Sade Hayatın İz Bırakan Dokuması: Terpink'te Hasır-Hesir*

The Impressive Weaving of the Simple Life: Wicker at Terpink

Davut KAPLAN**

Özet

Terpink (Erzurum/Oltu/Aşağı Çamlı) yerleşiminin, kurulduğu günden bu yana, su kaynakları açısından çevre yerleşimlerden daha zengin olduğu kesindir. Sınırları içerisinde kısmen heyelan bölgeleri bulunduran Terpink arazisinde bazı noktalarda birikinti-çökelti gölleri oluşmuştur. Bu göllerden sızan sular ise hasır dokumanın ham maddelerinin en yaygın büyüme alanlarını meydana getirmiştir. Depolamak için vazo biçiminde tasarlanan büyüklü küçüklü sepetler, seceler, çepükler, çemberli gibi bitkisel örgüler bu zenginliğin sonuçlarıdır. En önemli dokumacılık türü ise hasır dokumadır. Hasır dokuma, kırsal kesimde ticaret amaçlı üretimden çok, dışarıya bağımlılığı azaltan ve kendi kendine yeten üretimin en güzel örneklerinden biridir. Her ne kadar günümüze kadar ulaşmış hasırların kökenlerine ait bulgular olmasa da bir zamanlar özgün örgü ve şekli açısından Terpink hasırları adından söz ettirmekteydi. Yüzlerce yıl aynı tip ve aynı teknikte üretilerek geleneklere bağlılığın göstergesi olan bu hasırlar, doğumdan ölüme kadar günlük yaşamın her alanında kullanılmıştır. Kullanımları ise sahiplerinin tercihine göre yaz ve kışın günlük işlere, mekânlara göre değişiklik göstermiş; bazıları tahılları kurutmak için sergi, bazıları uyumak için yaygı, bazıları ise ölüyü gizlemek için örtü işlevine bürünmüştür. Ulaşım ve haberleşme ağlarının 1990 sonrası kısa bir sürede gelişmesi sonucunda, dar coğrafyada kendi kendine yeten Terpink'te çok sayıda yerel üretim yok olmuş; fabrikasyon halı ve kilimler gibi yeni ürünlerin ortaya çıkması ile birlikte hasır dokumacılığı da terk edilmiştir. Bu makalede, hasırların ham maddesi olan cil ve mısır gibi bitkiler, bu bitkilerin özellikleri, temini, hasırın dokuma tekniği ve kullanım alanları değerlendirilmiş; Terpink'te hasır dokumacılığı ile ilgili tespitler ve geleceği ile ilgili öneriler sunulmuştur.

Anahtar Kelimeler: Bitkisel Ham Madde, Hasır, Hasır Dokuma, Terpink, Aşağı Çamlı

Abstract

It is certain that Terpink (Erzurum/Oltu/Aşağı Çamlı) settlement has been in a richer position than some of the surrounding settlements in terms of water resources since its establishment. In the Terpink land, which contains partially landslide areas within its borders, accumulation-sediment lakes have formed at some points. The waters leaking from these lakes are the most common growth areas of the raw materials of straw weaving. Baskets, saddles, litter, large and small baskets designed in the form of vases for storage, and vegetal weaves such as hoops are the results of this richness. The most important type of weaving is straw weaving. In the Terpink (Erzurum/Oltu/Aşağı Çamlı) land, which contains partially landslide areas within its borders, accumulation-sediment lakes have formed at some points. The waters leaking from these lakes became the growth area of the raw materials of straw weaving. Straw weaving is one of the best examples of self-sufficient production in rural areas, which reduces dependence on foreign sources rather than production for commercial purposes. In the study, plants such as cil (reed plant) and corn, which are the raw materials of the mats, their properties, supply, weaving technique and usage areas of the mat were evaluated. With the development of transportation and communication networks in a short period after 1990, many local productions disappeared in Terpink, which was self-sufficient in a narrow geography. With the emergence of new products such as fabricated carpets and kilims, straw weaving has also been abandoned. In this article determinations about wicker weaving in Terpink and suggestions about its future are presented.

Key Words: Plant Raw Material, Straw, Mat Weaving, Terpink, Aşağı Çamlı

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Introduction

Like the elements of spiritual culture, the elements of material culture are the most important documents of knowing societies. In this article, which includes wicker weavings within the elements of this material culture, it will be tried to emphasize the creative aspect that man reveals in order to survive rather than introducing the ways of using plants obtained from their immediate environment.

The fact that people use the plants they find in their habitats to meet some of their basic needs makes them a part of production and cultural activities. The fact that the plants that constitute the main material of wicker weaving are commonly found in swamps, wetlands and calm flowing water sources, and that settlements have generally been established per or near water sources since the Neolithic Period, has enabled people to easily access the basic raw materials of weaving from ancient times, which has made wicker weaving one of the most common handicrafts that have survived to the present day. In the case of Anatolian geography, the vast majority of archaeological data show that the use of herbal textiles used as household goods is concentrated around large swamps and lakes. In addition, it can be said that limited and small water resources for narrow regions, lakes and swamps provide sufficient resources for vegetative weaving, and even plants that are not connected with lakes and swamps are also sources of raw materials for wicker cultivation and other plant baseds.

1. Wicker and Its Place in Anatolian Culture

Mat (ḥaṣīr حصىر), which comes from the Arabic root ḥṣr, means “all kinds of braids, screens, especially a mat woven from grass or reed” (Anonymous, 1998: p.952). As a word meaning, ḥasir (ḥsır) “yaygı (beam)” was used for the first time in Codex Cumanicus (1300) (Güner, 2016: p.1550, 1553; Tavkul, 2003: p.45-81)¹ and refers to the floor or ceiling cover woven from reeds, bark, leaves, achene, etc. plants.

The wicker, which is a kind of rug, has an important place in Turkish culture and language. “Hasır etmek (Hide)” which means to lay down or to show it

unimportant, “hasıraltı etmek (paper something over)” which means that the person to whom the work has been given is irresponsible, disrupts the work or does not process a document submitted to the authority or institution for processing or does not consciously do a given job, are some of the expressions that indicate the place of the wicker in Turkish culture. One of the most interesting idioms is “hasır yakmak (burning a wicker)” (predisposition to fire). The origin of this idiom, which is used as a sign of threat or sometimes as an expression of attention, is based on the fact that the people who wanted to explain their situation to the sultan during the Friday greetings and while passing by the palace in a boat in the Ottoman Period, they carried straw mats that were smoking or burning by emitting smoke. It is known that when people say “hasır yakarım (I’ll burn the wicker)” while talking to the kadi in court, it means complaining about the system. (Koçu, 1958: p.2166-2167; Heyd, 1973: p.227-228; Onay, 2000: p.132; Kaya, 2010: p.137-138).

Wicker in Anatolian society is also remembered because of the mark he left on the Prophet’s face. (Avcı, 2002: p.71-72). According to the testimony of Abdullah ibn Masud, the Prophet slept on a mat one day and a trace of the mat appeared on the side of his body. If we were asked to buy a bed, we would say, ‘What is my business with the world? I’m like a horseman in this world who gets up and leaves after being shaded under a tree for a while.’ (Tirmizi, 1981: p.518, Hadith: 2377). Another hadith is as follows: When Hazrat Umar sees that Prophet is lying on a wicker and there are traces of the wicker on his body, Hazrat Umar cries. When Hz. Omar said, “While the Kisra were sleeping comfortably, this situation upset us,” the Prophet replies as, “O Omar, don’t you want the world to be theirs and the hereafter be ours?”. These examples show that the life of this world is temporary, based on the wicker incident. In addition, it can be given as an example of the prevalence of the use of straw in the years of the Prophet Muhammad. On average, 1400 years ago, the Prophet laid an example for the necessity of a simple life by laying on a mat and abandoning all attachment to the world.

It is known from both archaeological data and examples of descriptive art that there are wicker

¹ Codex Cumanicus (CC) is mentioned as ‘yegen’ (coarse straw) and ‘cegen’ (wicker) in Karachay-Balkar (KM) Turkish.

weavings obtained from plants, starting from the Prehistoric periods, when there was not even writing yet. Although the examples have not survived to the present day, the traces of the mats used as underlays while shaping the pots, as well as the bones and needles, which are ancient weaving tools, are informative about wicker weavings (Özdemir, 2012: p.139-153).

For many years, Anatolian people preferred to live with nature for both necessity and practical reasons, and wicker is one of these mandatory and practical applications. The raw material of wicker weavings, which are intended to use in daily work, to spend free time and to contribute financially to the house, are also very easily obtained and are cheap. Vegetable textiles, which replace the plastic bags used today, are both richer than these products, more tasteful, healthier and more environmentally friendly. However, with the change in production, economy and consumption patterns and cultural degeneration, wicker weaving has also begun to be abandoned. Although some examples of straw weaving continue to exist in tourism centres today, these examples are unfortunately insufficient in terms of presenting the original weaving and uses of Anatolian cultures.

1. 1. Plant Based and Wicker in Terpink

Although examples of plant based continue to be seen in some regions where water and swamps are abundant today, this tradition has been abandoned in most places for different reasons. Although in the settlement of Aşağı Çamlı (Terpink) in Oltu district of Erzurum province, examples of wicker weavings with solid and interesting techniques are encountered, this branch of art is now experiencing its last days. A self-sufficient village, Terpink is today in the process of losing its tradition of plant based along with all of its cultural elements. For this reason, it has been possible to obtain most of the information about this art that is coming to an end from people living in different geographies today².

² I would like to thank Şemse Tezcan for providing detailed information on straw weaving and its materials, İbrahim Tezcan for the applications on the setup and operation of the loom, and Meryem and Tahsin Akyol for the examples woven in the 1970s-1980s.

Terpink is a village at the foot of the forest on the slope of Kır Mountain (Baş Su) overlooking Oltu. At some points of the village, which has a rough terrain, there are puddle lakes formed by landslides and meadow areas formed by water seeping from them. In Terpink,

which is engaged in animal husbandry and partly in agriculture, transportation and storage items made of different materials whose forms or shapes are determined according to the purpose of use are used. Jars and jugs were made of earth, the hides and furs obtained by hunters were used both in clothing and as cushions and prayer rugs, and the hair and wool of goats and sheep were used in everything from making ropes, socks, zigzags, rugs and sweaters to filling quilt pillows. Products such as wicker, basket and saddle are produced using plants.

In addition to the variety of materials used to create different products, differences are encountered in plant materials depending on the product to be produced. Baskets and saddles made from thin shoots (sprouts) of dwarf willow branches, used to carry straw and grass, ash and hoops made by bending thinly cut timber from tree bark and trunk, used for storing various products, especially butter, are used in fields, meadows and markets in daily life. Baskets that function as bags while traveling, knitted baskets made in the form of vases to dry or store agricultural products such as onions, garlic, apples, beans (löbiye) in cellars and warehouses or to keep them away from moisture, can be given as examples of transport and storage containers made of vegetable textiles.

As these examples show, a significant part of the plant based materials that are very rich in Terpink is made up of wickers. It is known that a few wickers were given as dowry to young girls who married in the pre-1990 periods, including their own weaving, that the mats were as valuable as beds and quilts among the items taken to the plateau, and that although it was not a common use, the mats laid on the boards were used to prevent soil from flowing into the grave before the soil was thrown after the deceased was placed in the grave.³ Although mats were used as prayer rugs for a while, they lost this function with the spread of wool woven and fabric prayer rugs. Another common usage area is grain drying. Especially in summer, wheat and barley

³ There is no specially designed mat for graves, for this purpose woven mats are used as floor mats.

prepared for winter cooking and flour are washed and boiled in cauldrons and then dried by laying on mats after being washed and boiled in cauldrons.

The fact that wicker has many features that make human life easier plays a role in finding an intense usage area. The most liked aspect by women is that there is no laundry problem. The easy cleaning of the stains not only saves time, but also makes it preferable for ease of use. In addition to being used in different works, its durability for a long time makes the mat among the indispensable mats-spreads. Due to its practical use, the wicker found in every house varies a lot in terms of its shape or purpose of use, especially the 'floor mat'. Its primary and most common use is to be used as a bed for sitting indoors and outdoors in summer and winter seasons. Straws are placed under the jajim, rugs and carpets that are sat on during long winter nights due to their warm keeping properties. In hot seasons, mats, which are preferred this time due to their cooling feature, are used during conversations and meals, as well as in open and closed areas while doing various works, even by laying them on an earthen floor. The most important benefit is that it is very healthy. The local saying, "Hasırda oturunca toprak çekmez (when sitting on the wicker, you do not get cold)" is an indication that this feature of the mat is known by the people of the region. In addition to being a healthy product, it never lets cold penetrate even if it is laid on stone, concrete and moist soil floors. This feature is hidden in both its raw material and weaving technique. Particularly, the ridges ormed on the back face create a gap between the floor and the mat surface and provide air circulation, so that both rotting does not occur and a healthy ground cover is obtained.

The weakest aspect of wickers is that they are intolerant to mice and moisture. Moisture or mold, an airtight place or floor, wetness are the main enemies. When it gets wet, it wears out immediately, colour tones ranging from gray to green appear on the surface and eventually decays. Mice, using the wickers as nests and food, can cause great damage to this material. The wickers, which can be used for a lifetime as long as they are protected from moisture and mice, can be used by laying them on the rafters in newly built structures even when they are old. Although it is widely used, it is another advantage that it can be easily stacked and stored in cellars or warehouses by being folded or rolled up in rolls (Fig. 12).

Wickers have commercial value besides their daily use. It costs almost nothing other than the expended labour. No special time is required for weaving the wicker during the long nights of the heavy winter season. Even in the 20th century, financial gain was also obtained from time to time by selling mats that were used as a means of exchange and exchanged for ox skin. Bearded Sofi Dede (Sakallı Sofi Dede) was at the forefront of the wicker buyers. During the purchase and sale, the woven wickers were laid on an earthen chimney (dam) or on a flat area in the village square, and the buyer would buy the mats of the desired colour, quality and size.

In Terpink, where wicker weavings are revealed with a different weaving method in skilful hands, the intensive use of straw is primarily related to the environmental features of the region. Among the wicker materials obtained directly from nature, corn leaves and straw (cil) take the first place. The abundance of swampy lakes and irrigated meadows where the straws, which constitute the main material of plant based in the region, grow, and the availability of corn production, have brought about straw weaving for different purposes by the local people.

1. 1. 1. Corn Leaf

Corn, which requires plenty of water and sun during the growth and maturation phase, is planted at the end of April and the beginning of May and completes its development depending on the air temperature. Corn plants are usually harvested in September. The corn stalk (celes) grown once a year in Terpink usually has 3-4 cobs (horn -boynuz). Depending on water and sun, the cobs can grow from 10 cm to 30 cm. The corn harvest usually coincides with September when the leaves on these cobs turn yellow. This process is called 'corn harvesting'. The removal of the cobs from the main stalk, namely the stem, called 'cele' is called 'horn breaking'. After separating these leaf-covered cobs from the main stem, the broad, outer-to-inner, light-toned leaves that surround the grainy core are separated by 'horn separation'. If it is to be dried, a few leaves from the inner liner are left on the corn cob (horn) and usually two cobs are tied together and dried in a sunny area. Sometimes, after all the leaves are peeled, they are dried in the sun and separated from the grains by different methods. Today, very little corn is cultivated in Terpink for eating, only when needed.

Corn leaves (husks - kapcık, köynek, soyak) are the outer leaves of the corn crop (Fig. 5). After these outer leaves are dried, especially the thick ones are prepared as thin strips and used in weaving processes. A person who sows corn can give corn leaves to his neighbour who does not sow corn, as a neighbour right, as well as use it as a means of exchange or sell it for financial gain. Corn leaves separated from the cob are bundled after dehorning and left to dry. These leaves can even be dyed with natural dyes before weaving.

1. 1. 2. Reed (Cil) and Reed Bending (Cil Bükme)

Another wicker weaving material used in Terpink is reed (cil). Reed is a small reed-type grass that grows mainly in swampy and abundant wetlands (Fig. 1). This grass has a length ranging from about 60 cm to 100 cm. It is a wetland plant that grows flatter and bushier than meadow grasses. While straws grow very close to water or even in direct contact with water, reeds sometimes grow in water and sometimes between wetland and land such as lakes. It is easy to remove (pull) because the ground it grows on is soft, moist and even watery. The parts hidden by the root and outer leaves that do not see the sun are white. The longest and hardest leaves are located outside. These outer leaves are sharp-edged and cause cuts to the hand during removal. Its roots, on the other hand, are very soft and retain their elasticity even after drying and soaking. It is drawn from time to time in lakes and ponds, and sometimes in meadows, before the meadows are mown. Pull time is when the grass in the meadows is still green and soft to bend. The meadows where these processes are carried out can be counted as Peştemaloğlu, Hanımçayılar, Dede's/Duran's Lake. They are uprooted from meadows before the grass is cut on land, and from lakes at higher altitudes. In order for the skins to be softer and more flexible, they should be plucked just before mowing the meadows, that is, in the summer months, before the grass gets too thick (thickening/aging).

It should be preferred to remove the skins with the white part from the root as much as possible without being plucked. After washing, they are tied in bundles with strings made of straws and carried to the highland and dried by hanging on earthen chimneys (roofs) or in places where animals cannot reach.

The turning of the reeds into yarns (warps) is called 'reed bending (cil bükme)'. Before weaving, the yarns to be stretched on the loom are prepared. This procedure is usually performed by experienced and elderly women. Reeds are soaked in a container and softened before being twisted into extension cords. No process such as forging or crushing is applied. It has no bending mechanism or technical tools. If bending is done in a room, a suitable solid material should be used as a support as a starting point. For example, the leg of the chair, the foot of the bed, a wooden tree-pine branch (stake) driven into the ground is sufficient to make the entanglement. Commonly, the first stage of bending is wrapping the skin around the toe (Fig. 2-4). The reason for starting reed bending by wrapping around the toe is that reed bending is usually performed in outdoors and chat environment. Care is taken to ensure that the twisted strings are long and one-piece threads. A ball is made as the reeds are twisted or the threads are prepared. Curled and tangled reeds are dried. It is stored until the winter months in dry places that are out of reach of mice and sunlight. Sometimes it is kept in an airy and dry environment until the knitting begins.

1. 1. 3. Wicker Loom

The wicker loom is different from other light rug (cecim), rug (kilim) and sack (çuval) looms (Fig. 6). It consists of 4 large woods and sometimes 2 small woods (tensioners - gergi) added to them. In order for weaving to be made, it is sufficient to have 4 large pieces that do not stretch, 2 on the top and bottom and 2 on the sides. Vertical and bearing timbers (head trees – baş ağaçları) may have a rounded profile or angular. However, both angular and heavy woods are used vertically so that the bench against a wall remains stable and rigid. There is a turning mechanism at the beginning of both woods on the right and left. Horizontally placed woods (feet) are for extensions (Fig. 6) and are made lighter and rounder to wrap the extension cords as they touch and bring them closer to the weave. As the wicker is woven, the weaving process is continued by turning the turning handles on the right and left. A stool (isdol) or raised cushions that the weavers take under them is sufficient for the working environment (Fig. 11). Machine size may vary. In general, dimensions of 1.50 x 2.00 m can be considered ideal. If a new wicker will not be woven after the cutting process of the reed, it can be

dismantled/removed and taken to another house or place or to the cellar/storehouse/warehouse for reuse in the next winter.

Although weaving can be done in every house, not every household has a loom. Like churns, looms are found only in some houses and are often used as village commons. The most preferred looms in Terpink, as they are the most suitable for weaving and easy to use, are those produced by Niyazi Akgül. No weaving tools (knife, needle, wire, etc.) are used in wicker weaving other than the loom. Weaving processes are carried out with bare hands at every stage, from bending the rope/reed to cutting the wicker.

Those who weave reeds are usually young girls and newlywed women. The fact that weavers are young girls and newly married women is similar in the nearby district and surrounding villages. Weaving work is done by collective work (imece)/price (bedel) or hired hand (ırgat) method. Wicker weaving is carried out by the gathering of neighbouring girls instead of knitting as a single lady. This tradition has been kept alive by a few women who have emigrated from Terpink in recent years. These few ongoing examples stem from the nostalgia for the past, and ensure that wicker weaving is not forgotten, albeit a little.

Wicker weaving works are usually started in the autumn, when the intensity of other works decreases. The indispensable occupation of winter evenings where long nights are experienced is wicker weaving. Although daylight hours are also worked, the most intensive hours are the evening-night hours when daily work is completed and long nights begin. The weaving space is a socializing environment for young girls. In general, the owner of the mat to be woven meets all the basic needs of the girls or weavers, especially their food and tea.

1. 1. 4. Weaving Technique

Extension ropes are separated from many weavings by hanging-extending ropes wrapped vertically on the loom with backs and fronts (Figs. 6, 9). Two large pieces of reed are enough for extensions. In the original wicker, the main material of both extension and weaving is corn. If there is no straw for extensions, yarns removed from old materials can also be used (Fig.

8). Thus, the possibility of a second use of old fabrics, clothes or covers is born. Although rare, extension ropes are also made from goat hair, sack pieces instead of straw. The extensions need to be slightly flexible so that the weaving is smooth and the weavers can work comfortably with their fingers (Fig. 2). The weaving technique is easy. Extension threads (made of straw) are hung on the loom, starting from one side and top to bottom. It is sufficient to leave a finger-space of distance between the extensions (Figs. 2, 6-9, 11). After the corn leaves are softened by immersion in warm water in a basin or wooden boat or soaking with water, wicker weaving begins. Between the corn husk (mısır kapçığı, soyağı, köynek) or leaf and these extension threads, it is woven from the right and left. The first row is called the start (başlangıç). This 'starting' order is tightening and the tight and firm weave as it will be the narrow edge of the wicker. The dimensions are cramped at this time and order is not sought, but care is still taken to ensure that they are measured. The long side edges of the wicker are its start and these parts are referred to as 'turning (dönme)' and 'start turning (baş dönme)' (Fig. 6). Weaving sequence is mentioned starting from right to left (Figure 7). During weaving, the extension threads are weaved not in pairs, but by partially twisting two separate corn leaves with skipping one. Corn leaves, which are used as horizontal weaving material in this weaving, are passed in front of and behind each vertical rope, that is, the extensions (Fig. 8).

Their patterns are made of colourful corn leaves or different materials. The main ground is light, like the dried form of a corn leaf. Since angular, that is, geometric motifs, are generally preferred, oval letters are also geometrically shaped. Flower depictions, especially roses, are common. Sometimes vase types are also woven. Name writing is the most demanded and used for special purpose wickers. Names and initials express the feelings of young girls or newlyweds (Fig. 10).

The wicker weaving is completed by finishing with 'straw cutting (hasır kesme)'. The wicker that has finished weaving is hung like a carpet vine and left to dry for two to three days. Weaving, storage or excessive wetness of the leaves in a humid environment causes bruising and darkening in colour. The mat, the weaving of which is completed, has the colour of dry corn leaves. After cutting the straw, the very long excess

leaves (Figure 6/Figure 7) caused by the weaving on the reverse side are partially cut or trimmed and made ready for use.

Conclusion

In Terpink, wickers, the material of which is obtained directly from nature and an indispensable part of daily life, has been a product that eliminates financial dependence for many years. In Terpink, was considered valuable enough to be placed among the dowry items of bridal girls before 1990, but today it is in danger of being forgotten. Changing climatic conditions, drying up of wetlands, the decrease in corn cultivation depending on the population are the first reasons for the disappearance of wicker weavings. Wicker weavings, which are a product of women's labour, seem to have been abandoned with the migration of weaver women to big cities. In this article, although we have provided information about the general characteristics and documented them, in order to keep alive the traditions such as reed bending, wicker knitting without the need for any technical tools or materials and to continue the production the relevant departments of vocational schools and universities have a great duty. This tradition, which is produced with the unique characteristics of a narrow geography and plant species, will become much more widespread in similar geographies, perhaps with the help of technology, and will continue to offer economic contribution and health to people.

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Appendix



Figure 1: The main ingredient of the wicker – reed (Cil) .



Figure 2: The bent state of the straw



Figure 3: Bending the straw with the foot.

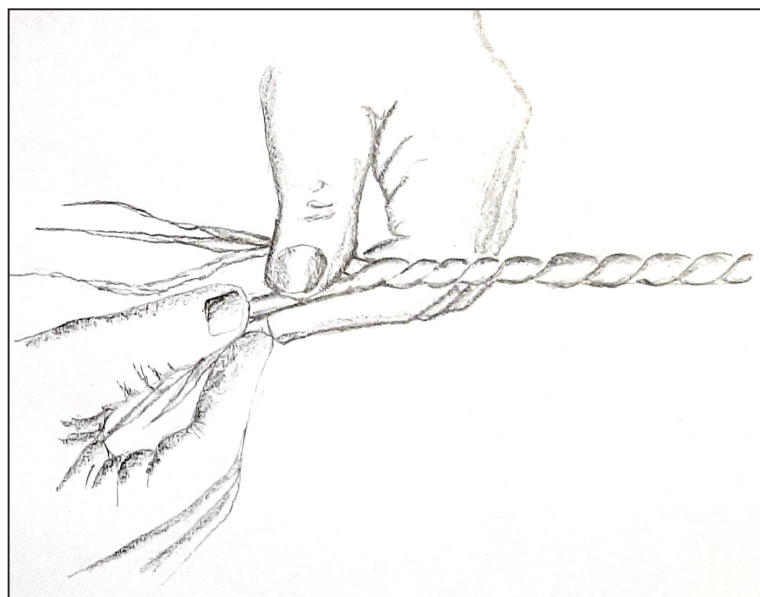


Figure 4: Straw bending – by hand



Figure 5: The main ingredient of the wicker-corn.

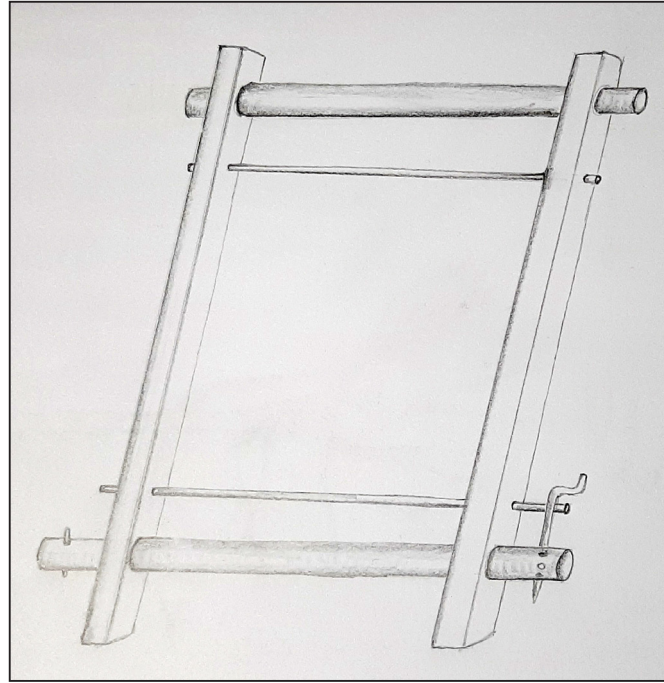


Figure 6: Wicker Loom. Dezgah.

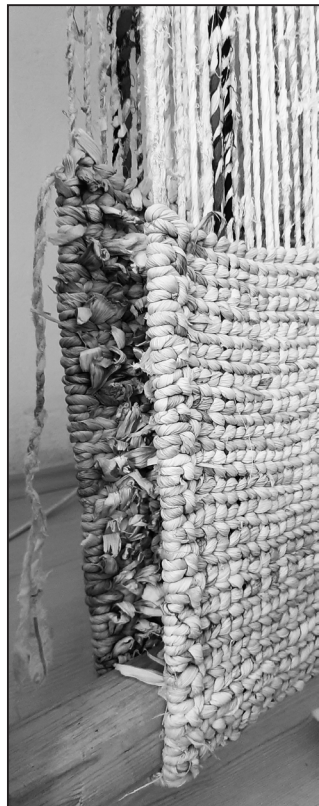


Figure 7: Wicker on the loom. Front and back side.



Figure 8: Weaving wicker with extension ropes.



Figure 9: Weaving wicker with extension straws.

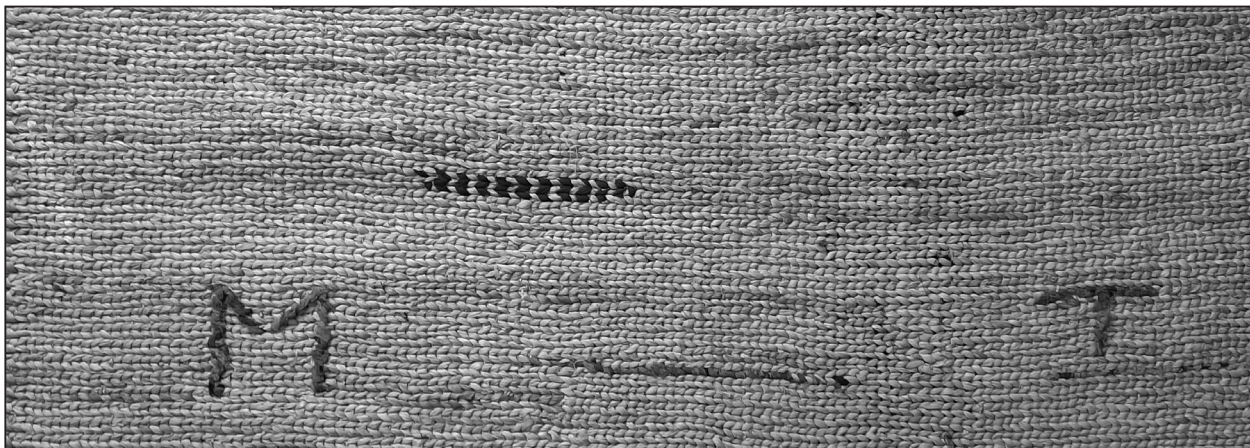


Figure 10: Wicker, initials (M: Meryem, T: Tahsin).



Figure 11: Example of weaving wicker with extension ropes.

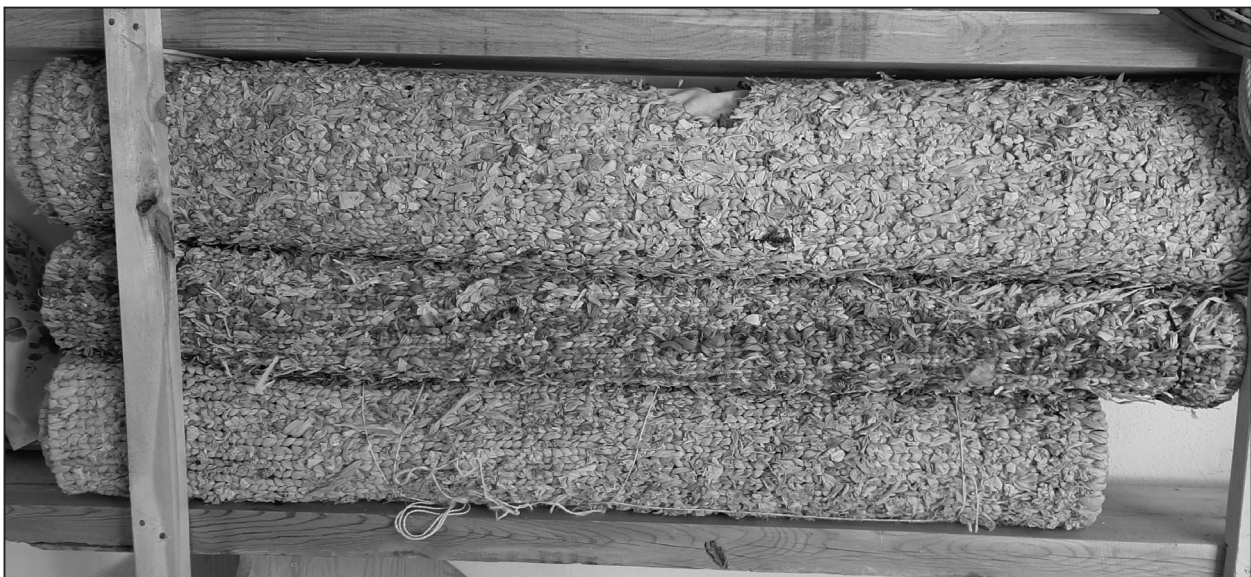
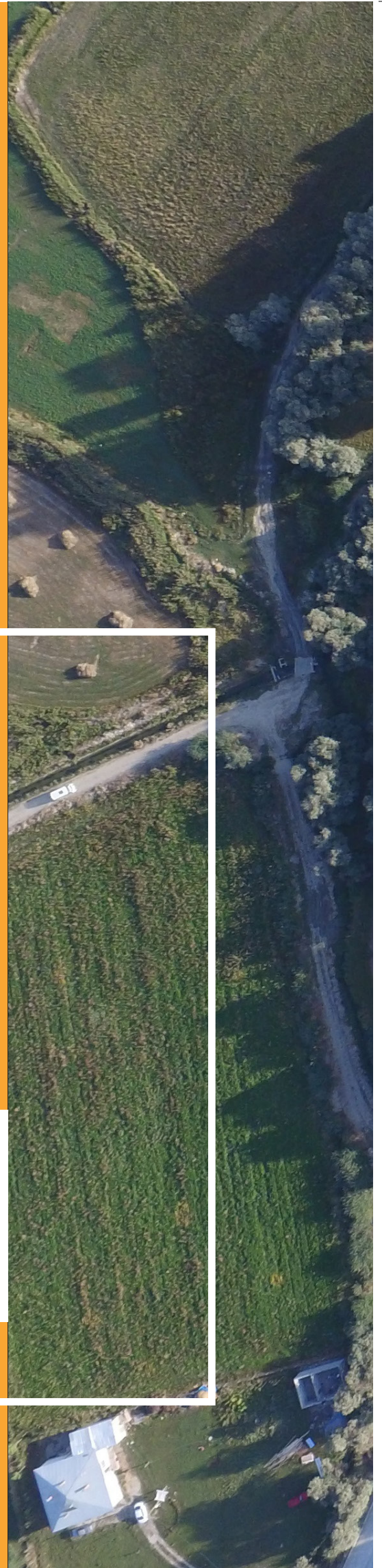


Figure 12: Storage-stacking of wickers.

Rescue Excavation at İremir

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İremir Höyük 2020 Yılı Kurtarma Kazısı*
Rescue Excavation at İremir Mound in 2020

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Özet

İremir Höyük; Van ili, Gürpınar ilçesi, Otbiçer Mahallesi'nin kuzeydoğu kesiminde yer almaktadır. Biri doğuda diğeri batıda yer alan ve birbirlerine kısa bir boyunla bağlı iki ayrı tepeden oluşan çifte höyük şeklindedir. İremir Höyük, ilk kez 1956 yılında Charles Burney tarafından kayıt altına alınmış ve Aynur Özfırat öncülüğünde araştırılmış olup Van Gölü çevresinde yer alan ve arkeoloji dünyasında bilinen önemli höyüklerden biridir. Van Müze Müdürlüğü yetkilileri tarafından farklı zamanlarda alanda yapılan incelemelerde, büyük bölümü geçmiş yıllarda yapılmış olan kaçak kazılar nedeniyle höyüğün büyük ölçüde tahrip olduğu tespit edilmiştir. Bu nedenle höyükte bir kurtarma kazısı yapılmasına karar verilmiş ve Van Müze Müdürlüğü başkanlığında çalışmalar gerçekleştirilmiştir. G10 ve H10 plan karelerinde yürütülen kazılarda, özellikle H10 plan karesi içerisinde gerçekleştirilen bulgular neticesinde höyüğün, İlk Tunç Çağı ve Demir Çağı boyunca yerleşim gördüğü saptanmıştır. Özellikle kaçak kazı çukurundaki kesit çalışmalarından, İlk Tunç Çağı'nda çok katmanlı ve uzun süreli bir yaşam sürdürüldüğü tespit edilmiştir. H10 açmasında ortaya çıkarılan mimari kalıntılar ve ele geçen buluntular bu dönemde önemli bir yapılaşmanın olduğuna işaret etmiştir. Arkeolojik bulgular neticesinde İremir Höyük'teki İlk Tunç Çağı kültürünün, bölgede daha önce arkeolojik kazıları yapılmış diğer merkezlerde tespit edilmiş olan Erken Transkafkasya Kültürü'ne (Karaz ya da Kura-Aras) ait olduğu anlaşılmıştır.

Anahtar Kelimeler: Van, Gürpınar, İremir Höyük, İlk Tunç Çağı, Demir Çağı

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Abstract

İremir Mound is located northeast of the village of Otbiçer, district in the Gürpınar of Van Province, eastern Türkiye. İremir Mound, which consists of two separate hills, one in the east and the other in the west, connected by a short ridge, is in the form of a double mound. İremir Mound was first recorded by Charles Burney in 1956. It was explored under the leadership of Aynur Özfirat, and is one of the important mounds around the Lake Van. In the exploration carried out in the area at different times by the authorities of the Van Museum Directorate, it was determined that the mound was largely destroyed due to illegal excavations, most of which were carried out in the past years. Therefore, it was decided to conduct a rescue excavation in the mound and the works were carried out under the presidency of the Van Museum Directorate. It has been determined that the mound was inhabited during the Early Bronze Age and Iron Age, as a result of the excavations carried out in the plan squares G10 and H10, and especially the archaeological excavations in the plan square H10. The existence of multi-layered and long-term life in the Early Bronze Age has been determined especially from the cross-section studies in the illegal excavation pit. Architectural remains and finds in plan-square H10 indicated that there had been an important settlement construction in this period. As a result of archaeological findings, it was understood that the early bronze age layers in İremir Mound had belonged to the Early Transcaucasian Culture (Karaz or Kura-Aras), which was identified in other centers where archaeological excavations were made in the region.

Key Words: Van, Gürpınar, İremir Mound, Early Bronze Age, Iron Ages

Introduction1

İremir Mound (Figure 1), located in the north-eastern part of Otbiçer District of Gürpınar district, 2.5 km southeast of Gürpınar district centre, 26 km south of Van province, consists of two separate hills, one in the east and the other in the west, connected by a short ridge and is in the form of a double mound. The West Hill of the area, which is registered as “İremir Mound (İremir 1) and Settlement Area (İremir 2)” in the records of the Van Cultural Heritage Preservation Regional Board, has a circular structure with a diameter of approximately 160 m. The height of the mound, which is more inclined in the westerly, northerly and southerly directions than the eastern slope to where it is connected to İremir 2, is approximately 20 m in the West and 18m in the North. İremir 2 hill, southeast of the mound, covers an oval area measuring 225 x 155 m (Figure 2).

1. Research History

The area, whose existence was known as a result of previous archaeological research, first appeared under the name of İremir in an article published by Charles Burney in 1956 as a result of his research in the region

(Burney, 1957: p. 43). On the map in this article, the names İremir (Gürpınar) with the serial number 204 and İremir II (Gürpınar) with the serial number 205 are mentioned, but no details are given about these places. However, it is understood from the map that these places are today's İremir Mound. In another publication, Burney evaluated the pottery identified at İremir Mound and dated it to the Chalcolithic and Early Bronze Age (Burney, 1958: pp. 178-187).

The mound is also listed among the Late Chalcolithic Age and Early Bronze Age settlements in the publications conducted by Aynur Özfirat in the province of Van in 2006 (Özfirat, 2008: p. 197-198).

2. Grid and Topographic Drawing Studies

Before starting the excavation, investigations were made on the mound, and it was decided to divide the mound surface into squares of 10 x 10 m. Later, this plan square system was placed on the aerial photograph of the area. The resulting squares are named with letters in the north-south direction and with numbers in the west-east direction. “Settlement Area (İremir-2)”, which constitutes the second part of the registered protected area, has been included in the grid system prepared.

1 The content of this article is in the Webinar titled “Anatolia in the III Millennium BC: General Situation and Recent Studies”, which was prepared in collaboration with Atatürk University, Bilecik Şeyh Edebali University, Ondokuz Mayıs University and Archaeology News, and held online between 19-21 February 2021, presented as a notification.

The bottom of the concrete cadastral pole at the highest point of the mound, which is marked on the 1/5000 scaled map, is 1786.90 m above sea level. This height was accepted as 1787.00 m and the levels taken during the excavations were measured accordingly.

During the excavations, the drawings of the surface profiles of the mound in the north-south and east-west directions were completed. Accordingly, the diameter of the mound from the channel in the north to the road in the south is 160 m, its height is 18 m; its diameter in the east-west direction is again 160 m and its height is 20 m.

3. Excavations and Architectural Findings

During the investigations carried out at different times by both the officials of the Van Museum Directorate and the faculty members of the Department of Archaeology of Van Yüzüncü Yıl University, it was observed that the surface of the mound was largely destroyed due to illegal excavations carried out in the past years. For this reason, it was decided to carry out a salvage excavation in the mound in order to prevent the destruction of the mound, and to reveal the information that will shed light on the archaeological periods of the Gürpınar Plain and therefore the Van Region before it disappears, and the excavations were carried out in September and October 2020.²

The planning of the excavations was made by taking into account the illicit excavations made in the mound in previous years. With these studies, it was aimed both to remove the destruction caused by illegal excavations and to understand the situation of the archaeological layers in the mound, based on the section formed here. Excavations carried out within this plan were carried out in the plan square G10 on the north-facing face of the mound, home to two illicit digging pits, and in the plan square H10, adjacent to it in the south direction, with one large-sized illicit digging pits.

3. 1. G10 Trench Excavations

The surface heights of the 4.5x9 m area in the northern half of the G10 plan square are between 1782.88 and 1779.42 m. Two large illegal excavation pits can be seen on the southern edge. Of these, the western one has a diameter of about 4 m, a depth of 1 m, and the one in the east has dimensions of 4 x 2.5 m and a depth of 0.5 m. The soil of both pits is piled up on the northern edges. On the eastern edge of the trench there is also a smaller illegal excavation pit. Its dimensions are 2 x 2.5 m and its depth is 0.5 m (Figure 3).

In the excavations started from the highest section in the southwest corner of the G10 trench, a hard surface was detected at a depth of about 1 m. As the excavation progressed, the same hard surface appeared in the illegal excavation pits at the northeast and northwest corners of the trench. The debris stones exposed under the powder-like surface soil were thought to form the surface of the old mound. Because the southern and eastern slopes of the mound are covered with such debris stones. Under the stones uncovered in the form of debris, in places deepened in steps on the western edge, large limestone blocks, some of which were 60 x 60 cm in size, appeared. These blocks indicate that a large wall may be located here. There is no doubt that these stones show architectural remains that are not yet understood to belong to which period. In order to understand the situation, excavations should be continued in the coming years (Figure 4).

3. 2. H10 Trench Excavations

Along with the excavation works of the G10 trench, excavations were also started in the 5 x 10 m size northern half of the H10 trench. The highest point of the trench, the southwest corner, is 1785.90 m above sea level, and the northeast corner, which is the lowest point, is 1783.30 m above sea level. In the southeast corner of this area there is a large and deep illegal excavation pit, and in the middle of the northern edge of the same area, the shallow trace of an older illegal excavation pit is visible.

Excavations were mostly carried out in this trench. On the one hand, the illicit excavation pit with a diameter of 3 m and a depth of 3.1 m, located in the southeast corner of the trench, was cleaned, and at the

² We would like to thank the Ministry of Culture and Tourism of the Republic of Türkiye, The General Directorate of Cultural Heritage and Museums, Gürpınar District Governorate and Gürpınar Municipality, for allowing our excavation and providing material and moral support to our excavation, as well as all team members for their devoted work.

same time, excavations were started from the southwest corner, which is the highest level of the trench and descended to a depth of approximately 1.5 m from the surface of the mound.

In the excavation works, the surface soil of 0.2 m from the upper elevation of the trench (“First Layer”) stones in the form of debris began to appear from underneath. From under the debris stones, the remains of a stone wall, which is 1.5 m long in its current state in solid condition, were uncovered. Although the north-facing face of the wall is prominent, the south face remains within the opening section. Due to some ceramic fragments found in the layer 0.7 m thick at this level, it is thought that this residue may belong to the Iron Age, and this layer under the surface soil was deemed to be “Second Layer”. In the southern section of the trench, a layer (“Third Layer”) containing ash and charred fragments was seen continuing under the said wall. This layer and the ceramic fragments in it show that the wall in question sits directly on a surface belonging to the Early Bronze Age.

Under an ashy layer that emerged under this third layer, the remains of mudbrick walls were unearthed in the 1 m thick building floor, which started from an elevation of 1784.60 m and continued until an elevation of 1783.60 m, which had been broken down and destroyed in places. Both these remains and the ceramic fragments unearthed document that the building floors in question belong to the Early Bronze Age.

Among the architectural remains unearthed in the trench, the most striking is the remains of the building “Site H10.1”, which corresponds to the fourth and fifth layers located next to the west of the illegal excavation pit and which are thought to be two different periods of the same architectural phase. This structure, whose base is approximately 1783.33 m above sea level, is 0.3 m thick, has small stone walls at the bottom and mudbrick walls on top, and stretches in a northeast-southwest direction. Externally, it measures 3.75 x 1.65 m. In the central part there is the remains of a mudbrick wall that divides the structure into two parts. The southern half has a hard base, and an intense fire trail was uncovered in the northern half of the structure (Figure 5). In the northern part of the structure, a storage cubicle dated to the First Bronze Age and the carbonized wheat found at the same level in the sections of the illegal excavation pit in the northern part of the

structure, which was fragmented and exposed to fire, indicate that this structure, which we call “Site H10.1”, may be related to a storage structure.

One of the main objectives of the excavations at İremir Mound is to clean out the large and deep illegal excavation pit within the H10 plan square and to determine condition of each layer of the mound by examining its sections. For this purpose, the soil thrown from this pit in the south-eastern part of the H10 trench and spreading towards the H11 trench was removed and the inside of the pit was completely cleaned. The floor of the pit was measured at 1781.20 m above sea level. During the cleaning and excavation works carried out here, traces of a mudbrick wall in the southern section were identified. This wall, destroyed by animal holes, and the layers on its sides, were traced downwards to a hard base. It was also seen that the foundation stones of the mudbrick wall in the section continued in the southwest corner of the illegal excavation pit. It was observed that there were pieces of stone and brick on the uncovered base, and it was understood that this base was bounded by a thin wall built with small stones in the western section of the illegal excavation pit. In addition, the colour of the earth in this part of the base, which sloped slightly to the north, showed that there had been a fire phase here.

In the lower part of the eastern section of the cleaned illegal excavation pit, the surface of a mudbrick wall at a lower elevation was detected. This wall, which is about 1 m high, light brown, homogeneous and hard in structure, has been seen to go down to the bottom of the pit. This wall, which is understood to extend in a north-south direction, is in harmony with the directions of the architectural remains of the Early Bronze Age detected outside the pit. Although the pit has been cleared to the bottom of the illegal excavation here, it has not yet descended to the bedrock, so the belief is that the archaeological layers in the mound go deeper, and that there are important architectural remains in other parts of the trench, at low elevations that have not yet been penetrated (Figure 6).

4. Stratigraphy of the Temporary Mound

1. First Layer (Surface Soil): At the top there is an average surface soil of 20 cm thickness. It is understood that this soil, which is in the form of a soft and powdery layer, covers the northern and north-western slope of the mound. The stones, which are thought to have remained from the old structures on the surface of the mound, are still exposed on the southern and south-eastern slopes of the mound. In the southern section of the H10 trench, it is seen that these stones rise to the surface in places to the west.

2. Second Layer (Possibly Iron Age): Under the surface soil is a clayey layer of beige-grey colour with an average thickness of 40 cm. In the western part of this layer there is a pile of stones in the form of debris. To the west of the southern section of trench H10, it appears that there is a remnant of a wall in the aforementioned pile of stone, and that it sits on another ashy layer at the bottom (Figure 8). Among the ceramic fragments found in the layer are a small number of pieces that show Iron Age features. The wall remains and ceramics, as well as the stratigraphic level of the layer, suggest that this layer was an Iron Age layer. However, in order to make a definitive judgment, it is necessary to look at the results to be obtained from the excavations that will continue. It is hoped that the excavations to be carried out in the coming years will clarify the information on this subject.

3. Third Layer: The eastward-sloping ash deposit in the western corner of the southern section of trench H10 has been identified as the topmost Early Bronze Age layer according to the ceramic fragments unearthed, due to the fact that under this sloping puddle of ash lies a flatter and darker bottom. Accordingly, these sloping ash deposits, the thickest of which is 60 cm, piled up where they were and apparently excavated to construct a building here in the Iron Age. This phase will be better studied in the western direction in the coming years.

4. Fourth Layer: The dark base at the western end of the section can be traced to the eastern end of the section under the layer dated to the Iron Age. In the east, in the upper part of the southern section of the illegal excavation pit, fragments of mudbrick are distinguishable within this layer of 80 cm thickness. To

the west of this embankment is an mudbrick wall 1 m high, 50 cm thick and slightly leaning to the west. A travertine block forming the basis of this wall was 1. uncovered at the edge of the illegal excavation pit, and the filling at the level of this block was called "Fifth Layer". The filling to the east of the mudbrick wall is deposited in horizontal layers, while the filling to the west slopes from the wall to the west. This deposit covers a slightly sloping base that extends northward from the section in this part of the trench and the structure we call "Site H10.1". It is clear that this structure, which runs in a northeast-southwest direction, is related to the mudbrick wall in the southern section, and therefore the mudbrick wall in the section must also be extending in the same direction. The fact that in the western part of the southern section the same layers of deposits began to rise again should be considered together with the wall remains whose upper part is exposed here. The remains in question suggest the existence of a space at least 5 m wide in the southern half of the H10 plan square, which has not yet been excavated. It is clear that such a structure, together with Space H10.1 unearthed to the east of the trench, forms different units of the same architectural phase.

2. Fifth Layer: It is a 20 cm thick layer that lies at the level of the stone foundation under the mudbrick wall. This grey layer, consisting of thin layers of ash, is 4. It should be defined as the lower phase of the Fifth Layer. Accordingly, the Fourth and Fifth layers should be considered as two different periods of the same architectural phase. The condition of the storage cubicle, which appeared in the fire traces in the northern part of the site H10.1, gives the impression that it was crushed under a structure that collapsed as a result of a fire. The same fire marks are not visible on the mudbrick wall in the southern section of the trench. The adobe fragments in the 4th layer which coincides with the place indicate that the structure here was again repaired after a fire. It is also understood that the mudbrick wall that was exposed in the northeast corner of the illegal excavation pit and demolished towards the south is also associated with the Fifth Layer. The floor level above this ruined wall (1782.90 m) and the floor level below it (1782.70 m) are equal to the thickness of this phase. The ceramics and architectural findings unearthed in the trench document that the Third, Fourth and Fifth Layers were building floors belonging to the Early Bronze Age.

6. Sixth Layer: It is a layer of limestone crumbs and ash layers of a greyish colour, with an average thickness of 80 cm. In the southern section of the illegal excavation pit, it is seen that a 40-cm deep pit has been dug into this layer. The bottom of this pit is filled with rather large, burnt pieces of wood, some of which are up to 5 cm in diameter. Although the diameter of the pit is not clear, it is clear that this is probably a large fire pit prepared for firing ceramics. In this period, when ceramic ovens were not yet known, it is thought that dark light-coloured ceramic vessels were cooked by piling up in such pits filled with pieces of wood and shrubs and completely covering them with additional pieces of wood and shrubs.

7. Seventh Layer: It is a layer of light brown material, with an average thickness of 70 cm, which can be traced in the eastern and southern section of the illegal excavation pit in the form of a hard clay layer. The nature of this layer, which is thought to belong to a thick mudbrick wall, will be understood as the excavations progress.

8. Eighth Layer: This is a layer consisting of ash layers at the bottom of the section. It is understood that this layer, traced in the lowest part of the illegal excavation pit, is 40 cm thick, but goes deeper. The nature of this layer will be understood as the excavations progress, as the previous one.

5. Finds

During the excavations carried out at the G10 trench at İremir Mound, amorphous ceramic fragments were found in the surface soil, which was understood to be a slope flux, as well as bone tools thought to have been processed with two bone shards, one stone bead and obsidian tooth fragment. Due to the flux caused by the slope of the mound, it was determined that the ceramics recovered here belonged to the Iron Age and the Early Bronze Age. It is estimated that one of the two dye-decorated pieces found among the ceramics found on the surface and in the trench belongs to the Middle Bronze Age and the other to the Late Iron Age. For the time being, it is not possible to make a comment about the period of bone and stone tools and beads and obsidian blade fragments. (Figure 9).

In the soil emptied from the H10 trench and the illegal excavation pit in this trench, a large number of ceramic fragments and bone fragments belonging to the First Bronze Age, a bronze arrowhead (?), a small triangular blade of green flint, a broken obsidian arrowhead, a processed bone shard and a square-shaped bead, as well as a stone tool that is considered to be a pestle and a large number of grinding stones were seized.

Most of the finds unearthed in the mound are ceramics, most of which are in amorphous condition. Among these ceramics were a small number of Medieval Age and three Late Iron Age items, with wavy line ornamentation and paint decoration consisting of zigzag motifs in the form of a sub-line pattern, except for one ceramic fragment probably belonging to the Middle Bronze Age. In general, ceramic fragments belonging to the Early Bronze Age and the Middle Iron Age were collected.

Middle Iron Age ceramics consist of a small number of goods with red lining and a large part of brown-tile coloured goods. Among the forms of vessels, outwardly thickened or simple types of pottery with a mouth attract attention. Such ceramic vessels are polished and impeller construction.

The early Bronze Age ceramics largely feature Early Transcaucasian Pottery. The ceramics recovered in pieces except for one are mostly dark-faced and brightly polished. However, there are also unpolished examples. Among the pottery consisting of brown, grey and black doughy goods, the most striking ones are the bicolour commodity group coloured black on the outside and red/brown inside, typical of Early Transcaucasian Culture. All of them are handmade. Among the fragments unearthed are a few examples with engraving, embossing and ruffle/groove ornamentation. In addition, the Nakhchivan Handles, which are also the distinguishing feature of this culture, were also recovered on some body parts or only as a handle part. (Figure 10).

In the excavation works, both on the surface and in the trenches, there are complete or broken stone tools that were evaluated — pestle stones and grinding stones made of different types of stones such as sandstone, pebble and flint were found. Excessive wear has been observed on some of the pestles due to intensive use.

Among the stone tools, a tool whose upper section is in a concave shape for the attachment of a rope-like object, estimated to be a weight, is striking. Apart from these, stone tools made of round or oval pebbles and flint stones, probably used as slingshots, were also unearthed. (Figure 11).

Of the many bones recovered in the mound, two were found to be processed bone tools. "Bone Tool" is used to describe instruments made of various materials such as bone, teeth, horns, and ivory.

It is known that in ancient times special design techniques such as engraving, grinding, grooving and polishing were used in the production of bone and ivory tools. (Backwell and d'Errico, 2020: p. 1538). Both of the tools found are thought to have been used as punches. The punches in question were made of the metacarpal bone of the domestic sheep (*Ovis aries*). A crushing technique was applied for the construction of the first punch. The distal end of the bone is intact, and the proximal end is processed into a punch. A second punch was made from a splinter separated from the body part of the metacarpal bone using the technique of gouging or splitting. (Figure 9).

Conclusion

The excavations carried out in two trenches in September-October 2020 at İremir Höyük, located in the Otbiçer Neighbourhood of Gürpınar district of Van province, provided important results despite being short-term. At the same time, some of the pits in the mound that had previously been dug by illegal excavations were also cleared.

According to the findings of the first year, it is evaluated that the mound has been settled in two different periods for now. A church whose remains have been found on the southwestern outskirts, suggests that there was human activity on the surface of the mound in the Late Middle Ages as well. According to the results obtained from the excavated H10 and G10 trenches, it was determined that the mound was probably inhabited in the Iron Age, although the details were not yet understood, and more intensively and long-term in the First Bronze Age.

From the various wall remains unearthed, the H10.1 site, and the finds unearthed, it is certain that the culture

that existed in the mound during the Early Bronze Age was the Early Transcaucasian Culture. It is known that the culture in question has spread from the end of the 4th millennium BC and during the 3rd millennium in the south of the Caucasus, northwest of Iran, east of Türkiye and the eastern coasts of the Mediterranean and can be considered homogeneous even though it has regional differences (Koşay 1984; Kığuradze and Sagona, 2004; Batiuk and Rothman, 2007; Işıklı, 2011, 2015; Rothman, 2015).

The existence of this culture in the Van Region, which stands out especially with its distinctive round-plan structures and shiny black burnished and bi-coloured pottery tradition, has been documented by archaeological excavations in Dilkaya (Çilingiroğlu, 1986: p. 152 et al., 1987, 81 et al., 1993: pp. 471-475)

Karagündüz (Sevin and Kavaklı, 1995, Sevin et al. 1998, 1999), Van Castle (Tarhan and Sevin, 1992, 1994) and Çelebibağ (Kılıç and Çalışkan, 2006: pp. 136-138., Çavuşoğlu, 2011: pp. 4-5) mounds. However, since the excavations in these mounds can be carried out in short-term and limited areas, it is not yet fully understood whether there are aspects of the Karaz Culture that are specific to the Van region and differ from other regions. In the light of the information obtained by the excavations, it should be said that in general, the characteristics that define this culture and similar qualities are also observed in the mounds listed above.

Is it possible to talk about a similar situation or different facts for İremir Mound? It is too early to tell. The first season excavations carried out in the mound document that the dominant features of the Early Transcaucasian Culture were continued here as well. (Figure 12). However, it will be possible to put forward new ideas about areas such as settlement, architectural diversity, art, social and economic structure by continuing the excavations in the coming years. The first-year findings are very promising in this sense.

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Ekler

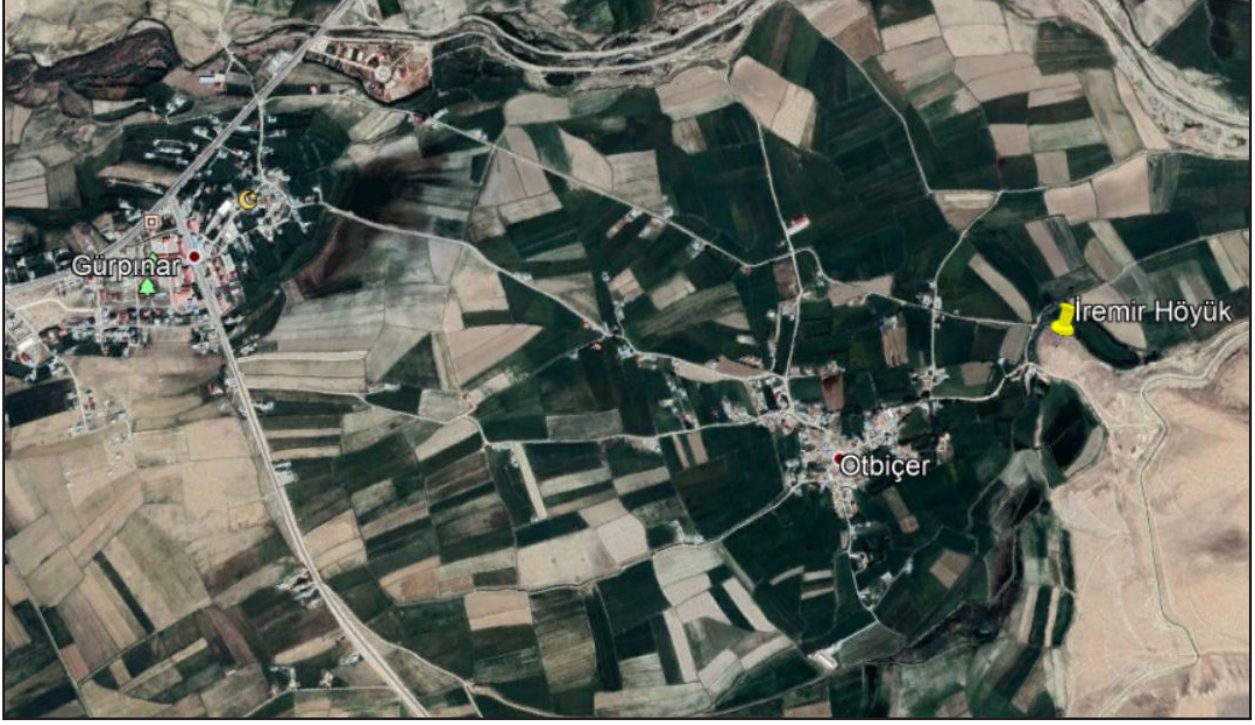


Figure 1: İremir Mound and Residential Area



Figure 2: Aerial View of İremir Mound



Figure 3: G10 Trench Pre-Excavation Status



Figure 4: G10 Trench View from the North After Excavation



Figure 5: Located in the H10 trench, Site H10-1



Figure 6: H10 Trench Before and After Excavation Status

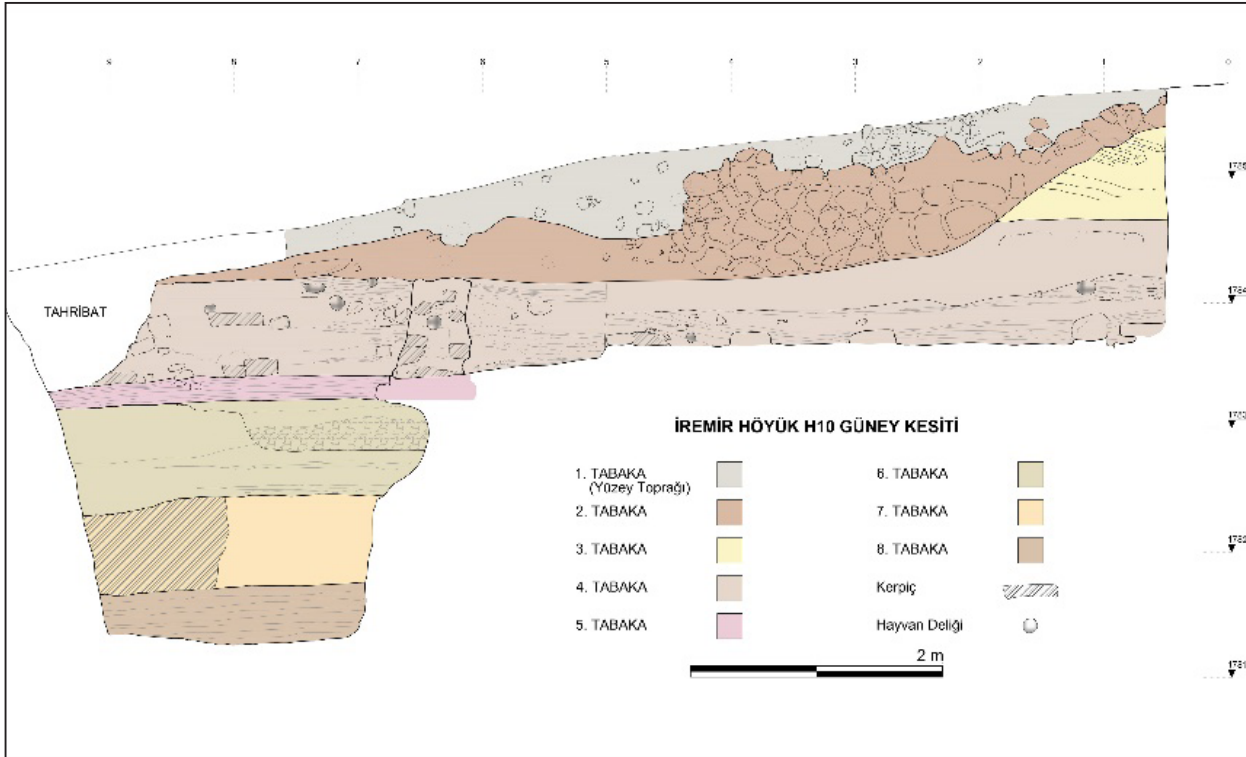


Figure 7: H10 Trench South Section



Figure 8: H10 Trench Iron Age Wall



Figure 9: G10 Trench Bone, Obsidian and Bead Finds

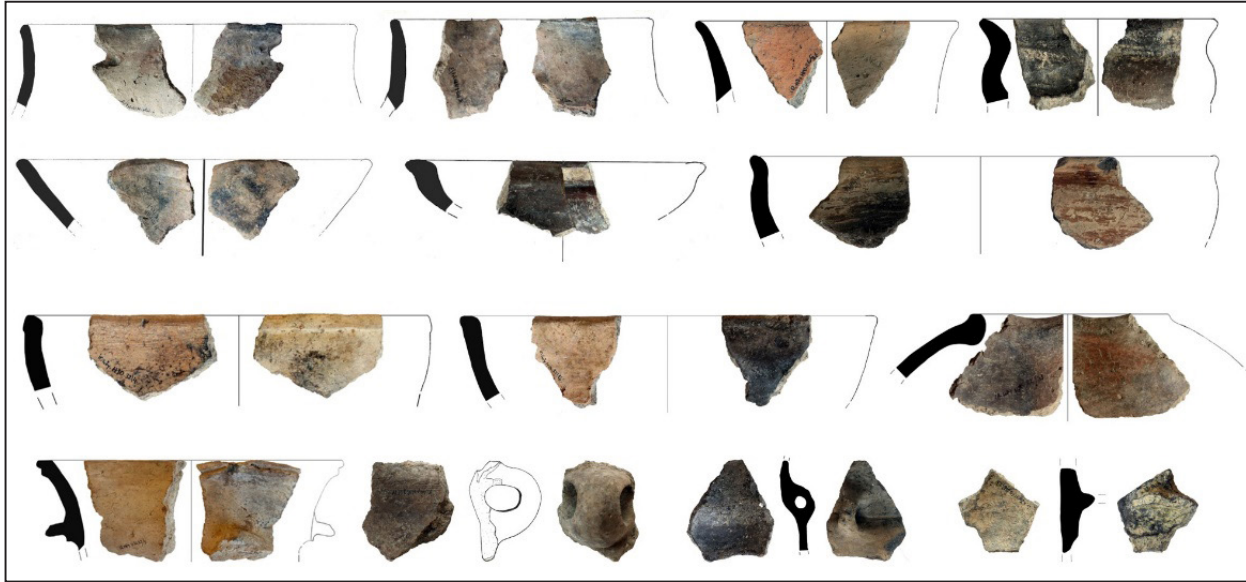


Figure 10: H10 Trench Early Bronze Age (Early Transcaucasia) Ceramic Pieces



Figure 11: Some Stone Tools Unearthed in the Mound



Figure 12: İremir Mound, Aerial Photograph Before and After Excavation

Late Roman Coin Finding from Dalisandos (Sariođlan)

Hasan UđUZ

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Dalisandos (Sariođlan) Ge Roma Dönemi Sikke Buluntusu*

Late Roman Coin Finding from Dalisandos (Sariođlan)

Hasan UđUZ**

Özet

Bu makalede 2019 yılında Konya ili, Bozkır ilçesi, Sariođlan Mahallesi'nde ele geen ve aynı yıl Konya Müzesi'ne kazandırılan sikke buluntusu ele alınmıştır. 308 adet sikkeden oluşan buluntuda 1 adet gümüş, 307 adet bronz sikke yer alır. İyi korunmuş durumdaki 140 adet sikke 11103-11242 envanter numarası, daha düşük kondisyondaki 168 sikke ise 1461/1-1461-168 etüdlük numaralarıyla müze envanter defterine kaydedilmiştir. Buluntu grubunda yer alan sikkelerin yoğunluğu, Constantinuslar Dönemi'ne aittir ve I. Constantinus'dan Constantinus Gallus'a kadar olan dönemi kapsamaktadır. Buluntudaki sikkelerin 1 adedi Septimius Severus, 3 adedi Gallienus, 1 adedi Aurelianus, 1 adedi I. Maximinus, 1 adedi I. Licinius, 70 adedi I. Constantinus, 1 adedi Helena, 1 adedi Theodora, 10 adedi II. Constantinus, 137 adedi II. Constantius, 81 adedi Constans ve 1 adedi Constantius Gallus Dönemi sikkesidir. Buluntuda II. Constantinus sikkeleri en yüksek orana sahiptir. Buluntuyu oluşturan sikkelerin darphanelere göre dağılımına baktığımızda Antiochia (Orontes) (3), Ticinum (1), Roma (2), Aquileia (1), Thessalonica (2) Heraclea (9), Constantinopolis (38), Nicomedia (42), Cyzicus (42), Antiochia (Pisidia) (81) ve Alexandria (13) darphaneleri sikkeleri yer alır. 74 adet sikkenin ise darphanesi okunamamıştır. Buluntuda en erken tarihli sikke MS 197-198'e tarihlenen Septimius Severus Dönemi'nde, en geç tarihli sikke ise MS 350/55 yılları arasında Constantius Gallus Dönemi'nde darp ettirilmiştir. Buluntuda Antiochia (Pisidia) darphanesi sikkeleri en yüksek orana sahiptir

Anahtar Kelimeler: Sikke, Buluntu, Sariođlan, Dalisandos, Roma.

Abstract

The finding unearthed in Konya province, Bozkır district, from the environs of Sariođlan in 2019 was brought in Konya Museum Directorate in the same year. It consists of 308 coins; 1 silver and 307 bronze specimens. 308 coins are registered in the museum. (140 of coins registration number: 11103-11242 and 168 of the coins registration number: 1461/1-1461-168) The coins are registered in the museum with inventory numbers 11103-11242 and etude numbers 1461/1-1461-168. Most of the coins in the finding group belong to the Constantine period and it covers the period from Constantine I to Constantine Gallus. One of the coins in the finding is Septimius Severus, 3 of them Gallienus, 1 of them Aurelian, 1 of them Maximinus I, 1 of them Licinius I, 70 of them Constantine I, 1 of them Helena, 1 of them Theodora, 10 of them Constantine II, 137 of them Constantius II, 81 of them Constans and 1 of them are Constantius Gallus coins. Constantine II coins are in the majority in the finding. By classification of the mints, there are coins which belong to Antioch (Orontes) (3), Ticinum (1), Rome (2), Aquileia (1), Thessalonica (2) Heraclea (9), Constantinopolis (38), Nicomedia (42), Cyzicus (42), Antioch (Pisidia) (81) and Alexandria (13). 74 of the coins' mint couldn't be identified. The earliest dated coin was minted during the reign of Septimius Severus, which dates to AD 197-198, and the latest dated coin was minted during the Constantius Gallus period between AD 350-55. Antioch (Pisidia) mint coins have the highest proportion in the finding.

Key Words: Coin, Finding, Sariođlan, Dalisandos, Rome.

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Introduction

The Sariođlan Neighbourhood is a district of Bozkır, Konya Province. It is 80 km away from Konya. It is located at the junction of Bozkır and Karaman road on the Konya-Hadim highway. The Sariođlan Neighbourhood is at the crossroads of the Hadim and Bozkır districts of Karaman and Konya. From the Hadim district, Alanya and the Gündođmuş districts of Antalya can be reached.

The name, previously known as Belören (Belviran), was later changed to Sariođlan. It was also an important junction of the ancient trade routes connecting the Taurus Mountains and Central Anatolia. The date of the settlement area, which is 1.5 km southeast of Belören, was identified in the surveys and registered as Belören Mound. The history of the settlement area registered as Belören Mound goes back to the 3rd-2nd millennium BC. (Bahar, 2011: p. 61). The grave stelae and architectural blocks used as spolia in the water cistern located at the Sariođlan junction and the ruin and ruins in the name of the town can be taken as evidence showing the existence of an ancient settlement in this area.

W. M. Ramsay, who conducted research in the region, localized the ancient city of Dalisandos to different places around Konya (Ramsay, 1961: p. 370), D. French determined (French, 1984: p. 85-96) Dalisandos as Sariođlan (Belören) in his last evaluations. (Bahar, 2011: p. 61; Kurt, 2010: p. 128). Sariođlan was located within the borders of the Isauria Region (Alkan-Kurt 2017: p. 49-51). The Isauria Region was within the Lykaonia Region in antiquity (Strabon. XII. 6). Although the borders of the Isauria Region change frequently, included are parts of the regions of Mountainous Cilicia and Lykaonia, covering the borders of Pisidia and Plain Cilicia. (Lanski, 1999: p. 415; Dođanay, 2012: p. 200; Kurt, 2010: p.120; Texier, 2002: p. 196-197). The Lykaonia Region was an important crossroads that provided passage between the regions of East Phrygia and Pisidia. In the first century BC, the region remained within the province of Kilikia. (Levick, 1967: p.20). When the provinces were reorganized during the reign of Diocletian, the eastern border of Pisidia included the Konya Plain. After Theodosius, there were major changes in the borders of Lykaonia, Isauria, and Pamphylia (Balđıran, 2013: p.73-88). In the ancient period, the Sariođlan

neighbourhood was the site of the ancient road (Via Sebaste) that connected the route between Isauria and Laranda (Mitchell, 1976: p. 70; Kaya, 2003: p. 8). The city of Dalisandos minted its first city coins together with five participating cities in the Lycaonian Union (Koinon). (BMC, Lycaonia, p. 287; Aulock, p. 25-35; SNG v. Aulock Nachtrage IV, 8645-8658).

The Sariođlan Artifact was unearthed during the collection of stones in a field approximately 500 meters from the Belören Mound in the Sariođlan District. This location lies within the area of Dalisandos city. The coins were located close to each other. The individual who handed over the find to the museum declared that the coins were found near each other and that all together consisted of 308 pieces. No information is available that would indicate that the find was stored in a container or pouch.

1. Distribution of Coins by Emperors

In the find, there are coins minted in the names of 12 different emperors and empresses, including Constantius, Constans and Constantius Gallus, representing the periods of Septimius Severus, Gallienus, Aurelianus, Maximinus I, Licinius I, Constantine I, Helena, Theodora, II. Constantine, II. The earliest dated coin in the find belongs to the period of Septimius Severus (AD 197-198), and the latest dated coin belongs to the period of Constantius Gallus (AD 350-355).

Additionally, there is one colony coin of the city of Pisidia Antiochia belonging to the period when Gallienus was an emperor.

The Septimius Severus period is represented by one silver coin, the Gallienus period by two imperial coins, the Aurelian period by one coin, the Maximinus I period by one coin, and the Licinius I period by one coin.

The coins of the Constantine I period are represented by a total of 67 pieces. After the death of Constantine I in AD 337, posthumous coins were minted in the name of Constantine I by his sons, and coins with Constantinopolis and VRBS Roman obverse legends were evaluated after the coins of Constantine I.

There is a coin minted in the name of Helena, the mother of Constantine I, and one of the coins minted is in the name of his stepmother Theodora.

When Constantine I died, his three sons were influential in the administration of the country. (Gibbon, 1987: p. 58- 70; Sancaktar, 2021: p. 15). Out of the ten coins from the Constantine II period six of them were minted during the time when he was Caesar and four of them were minted during the time when he was Augustus.

There are 137 coins from the Constantius I period. Most of the coins in the find belong to this period. Seven of them belong to the period when he was Caesar, and 130 of them belong to the period when he was Augustus.

From the Constans Period there are 81 coins. One of them belongs to the period when he was Caesar and 80 of them belong to the period when he was Augustus.

There is one coin from the Constantius Gallus¹ Period.

In the find, coins of when Constantius was Augustus ranked first with 42%, while the coins of the period when Constans was Augustus were in second place with 25%. Coins of posthumus Constantine I ranked third with 12%, coins of the period when Constantine I was Augustus ranked fourth with 6%. The coins from the period when Constantius II was Caesar, rank fifth with 2%.

In sixth place are coins of Constantinopolis, VRBS and II coins of periods when Constantine was Caesar, In seventh place are the coins of Gallienus and in the eighth place the coins of Septimius Severus, Aurlian, Maximianus I, Licinius I, Helena, Theodora, the period when Constans was Caesar, and Constantius Gallus. (Table 1)

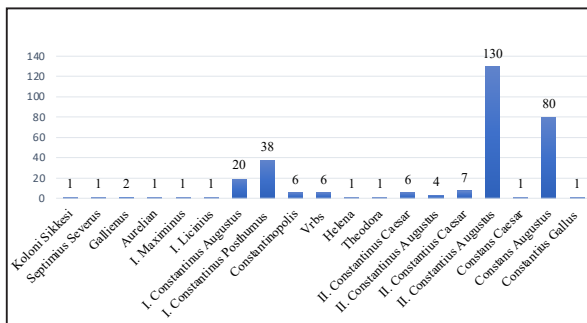


Table 1: Distribution of Coins by Emperors

¹ He was made Caesar by II Constantius in AD 351 and commissioned in the east (Eric, 2005: p. 452).

2. Distribution of Coins by Mint

There were found coins of 10 different mints in the west and the “Thessalonica”⁵, “Heraclea”⁶, “Constantinopolis”⁷, “Cyzicus”⁸, “Antiochia (Pisidia)”⁹ and “Alexandria”¹⁰ mints in the east. (Table 2).

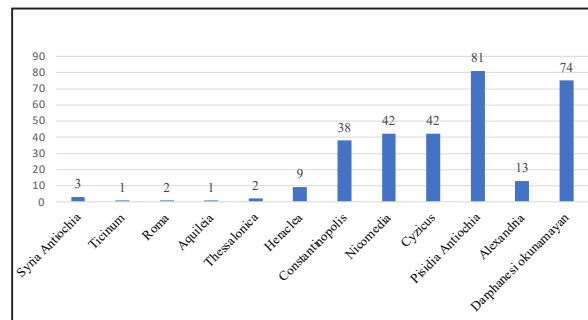


Table 2: Distribution of Coins by Mint

- 2 2 Ticinum Mint minted coins until AD 327. It maintained its importance until the period of Licinius I. The mint was not used until the end of the Constantine Period (LRBC I, p. 13).
- 3 2 The Mint of Aquileia was closed for 10 years during the reign of Constantine I (RIC VII, p. 306). In AD 324, GLORIA EXERCITVS type coins began to be minted again. After the death of Constantine I, single standard GLORIA EXERCITVS type coins began to be minted at the Mint of Aquileia (LRBC I, p. 17).
- 4 The Roman Mint did not mint gold coins after the Battle of the Milvia Bridge. After Constantine I visited the city in AD 324, he started to mint bronze coins. (RIC VII, p. 280).
- 5 The Thessalonica Mint has minted bronze coins since its inception. It served in five officinas during the Constantine Period. (LRBC I-II p 77).
- 6 The Mint of Heraclea was moved east by Maximinus in AD 313. It started to come to the fore after Constantinople was made the capital. It was reactivated by Constantine I in AD 324. (RIC VII, p. 532-533).
- 7 When Constantinople became the capital, the mint was opened with two officinas, the number reached seven in AD 327 and 11 in AD 330. The capital of the empire is the most efficient mint. (LRBC I, p. 86).
- 8 The Cyzicus Mint lost its importance during the reign of Constantine I and ceased to be a large mint. (RIC VIII, p. 486).
- 9 Antiochia (Pisidia) Mint bronze coins have been always minted consistently. During the reign of Constantius II, 15 officina minted coins. (LRBC I, p. 99).
- 10 Alexandria Mint, single standard GLORIA EXERCITVS type coins were replaced by VOT/XX/MVLT/XXX type coins (LRBC I, p. 31).

3. Distribution of Coins by Back Face Legends

There are 112 types of VOT/XX/MVLT/XXX back face legends in first place of the numerical distribution according to the back face types seen in the find, with the highest rate at 36%. GLORIA EXERCITVS (Success of the Army) has 107 units of the standard type, with two standing soldiers with a back-facing legion and a double or single legion between them and ranks second with a rate of 34%. This type was widely used by Constantine I, Constantinus II, Constans and Constantius II. Double legion standard type, II. Constantine, Constans and II. It was used for Constantius during his reign. It is a type depicted for Constantine I. (Sancaktar, 2012: p. 222). VN-MR back-facing legion coins are 32 pieces and are in third place with a rate of 10%. FEL TEMP REPARATIO (Mathingly, 1933: p.182-202) coins with back-facing legend are 23 in number and are in fourth place with a rate of 7%.

The numerical distribution of the coin types with a lower ratio is given in Table 3.

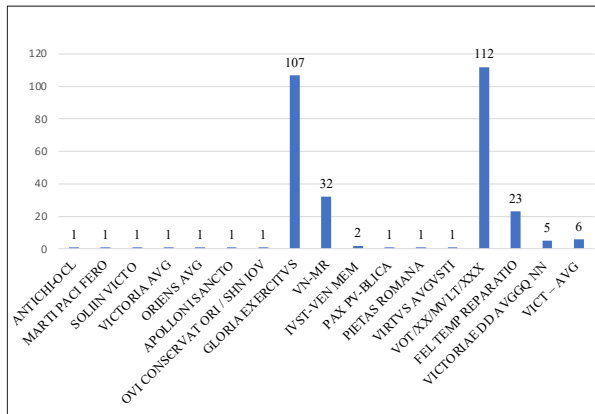


Table 3: Distribution of Coins by Back-face Legends

Conclusion

The coins of the Sariođlan Find do not show the same weight distribution, and old coins that are equally well preserved compared to the newly minted coins were also found. In this respect, the Sariođlan Find can be considered as a savings find (Morrison, 2002: p. 115).

Of the 308 coins in the Sariođlan Find, one of them is silver, the remaining 307 are bronze.

The coins were cleaned and all of them were found to be in good condition. The emperor of all 74 coins where the mint could not be read, and the types of those coins were also determined.

The earliest dated coin in the find was minted between AD 197-198 and the latest dated coin was minted between AD 351-355. The find is an accumulation formed over a period of 154-156 years. In the distribution according to the emperors, the most common coins belong to the period when Constantius II was Augustus. Antiochia Mint is the most common in the distribution according to mints and GLORIA EXERCITVS is the most in the distribution according to type.

The Sariođlan Find, which shows similarities with the finds of Arykanda TK3 (Sancaktar, 2012: p.219-228), Parion Odeionu (Keleş and Oyarçin, 2019: p.189-208), Zeugma (Köker, 2018: p.202-207), which are among the Late Roman Period coin finds, was purchased by the museum. In the first evaluation of the find, which was done at the time of delivery, it was concluded that their condition were similar to each other and covered a certain period. The person who brought the find to the museum was interviewed and it was determined that he found the coins in the field by chance, that there were 308 pieces in total, and that there were no sacks, pottery, etc. where the find was discovered. In the survey conducted at the location where the find was revealed, no other cultural assets were detected. In our surveys in the Sariođlan Neighborhood, it was seen that many Late Roman Period tomb steles and architectural elements were used in the Dört Yol Mevkii (Petrol), Late Ottoman Period Water Tank (also called cistern in the region).

CATALOGUE¹¹

Roman Colonial Coins

Pisidia Antiochia 253-268

FF: [IMP C P AE] I LIC [CV LIENO]; The emperor's head crowned with beam is facing to the right.

BF: ANTI[CHI O]CL - Γ; Genius standing to the left, holding an olive branch in his right hand and Cornucopia in his left hand.

REF: SNG France 3, 71, No. 1328.

1. AE. 25 mm, 6.40 gr, KY: 7, MÜZ. ETD. NO: 1461-3.

Roman Imperial Coins

Septimius Severus Roma 193-211

FF: [L SEPT SEV P] ERT-AVG IM [PX]; The laurel-wreathed emperor has his head turned to the right.

BF: MA[RTI PACI] FERO; Mars, standing to the left, holds a branch in his right hand and a spear in his left hand, with his right foot on the helmet.

REF: RIC IV, Part I, 104, No. 113; RSC III, 32, No. 315.

2. AR., 2.70 gr, 16 mm, KY: 6, MÜZ. ETD. NO: 1461-1.

Gallienus

Antiochia (Orontes) 253-268

FF: [GA]LLIENVVS PF AVG; The emperor's bust with the beam crown, drapel and armour facing to the right.

BF: SOLI[IN] VICTO; Standing facing left, Sol raises right hand; holds globus in left hand, in cut, PXV.

REF: RIC V, Part I, 185, No. 611.

3. AE. 21 mm, 3.05 gr, KY: 5, MÜZ. ETD. NO: 1461-5.

FF: IMP C P LIC GALLIENVVS AVG; The emperor's head crowned with beam facing to the right.

BF: [V]ICTORIA AVG; Standing to the emperor facing left, Victoria lays wreath.

REF: RIC V, Part I, 104, No. 450.

4. AE. 21 mm, 3.30 gr, KY: 12, MÜZ. ETD. NO: 1461-6.

Aurelianus Ticinum 270-275

FF: IMP C AVRELIANVS AVG; The emperor's bust crowned beam is facing to the right.

BF: ORIENS AVG; Sol, a prisoner of war on either side, standing and facing left; holding globus in hand, in cut, TXXT.

REF: RIC V, Part I, Ticinum, 282, No. 154.

5. AE. 23 mm, 3.05 gr, KY: 6, MÜZ. ETD. NO: 1461-4.

Maximinus II

Antiochia (Orontes) 308-313

FF: GENIO ANTIOCHENI; Fortuna in a sitting position, Orontes swims in the river in front of her feet.

BF: [APO]LLONI SANCTO; Patera in his right hand, lyra in his left hand, Apollo, standing, turning left; in cut, SMA.

REF: Vagi, 516, No. 2754.

6. AE. 17 mm, 1.75 gr, KY: 11, MÜZ. ETD. NO: 1461-7.

Licinius I Nicomedia 308-324

FF: [IMP C VA] LLICIN LICINIVS [PF AVG].Laurel wreathed emperor's head facing right.

BF: IOVI CONSERVAT [ORI] / SHN [IOV].

Chlamys on his shoulder, globus and Victoria in his right hand, Zeus standing and turning left with a wand in his left hand; eagle in front, Δ on left; in cut, SMN.

REF: RIC VII, 604, No. 25.

7. AE. 22 mm, 2.85 gr, KY: 2, MÜZ. ETD. NO: 1461-2.

Constantinus I (Augustus 307-337)

Heraclea 330-333

FF: CONSTANTI-NVS MAX AVG; Badge with diadem, draped and armoured bust, right-facing.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the double legion standard between them; in cut, *SMHA.

REF: RIC VII, 557, No. 109; LRBC I, Gloria Exercitus, Type 2.

8. AE., 17 mm, 2.70 gr, KY: 11, MÜZ. ENV. NO: 11141.

FF: CONSTANTI-NVS MAX AVG; Badge with diadem, draped and armoured bust, facing right.

¹¹ Abbreviations in the catalogue: RIC: Roman Imperial Coinage; BMC: A Catalogue of the Greek Coins in the British Museum; LRBC I-II: Late Roman Bronze Coinage, Part I-II; RSC: Roman Silver Coins; SNG: Sylloge Nummorum Graecorum; VAGI: Coinage and History of the Roman Empire; BF: Back Face; FF: Front Face; MÜZ. ENV. NO. Museum Inventory Number; MÜZ. ETD NO: Museum Study number; KY: Mould direction; REF: Reference; mm: Milimetre; gr: Gram; MS: A.D.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the double legion standard between them; in cut, SMHA.

REF: RIC VII, 558, No. 116; LRBC I, Gloria Exercitus, Type 2.

9 AE., 18 mm, 2.20 gr, KY: 12, MÜZ. ENV. NO: 11148.

FF: CONSTANTI-NVS MAX AVG; Badge with diadem, draped and armoured bust, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the double legion standard between them; in cut, SMHC.

REF: RIC VII, 557, No. 111; LRBC I, Gloria Exercitus, Type 2.

10 AE., 18 mm, 2.50 gr, KY: 7, MÜZ. ENV. NO: 11146.

Constantinopolis 330-333

FF: CONSTANTI-NVS MAX A[VG]; Badge with diadem, draped and armoured bust, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the double legion standard between them; in cut, CONSA*.

REF: RIC VII, 579, No. 59; LRBC I, Gloria Exercitus, Type 2.

11 AE., 17 mm, 2.95 gr, KY: 12, MÜZ. ENV. NO: 11137.

FF: CONSTANTI-[N]VS MAX AVG; Badge with diadem, draped and armoured bust, facing right.

BF: [GLOR-]IA [EX]ERC-[I]TVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the double legion standard between them; in cut, CONSH.

REF: RIC VII, 579, No. 59; LRBC I, Gloria Exercitus, Type 2.

12 AE., 18 mm, 2.80 gr, KY: 1, MÜZ. ENV. NO: 1461-22.

FF: CONSTANTNVS MAX AVG; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at

the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them; in cut, [C]ONSA.

REF: RIC VII, 589, No. 137; LRBC I, Gloria Exercitus, Type, 3.

13 AE., 15 mm, 1.20 gr, KY: 6, MÜZ. ETD. NO: 1461-86.

FF: CONSTANTI-NVS MAX AVG; Badge with diadem, draped and armoured bust, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them; in cut, CONSH.

REF: RIC VII, 589, No. 137; LRBC I, Gloria Exercitus, Type, 3.

14 AE., 16 mm, 1.55 gr, KY: 11, MÜZ. ENV. NO: 11139.

15 AE., 16 mm, 1.35 gr, KY: 7, MÜZ. ENV. NO: 11138.

16 AE., 16 mm, 1.35 gr, KY: 12, MÜZ. ETD. NO: 1461-80.

Nicomedia 330-335

FF: CONSTAN-TINVS MA[X AVG]; Badge with diadem, draped and armoured bust, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them; in cut, SMN[].

REF: RIC VII, 635, No. 200; LRBC I, Gloria Exercitus, Type, 3.

17 AE., 15 mm, 1.95 gr, KY: 11, MÜZ. ETD. NO: 1461-41.

FF: CONSTANTI-NVS MAX AVG; Badge with diadem, draped and armoured bust, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the double legion standard between them; in cut SMNA.

REF: RIC VII, 633, No. 188; LRBC I, Gloria Exercitus, Type 2.

18 AE., 18 mm, 3.05 gr, KY: 11, MÜZ. ENV. NO: 11153.

FF: CONSTANTI-NVS MAX AVG; Badge with diadem, draped and armoured bust, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them; in cut, SMNA.

REF: RIC VII, 635, No. 200; LRBC I, Gloria Exercitus, Type, 3.

19 AE., 17 mm, 2.15 gr, KY: 5, MÜZ. ENV. NO: 11151.

FF: CONSTANTI-NVS MAX AVG; Badge with diadem, draped and armoured bust, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the double legion standard between them; in cut, SMNS.

REF: RIC VII, 635, No. 200; LRBC I, Gloria Exercitus, Type, 2.

20 AE., 17 mm, 2.20 gr, KY: 7, MÜZ. ENV. NO: 11152.

Posthumus 347-348

FF: DV CONS[TANTI]-NVS PT AVGG; The head of the emperor in priest clothes, facing to the right.

BF: VN-MR; The emperor in priest clothes is standing, from the front, his head facing to the right; he raises his right hand up; in cut, SMNA*.

REF: RIC VIII, 475, No. 57; LRBC I, 1155.

21 AE., 15 mm, 1.40 gr, KY: 7, MÜZ. ENV. NO: 11117.

FF: DV CONSTANTI-NVS PT AVGG; The head of the emperor in priest clothes, facing to the right.

BF: VN-MR; The emperor in priest clothes is standing, from the front, his head facing to the right; he raises his right hand up; in cut, SMNA.

REF: RIC VIII, 475, No. 54; LRBC I, 1145.

22 AE., 16 mm, 1.25 gr, KY: 7, MÜZ. ETD. NO: 1461-25.

23 AE., 14 mm, 1.40 gr, KY: 6, MÜZ. ENV. NO: 11120.

24 AE., 13 mm, 1.55 gr, KY: 12, MÜZ. ETD. NO: 1461-35.

FF: DV CONSTANTI-NVS PT AVGG; The head of the emperor in priest clothes, facing to the right.

BF: VN-MR; The emperor in priest clothes is standing, from the front, his head facing to the right; he raises

his right hand up; in cut, SMNB*.

REF: RIC VIII, 475, No. 57; LRBC I, 1155.

25 AE., 14 mm, 1.35 gr, KY: 12, MÜZ. ENV. NO: 11118.

FF: DV CONSTANTI-[NVS PT AVGG]; The head of the emperor in priest clothes, facing to the right.

BF: VN-MR; The emperor in priest clothes is standing, from the front, his head facing to the right; he raises his right hand up; in cut, SMNI.

REF: RIC VIII, 475, No. 54; LRBC I, 1155.

26 AE., 14 mm, 1.10 gr, KY: 12, MÜZ. ETD. NO: 1461-34.

27 AE., 14 mm, 1.45 gr, KY: 12, MÜZ. ENV. NO: 11119.

Cyzicus 336-337

FF: CONSTANTI-NVS MAX AVG; Badge with diadem, draped and armoured bust, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them; in cut, SMKS.

REF: RIC VII, 659, No. 123; LRBC I, Gloria Exercitus, Type, 3.

28 AE., 15 mm, 1.85 gr, KY: 6, MÜZ. ENV. NO: 11147.

Posthumus 341-346

FF: DV CONSTANTI-NVS PT AVGG; The head of the emperor in priest clothes, facing to the right.

BF: IVST-VEN MEM; Aequitas standing, facing left; he holds the scales of justice in his right hand and parchment in his left hand; in cut, SMKA.

REF: RIC VIII, 4971, No. 35; LRBC I, 1299.

29 AE., 16 mm, 1.90 gr, KY: 10, MÜZ. ENV. NO: 11124.

FF: DV CONSTANTI-NVS PT AVGG The head of the emperor in priest clothes, facing to the right.

BF: [IVST]-VEN MEM; Aequitas standing, facing left; he holds the scales of justice in his right hand and parchment in his left hand; in cut, SMKB.

REF: RIC VIII, 4971, No. 35; LRBC I, 1299.

30 AE., 14 mm, 1.60 gr, KY: 7, MÜZ. ENV. NO: 11123.

FF: DV CONSTANTI-NVS PT AVGG; The head of the emperor in priest clothes, facing to the right.

BF: VN-MR; The emperor in priest clothes is standing,

- from the front, his head facing to the right; he raises his right hand up; in cut, SMKΔ.
- REF:** RIC VIII, 493, No. 46; LRBC I, 1304.
- 31** AE., 15 mm, 1.65 gr, KY: 7, MÜZ. ENV. NO: 11122.
- 32** AE., 14 mm, 1.00 gr, KY: 7, MÜZ. ENV. NO: 11129.
- FF:** DV CONSTANTI-NVS PT [AVGG]; The head of the emperor in priest clothes, facing to the right.
- BF:** VN-MR; The emperor in priest clothes is standing, from the front, his head facing to the right; he raises his right hand up; in cut, SMKΓ.
- REF:** RIC VIII, 493, No. 46; LRBC I, 1304.
- 33** AE., 15 mm, 1.40 gr, KY: 7, MÜZ. ENV. NO: 11121.
- FF:** DV CONSTANTI-[NVS PT AVGG]; The head of the emperor in priest clothes, facing to the right.
- BF:** VN-MR; The emperor in priest clothes is standing, from the front, his head facing to the right; he raises his right hand up; in cut, SMK[].
- REF:** RIC VIII, 493, No. 46; LRBC I, 1304.
- 34** AE., 15 mm, 1.80 gr, KY: 6, MÜZ. ETD. NO: 1461-31.
- FF:** DV CONSTANTI-[NVS PT AVGG]; The head of the emperor in priest clothes, facing to the right.
- BF:** VN-MR; The emperor in priest clothes is standing, from the front, his head facing to the right; he raises his right hand up; in cut, SMK[].
- REF:** RIC VIII, 493, No. 46; LRBC I, 1304.
- 35** AE., 15 mm, 1.70 gr, KY: 6, MÜZ. ENV. NO: 1461-28.
- 36** AE., 13 mm, 1.30 gr, KY: 6, MÜZ. ENV. NO: 11131.
- Antiochia 330-335**
- FF:** CONSTANTI-NVS MAX AVG; Badge with diadem, draped and armoured bust, facing right.
- BF:** GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the double legion standard between them; in cut, SMANB.
- REF:** RIC VII, 693, No. 86; LRBC I, Gloria Exercitus, Type 2.
- 37** AE., 17 mm, 2.60 gr, KY: 7, MÜZ. ENV. NO: 11136.
- FF:** CONSTANTI-NVS MAX AVG; Badge with diadem, draped and armoured bust, facing right.
- BF:** GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the double legion standard between them; in cut, SMANΓ.
- REF:** RIC VII, 693, No. 86; LRBC I, Gloria Exercitus, Type 2.
- 38** AE., 18 mm, 1.80 gr, KY: 7, MÜZ. ETD. NO: 1461-21.
- FF:** CONSTANTI-NVS MAX AVG; Badge with diadem, draped and armoured bust, facing right.
- BF:** GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them; in cut, SMANΓ.
- REF:** RIC VII, 697, No. 108; LRBC I, Gloria Exercitus, Type 3.
- 39** AE., 17 mm, 1.95 gr, KY: 10, MÜZ. ENV. NO: 11149.
- 40** AE., 17 mm, 1.90 gr, KY: 5, MÜZ. ETD. NO: 1461-48.
- 41** AE., 16 mm, 1.40 gr, KY: 6, MÜZ. ENV. NO: 11142.
- 42** AE., 16 mm, 1.45 gr, KY: 6, MÜZ. ETD. NO: 1461-87.
- Posthumus 341-346**
- FF:** DV CONSTANTI-NVS PT AVGG; Head from Togatus, facing right.
- BF:** Constantinus I of Togatus in the quadriga, to the right; the hand of God reaches out to him at the top; in cut, SMANA.
- REF:** RIC VIII, 515, No. 39; LRBC I, 1372.
- 43** AE., 15 mm, 1.65 gr, KY: 11, MÜZ. ENV. NO: 11126.
- FF:** DV CONSTANTI-NVS PT AVGG; Head from Togatus, facing right.
- BF:** Constantinus I of Togatus in the quadriga, to the right; the hand of God reaches out to him at the top; in cut, SMANA.
- REF:** RIC VIII, 515, No. 39; LRBC I, 1372.
- 44** AE., 15 mm, 1.75 gr, KY: 6, MÜZ. ETD. NO: 1461-20.

- FF:** DV CONSTANTI-NVS PT AVGG; Head from Togatus, facing right.
- BF:** Constantinus I of Togatus in the quadriga, to the right; the hand of God reaches out to him at the top; in cut, SMANS.
- REF:** RIC VIII, 515, No. 39; LRBC I, 1372.
- 45** AE., 18 mm, 1.55 gr, KY: 12, MÜZ. ETD. NO: 1461-19.
- 46** AE., 15 mm, 1.30 gr, KY: 11, MÜZ. ENV. NO: 11125.
- 337-347**
- FF:** DV CONSTANTI-[NVS] PT AVGG; The head of the emperor in priest clothes, facing to the right.
- BF:** VN-MR; The emperor in priest clothes is standing, from the front, his head facing to the right; he raises his right hand up; in cut, SMANF.
- REF:** RIC VIII, 515, No. 39; LRBC I, 1397.
- 47** AE., 16 mm, 1.45 gr, KY: 5, MÜZ. ETD. NO: 1461-26.
- Alexandria 333-335**
- FF:** CONSTANTINVS MAX AVG; Badge with diadem, draped and armoured bust, facing right.
- BF:** GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them; in cut, SMALF.
- REF:** RIC VII, 712, No. 65; LRBC I, Gloria Exercitus, Type, 3.
- 48** AE., 16 mm., 1.45 gr, KY: 11, MÜZ. ETD. NO: 1461-55.
- Posthumus 341-346**
- FF:** DV CONSTANTI-NVS PT AVGG; The head of the emperor in priest clothes, facing to the right.
- BF:** VN-MR; The emperor in priest clothes is standing, from the front, his head facing to the right; he raises his right hand up; in cut, SMALA.
- REF:** RIC VIII, 541, No. 32; LRBC I, 1473.
- 49** AE., 15 mm, 1.95 gr, KY: 10, MÜZ. ENV. NO: 11113.
- 50** AE., 15 mm, 1.35 gr, KY: 10, MÜZ. ENV. NO: 11116.
- FF:** [DV CON]STANTI-NVS PT AVGG; Head from Togatus, facing right.
- BF:** VN-MR; The emperor in priest clothes is standing, from the front, his head facing to the right; he raises his right hand up; in cut, SMALB.
- REF:** RIC VIII, 541, No. 32; LRBC I, 1473.
- 51** AE., 15 mm, 1.50 gr, KY: 5, MÜZ. ENV. NO: 11114.
- FF:** [DV CO]NSTANTI-NVS PT AVGG; The head of the emperor in priest clothes, facing to the right.
- BF:** VN-MR; The emperor in priest clothes is standing, from the front, his head facing to the right; he raises his right hand up; in cut, SMALF.
- REF:** RIC VIII, 541, No. 32; LRBC I, 1473.
- 52** AE., 17 mm, 1.85 gr, KY: 1, MÜZ. ETD. NO: 1461-23.
- 53** AE., 15 mm, 2.00 gr, KY: 7, MÜZ. ENV. NO: 11115.
- 54** AE., 14 mm, 1.70 gr, KY: 11, MÜZ. ENV. NO: 11112.
- Mint Unread 341-346**
- FF:** DV CONSTANTI-NVS PT AVGG; The head of the emperor in priest clothes, facing to the right.
- BF:** VN-MR; The emperor in priest clothes is standing, from the front, his head facing to the right; he raises his right hand up; in cut, [].
- REF:** RIC VIII, 541, No. 32; LRBC I, 1473. (Reference Mint; Alexandria)
- 55** AE., 17 mm, 1.00 gr, KY: 7, MÜZ. ETD. NO: 1461-32.
- 56** AE., 16 mm, 1.60 gr, KY: 7, MÜZ. ETD. NO: 1461-24.
- 57** AE., 15 mm, 1.60 gr, KY: 6, MÜZ. ENV. NO: 11130.
- 58** AE., 15 mm, 1.65 gr, KY: 6, MÜZ. ETD. NO: 1461-29.
- 59** AE., 15 mm, 1.65 gr, KY: 7, MÜZ. ETD. NO: 1461-33.
- 60** AE., 14 mm, 1.45 gr, KY: 12, MÜZ. ENV. NO: 11127.
- 61** AE., 14 mm, 1.80 gr, KY: 7, MÜZ. ENV. NO: 11128.
- 62** AE., 14 mm, 1.65 gr, KY: 7, MÜZ. ENV. NO: 11132.
- 63** AE., 14 mm, 1.80 gr, KY: 6, MÜZ. ENV. NO: 11133.
- 64** AE., 14 mm, 1.30 gr, KY: 12, MÜZ. ETD. NO: 1461-30.
- 65** AE., 14 mm, 1.05 gr, KY: 12, MÜZ. ETD. NO: 1461-36.
- FF:** [DV CON]STANTI-NVS PT AVGG; Head from Togatus, facing right.
- BF:** Constantinus I of Togatus in the quadriga, to the right; the hand of God reaches out to him at the top, [].

REF: RIC VIII, 539, No. 4. (Reference Mint; Alexandria)
66 AE., 16 mm, 1.65 gr, KY: 6, MÜZ. ETD. NO: 1461-27.

Constantinopolis (330-337)

Nicomedia 330-335

FF: CONSTAN-TINOPOLIS; Bust with crested helmet and imperial cloak, facing left.

BF: Without inscriptions. Victoria holds a cross spear in her right hand facing left, on the bow of the ship, her left hand on the shield; in cut, SMNΔ.

REF: RIC VII, 634, No. 196; LRBC I, 1121.

67 AE., 17 mm, 2.25 gr, KY: 11, MÜZ. ETD. NO: 11108.

FF: CONSTAN-TINOPO[LIS]; Bust with crested helmet and imperial cloak, facing left.

BF: Without inscriptions. Victoria holds a cross spear in her right hand facing left, on the bow of the ship, her left hand on the shield; in cut, [SM] NI.

REF: RIC VII, 634, No. 196; LRBC I, 1121.

68 AE., 17 mm, 2,55 gr, KY: 1, MÜZ. ETD. NO: 1461-10.

FF: CONSTAN-TINOPOLIS; Bust with crested helmet and imperial cloak, facing left.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them; in cut, SMNΔ.

REF: RIC VII, 634, No. 196; LRBC I, Gloria Exercitus, Type, 3.

69 AE., 14 mm, 1.65 gr, KY: 6, MÜZ. ENV. NO: 11106.

Cyzicus 333-33

FF: CONSTAN-TINOPOLIS; Bust with crested helmet and imperial cloak, facing left.

BF: Without inscriptions. Victoria holds a cross spear in her right hand facing left, on the bow of the ship, her left hand on the shield; in cut, SMKB.

REF: RIC VII, 634, No. 196; LRBC I, 1220.

70 AE., 16 mm, 3.35 gr, KY: 12, MÜZ. ENV. NO: 11111.

Alexandria 333-335

FF: CONSTAN-TINOPOLIS; Bust with crested helmet and imperial cloak, facing left.

BF: Without inscriptions. Victoria holds a cross spear in her right hand facing left, on the bow of the ship, her left hand on the shield; in cut, SMALA

REF: RIC VII, 712, No. 64; LRBC I, 1441.

71 AE., 15 mm, 2.15 gr, KY: 5, MÜZ. ENV. NO: 11109.

72 AE., 15 mm, 1.70 gr, Ky 5, MÜZ. ENV. NO: 11110.

Vrbs Roma 330-337

Constantinopolis 330-333

FF: VRBS-ROMA; Bust with crested helmet and imperial cloak, facing left.

BF: The she-wolf is standing, facing left; breastfeeding twins; two stars at the top, in cut, CONSC.

REF: RIC VII, 579, No. 62; LRBC I, 1008.

73 AE., 18 mm, 2.45 gr, KY: 12, MÜZ. ENV. NO: 11103.

FF: VRBS-ROMA; Bust with crested helmet and imperial cloak, facing left.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them; in cut, CONSA.

REF: RIC VII, 579, No. 62; LRBC I, Gloria Exercitus, Type, 3.

74 AE., 15 mm, 1.50 gr, KY: 11, MÜZ. ENV. NO: 11107.

FF: VRBS-ROMA; Bust with crested helmet and imperial cloak, facing left.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them; in cut, CONSC.

REF: RIC VII, 579, No. 62; LRBC I, Gloria Exercitus, Type, 3.

75 AE., 18 mm., 1.55 gr, KY: 6, MÜZ. ETD. NO: 1461-51.

Antiochia 335-337

FF: VRBS-ROMA; Bust with crested helmet and imperial cloak, facing left.

BF: The she-wolf is standing, facing left; breastfeeding twins; two stars at the top, in cut, SMANØ.

REF: RIC VII, 697, No. 113; LRBC I, 1368.

76 AE., 15 mm., 1.60 gr, KY: 5, MÜZ. ENV. NO: 11104.

Mint Unread 333-335

FF: VRBS-ROMA; Bust with crested helmet and imperial cloak, facing left.

BF: GLOR-IA [EXERC-ITVS]; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them; in cut, []

REF: RIC VII, 579, No. 62; LRBC I, Gloria Exercitus, Type, 3. (Reference Mint; Constantinople)

77 AE., 13 mm, 1.40 gr, KY: 6, MÜZ. ENV. NO: 11105.

Helena (Mother of Constantine I)

Mint Unread 337-340

FF: FL HELE[NA-AVGV[STA]; Bust with diadem, coat and necklace, facing to the right.

BF: [P]AX PV-BLICA; Pax standing 3/4 from the front, his head facing left; with his right hand he holds a sceptre in his left hand with a downward branch; in cut, []

REF: RIC VIII, 450, No. 48. (Reference Mint; Constantinople)

78 AE., 15 mm, 1.60 gr, KY: 6, MÜZ. ENV. NO: 11134.

Theodora (Stepmother of Constantine I)

Constantinopolis 337-340

FF: FL MAX THEO[DORAE AVG]; Bust with diadem, coat and necklace, facing to the right.

BF: PIETAS [ROMA]NA; Pietas standing, facing left; carries a baby; in cut CONS.

REF: RIC VIII, Constantinople 450, No. 48.

79 AE., 16 mm, 1.35 gr, KY: 7, MÜZ. ENV. NO: 11135.

Constantinus (Caesar 317-337)

Nicomedia 328-329

FF: DN CONSTANTINVS IVN NOB C; Bust with laurel wreath, drape and armour, facing to the right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the double legion standard between them; in cut, SMNF.

REF: RIC VII, 633, No. 188; LRBC I, Gloria Exercitus, Type 2.

80 AE., 18 mm, 3.10 gr, KY: 6, MÜZ. ENV. NO: 11150.

Cyzicus 331-333

FF: CONSTANTINVS IVN NOB C; Bust with laurel wreath, drape and armour, facing to the right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing, at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the double legion standard between them; in cut, SMKA*.

REF: RIC VII, 659, No. 123; LRBC I, Gloria Exercitus, Type 2.

81 AE., 17 mm, 2.50 gr, KY: 6, MÜZ. ENV. NO: 11144.

Mint Unread Follis 331-333

FF: CONSTANTINVS IVN NOB C; Bust with laurel wreath, drape and armour, facing to the right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the double legion standard between them; in cut []

REF: RIC VII, 659, No. 123; LRBC I, Gloria Exercitus, Type 2 (Reference Cyzicus Mint)

82 AE., 17 mm, 2.10 gr, KY: 6, MÜZ. ENV. NO: 11154.

83 AE., 17 mm, 1.55 gr, KY: 11, MÜZ. ENV. NO: 11156.

84 AE., 15 mm, 2.40 gr, KY: 11, MÜZ. ENV. NO: 11155.

85 AE., 15 mm, 1.05 gr, KY: 1, MÜZ. ENV. NO: 11140.

II. Constantinus (Augustus 337-340)

Roma 340

FF: VIC CO[NSTANTINVS] AVG; Bust with laurel wreath, drape and armour, facing to the right.

BF: [VIR] TVS AVGVSTI; The emperor is standing, from the front, turning his head to the right, holding a spear in his right hand, leaning against the shield with his left hand.

REF: RIC VIII, 250, No. 10.

86 AE., 16 mm, 1.20 gr, KY: 7, MÜZ. ETD. NO: 1461-14.

Heraclea 335-337

FF: CONSTAN-TINVS AVG; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them; in cut, SMHA.

REF: RIC VII, 561, No. 151; LRBC I, Gloria Exercitus, Type, 3.

87 AE., 17 mm, 2.00 gr, KY: 6, MÜZ. ETD. NO: 1461-53.

Nicomedia 340-351

- FF:** CONSTAN-TINVS AVG; Head with a pearl diadem, facing right.
- BF:** GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMNC.
- REF:** RIC VII, 635, No. 200; LRBC I, Gloria Exercitus, Type, 3.
- 88** AE., 16 mm, 2.35 gr, KY: 6, MÜZ. ENV. NO: 11207.

Cyzicus 331-333

- FF:** DN CONSTAN-TINVS PF AVG; Bust with laurel wreath, drape and armour, facing to the right.
- BF:** GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMKC*.
- REF:** RIC VII, 659, No. 123; LRBC I, Gloria Exercitus, Type, 3.
- 89** AE., 16 mm, 1.60 gr, KY: 11, MÜZ. ENV. NO: 11145.

II. Constantius (Caesar 326-337)

Thessalonica 326-328

- FF:** FL IVL CONSTANTIVS NOB C; Bust with laurel wreath, drape and armour, facing to the right.
- BF:** GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMTSG.
- REF:** RIC VII, Thessalonica, 529, No. 224; LRBC I, Gloria Exercitus, Type, 3.
- 90** AE., 17 mm, 1.70 gr, KY: 6, MÜZ. ENV. NO: 11223.

Constantinopolis 336-337

- FF:** FL IVL CONSTAN[TIVS NOB C]; Bust with laurel wreath, drape and armour, facing to the right.
- BF:** GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, CONSG.
- REF:** RIC VII, 589, No. 137; LRBC I, Gloria Exercitus, Type, 3.
- 91** AE., 15 mm, 1.30 gr, KY: 1, MÜZ. ENV. NO: 11204.

Cyzicus 336-337

- FF:** [FL IVL CONSTAN]TIVS NOB C; Bust with laurel wreath, drape and armour, facing to the right.
- BF:** GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut SMKC.
- REF:** RIC VII, 659, No. 123; LRBC I, Gloria Exercitus, Type, 3.
- 92** AE., 15 mm, 1.35 gr, KY: 7, MÜZ. ENV. NO: 11224.

- FF:** FL IVL CONSTANTIVS NOB C; Bust with laurel wreath, drape and armour, facing to the right.

- BF:** GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMKS.

- REF:** RIC VII, 659, No. 123; LRBC I, Gloria Exercitus, Type, 3.

- 93** AE., 15 mm, 1.35 gr, KY: 7, MÜZ. ENV. NO: 11225.

Antiochia 335-337

- FF:** FL IVL CONSTANTIVS NOB C; Bust with laurel wreath, drape and armour, facing to the right.

- BF:** GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMANZ.

- REF:** RIC VII, 697, No. 108; LRBC I, Gloria Exercitus, Type, 3.

- 94** AE., 15 mm, 1.70 gr, KY: 12, MÜZ. ENV. NO: 11210.

- 95** AE., 15 mm, 1.80 gr, KY: 5, MÜZ. ENV. NO: 11222.

Mint Unread 335-337

- FF:** FL IVL CONSTANTI[VS NOB C]; Bust with laurel wreath, drape and armour, facing to the right.

- BF:** GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, [].

- REF:** RIC VII, 697, No. 110; LRBC I, Gloria Exercitus, Type, 3.

- 96** AE., 15 mm, 1.20 gr, KY: 7, MÜZ. ETD. NO: 1461-89.

II. Constantius (Augustus 337-361)

Heraclea 345-347

FF: FL IVL CONSTANTII[VS NOB C]; Bust with laurel wreath, drape and armour, facing to the right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMHA.

REF: RIC VIII, 431, No. 14; LRBC I, Gloria Exercitus, Type, 3.

97 AE., 14 mm, 1.75 gr, KY: 11, MÜZ. ENV. NO:11180. SMHA

FF: DN CONSTAN-TIV[S PF AVG]; Head with a pearl diadem, facing right.

BF: VOT/XX/MVLT/XXX; All in wreaths, in cut, *SMHA.

REF: RIC VIII, 433, No. 54; LRBC I, 958.

98 AE., 16 mm, 1.35 gr, KY: 7, MÜZ. ETD. NO: 1461-105.

FF: DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.

BF: VOT/XX/MVLT/XXX; All in wreaths, in cut, *SMHB.

REF: RIC VIII, 433, No. 54; LRBC I, 958.

99 AE., 15 mm, 1.90 gr, KY: 5, MÜZ. ENV. NO: 11164.

FF: DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.

BF: FEL TEMP REPARATIO; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the double legion standard between them, in cut SMHA.

REF: RIC VIII, 435, No. 69; LRBC II, Type EC.

100 AE., 22 mm, 3.90 gr, KY: 5, MÜZ. ENV. NO: 11191.

101 AE., 22 mm, 4.25 gr, KY: 12, MÜZ. ENV. NO: 11192.

Constantinopolis 337-340

FF: DN CONSTAN-[TINVS PF AVG]; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion

standard between them, in cut, CONSA.

REF: RIC VIII, 449, No. 3; LRBC I, Gloria Exercitus, Type, 3.

102 AE., 15 mm, 1.40 gr, KY: 2, MÜZ. ETD. NO: 1461-66.

FF: DN CONSTAN-TINVS [PF AVG]; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, [CO]NSB.

REF: RIC VIII, 449, No. 3; LRBC I, Gloria Exercitus, Type, 3.

103 AE., 15 mm, 1.45 gr, KY: 2, MÜZ. ETD. NO: 1461-68.

FF: [DN CONSTAN]-TIVS PF AVG; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, CONSA

REF: RIC VII, 589, No. 137; LRBC I, Gloria Exercitus, Type, 3.

104 AE., 14 mm, 1.45 gr, KY: 7, MÜZ. ENV. NO: 11205.

FF: DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, CONSZ.

REF: RIC VIII, 449, No. 3; LRBC I, Gloria Exercitus, Type, 3.

105 AE., 16 mm, 1.85 gr, KY: 1, MÜZ. ENV. NO: 11203.

FF: DN CONSTAN-[TIVS PF AVG]; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut CON[].

REF: RIC VIII, 449, No. 3; LRBC I, Gloria Exercitus, Type, 3.

106 AE., 14 mm, 1.65 gr, KY: 12, MÜZ. ETD. NO: 1461-61.

FF: DN CONSTAN-[TIVS PF AVG]; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, [C]ONS[.]

REF: RIC VIII, 449, No. 3; LRBC I, Gloria Exercitus, Type, 3.

107 AE., 15 mm, 1.55 gr, KY: 7, MÜZ. ENV. NO: 11231.

108 AE., 15 mm, 1.35 gr, KY: 1, MÜZ. ETD. NO: 1461-65.

FF: DN CONSTAN-[TIVS PF AVG]; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, [C]ONS[.]

REF: RIC VIII, 449, No. 3; LRBC I, Gloria Exercitus, Type, 3.

109 AE., 15 mm, 1.50 gr, KY: 12, MÜZ. ETD. NO: 1461-85.

351-355

FF: DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.

BF: FEL TEMP REPARATIO; The emperor in military clothes; standing, turning left; holding a standard in his right hand and leaning against his shield with his left hand; two captives kneeling on the left before the emperor face each other; in cut, CONSB*.

REF: RIC VIII, 457, No. 116; LRBC II, Type EC.

110 AE., 21 mm, 5.00 gr, KY: 11, MÜZ. ENV. NO: 11188.

111 AE., 21 mm, 5.05 gr, KY: 10, MÜZ. ENV. NO: 11189.

FF: DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.

BF: FEL TEMP RE-REPARATIO; Virtus, facing left; he stabs his spear into the horseman who falls to the ground with a shield attached to his left arm; shield on

the ground, on the right; clinging to his horse's neck with his arms as he fell from his cavalry horse; Left Γ, in cut, CONSS.

REF: RIC VIII, 457, No. 115; LRBC II, Type, FH4

112 AE., 20 mm, 4.90 gr, KY: 12, MÜZ. ENV. NO: 11187.

FF: DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.

BF: FEL TEMP RE-REPARATIO; Virtus, facing left. he stabs his spear into the horseman who falls to the ground with a shield attached to his left arm; shield on the ground, on the right; clinging to his horse's neck with his arms as he fell from his cavalry horse; Left, in cut, CONSI.

REF: RIC VIII, 457, No. 115; LRBC II, Type, FH4

113 AE., 22 mm, 5.00 gr, KY: 4, MÜZ. ENV. NO: 11186.

114 AE., 22 mm, 5.00 gr, KY: 4, MÜZ. ETD. NO: 1461-9.

FF: DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.

BF: FEL TEMP REPARATIO; The emperor in military clothes; standing, turning left; holding a standard in his right hand and leaning against his shield with his left hand; two captives kneeling on the left before the emperor face each other; in cut, [C]ONS[.]

REF: RIC VIII, 453, No. 69; LRBC II, Type EC.

115 AE., 19 mm, 4.75 gr, KY: 7, MÜZ. ENV. NO: 11201.

347-348

FF: DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.

BF: VOT/XX/MVLT/XXX; All in wreaths, in cut, CONSI.

REF: RIC VIII, 453, No. 69; LRBC I, 1064.

116 AE., 17 mm, 1.25 gr, KY: 12, MÜZ. ETD. NO: 1461-96.

117 AE., 15 mm, 1.45 gr, KY: 1, MÜZ. ETD. NO: 1461-152.

FF: DN CONSTAN-[TIVS PF AVG]; Head with a pearl diadem, facing right.

BF: VOT/XX/MVLT/XXX; All in wreath, in cut, CONS[.]

REF: RIC VIII, 453, No. 69; LRBC I, 1064.

118 AE., 14 mm, 1.05 gr, KY: 6, MÜZ. ETD. NO: 1461-95.

Nicomedia 336-337

- FF:** DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.
- BF:** GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMNB.
- REF:** RIC VII, 635, No. 200; LRBC I, Gloria Exercitus, Type, 3.
- 119** AE., 14 mm, 1.35 gr, KY: 6, MÜZ. ENV. NO: 11206.
- FF:** DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.
- BF:** GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMNB.
- REF:** RIC VII, 635, No. 200; LRBC I, Gloria Exercitus, Type, 3.
- 120** AE., 16 mm, 2.25 gr, KY: 11, MÜZ. ETD. NO: 1461-49.
- FF:** DN CONSTAN-[TIVS PF AVG]; Head with a pearl diadem, facing right.
- BF:** GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMN[].
- REF:** RIC VII, 635, No. 200; LRBC I, Gloria Exercitus, Type, 3.
- 121** AE., 15 mm, 1.65 gr, KY: 6, MÜZ. ETD. NO: 1461-88.
- 347-348**
- FF:** DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.
- BF:** FEL TEMP REPARATIO; The emperor in military clothes; standing, turning left; holding a standard in his right hand and leaning against his shield with his left hand; two captives kneeling on the left before the emperor face each other; in cut, SMNB.
- REF:** RIC VIII, 476, No. 62; LRBC II, Type EC.
- 122** AE., 20 mm, 4.00 gr, KY: 7, MÜZ. ENV. NO: 11196.
- FF:** DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.
- BF:** FEL TEMP REPARATIO; The emperor in military clothes; standing, turning left; holding a standard in his right hand and leaning against his shield with his left hand; two captives kneeling on the left before the emperor face each other; in cut, SMNA.
- REF:** RIC VIII, 478, No. 84; LRBC II, Type EC.
- 126** AE., 20 mm, 3.55 gr, KY: 7, MÜZ. ENV. NO: 11197.
- 127** AE., 20 mm, 3.85 gr, KY: 6, MÜZ. ENV. NO: 11198.
- 128** AE., 20 mm, 3.75 gr, KY: 12, MÜZ. ENV. NO: 11200.
- FF:** DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.
- BF:** FEL TEMP RE-REPARATIO; Virtus, facing left; he stabs his spear into the horseman who falls to the ground with a shield attached to his left arm; shield on the ground, on the right; clinging to his horse's neck with his arms as he fell from his cavalry horse; Left Γ, in cut, SMNA.
- REF:** RIC VIII, 476, No. 62; LRBC II, Type, FH4.
- 123** AE., 22 mm, 6.25 gr, KY: 12, MÜZ. ENV. NO: 11190.
- FF:** [DN CONSTAN]-TIVS PF AVG; Head with a pearl diadem, facing right.
- BF:** FEL TEMP RE-REPARATIO; Virtus, facing left; he stabs his spear into the horseman who falls to the ground with a shield attached to his left arm; shield on the ground, on the right; clinging to his horse's neck with his arms as he fell from his cavalry horse; Left Γ, in cut, *SMNS.
- REF:** RIC VIII, 476, No. 672; LRBC II, Type, FH4
- 124** AE., 20 mm, 4.80 gr, KY: 6, MÜZ. ENV. NO: 11194.
- FF:** DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.
- BF:** FEL TEMP REPARATIO; The emperor in military clothes; standing, turning left; holding a standard in his right hand and leaning against his shield with his left hand; two captives kneeling on the left before the emperor face each other; in cut, SMN[].
- REF:** RIC VIII, 476, No. 67; LRBC II, Type EC.
- 125** AE., 19 mm, 6.60 gr, KY: 12, MÜZ. ETD. NO: 1461-8.
- FF:** DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.
- BF:** FEL TEMP REPARATIO; The emperor in military clothes; standing, turning left; holding a standard in his right hand and leaning against his shield with his left hand; two captives kneeling on the left before the emperor face each other; in cut, SMNA.
- REF:** RIC VIII, 478, No. 84; LRBC II, Type EC.
- 126** AE., 20 mm, 3.55 gr, KY: 7, MÜZ. ENV. NO: 11197.
- 127** AE., 20 mm, 3.85 gr, KY: 6, MÜZ. ENV. NO: 11198.
- 128** AE., 20 mm, 3.75 gr, KY: 12, MÜZ. ENV. NO: 11200.
- FF:** DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.
- BF:** FEL TEMP RE-REPARATIO; Virtus, facing left; he stabs his spear into the horseman who falls to the

ground with a shield attached to his left arm; shield on the ground, on the right; clinging to his horse's neck with his arms as he fell from his cavalry horse; Left Γ, in cut, SMNΔ.

REF: RIC VIII, 476, No. 6762; LRBC II, Type, FH4.

129 AE., 19 mm, 4.15 gr, KY: 12, MÜZ. ENV. NO: 11199.

348-351

FF: [DN CONSTAN]-TIVS PF AVG; Head with a pearl diadem, facing right.

BF: VOT/XX/MVLT/XXX; All in wreath, in cut, SMNΓ*.

REF: RIC VIII, 474, No. 48; LRBC I, 1064.

130 AE., 16 mm, 1.40 gr, KY: 6, MÜZ. ETD. NO: 1461-144.

FF: [DN CONS]TAN-TIVS PF AVG; Head with a pearl diadem, facing right.

BF: VOT/XX/MVLT/XXX; All in wreath, in cut, SMNΔ.

REF: RIC VIII, 474, No. 48; LRBC I, 1064.

131 AE., 16 mm, 1.30 gr, KY: 1, MÜZ. ETD. NO: 1461-148.

Cyzicus 340

FF: DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMKB.

REF: RIC VIII, 471, No. 8; LRBC I, Gloria Exercitus, TYPE, 3.

132 AE., 17 mm, 1.60 gr, KY: 6, MÜZ. ETD. NO: 1461-84.

FF: DN CONSTA-[NS PF AVG]; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMK[.]

REF: RIC VIII, 471, No. 8; LRBC I, Gloria Exercitus, Type, 3.

133 AE., 16 mm, 1.30 gr, KY: 7, MÜZ. ETD. NO: 1461-82.

134 AE., 15 mm, 1.60 gr, KY: 12, MÜZ. ETD. NO: 1461-58.

FF: DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMKB*.

REF: RIC VIII, 471, No. 8; LRBC I, Gloria Exercitus, Type, 3.

135 AE., 15 mm, 2.15 gr, KY: 6, MÜZ. ENV. NO: 11229.

FF: DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMKA.

REF: RIC VIII, 471, No. 8; LRBC I, Gloria Exercitus, Type, 3.

136 AE., 17 mm, 2.00 gr, KY: 6, MÜZ. ETD. NO: 1461-73.

FF: [DN CONSTAN]-TIVS PF AVG; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMKÇ.

REF: RIC VIII, 471, No. 8; LRBC I, Gloria Exercitus, Type, 3.

137 AE., 16 mm, 1.80 gr, KY: 6, MÜZ. ETD. NO: 1461-62.

347-348

FF: DN CONSTAN-TIVS PF AVG Head with a pearl diadem, facing right.

BF: VOT/XX/MVLT/XXX; All in wreath, in cut, SMKA.

REF: RIC VIII, 493, No. 45; LRBC I, 1064.

138 AE., 16 mm, 1.40 gr, KY: 6, MÜZ. ENV. NO: 11241.

FF: DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.

BF: VOT/XX/MVLT/XXX; All in wreath, in cut, SMKS.

REF: RIC VIII, 493, No. 45; LRBC I, 1064.

139 AE., 16 mm, 2.15 gr, KY: 1, MÜZ. ENV. NO: 11220.

140 AE., 15 mm, 2.00 gr, KY: 1, MÜZ. ENV. NO: 11233.

FF: [DN CONSTAN]-TI[VS PF AVG]; Head with a pearl diadem, facing right.

BF: VOT/XX/MVLT/XXX; All in wreath, in cut, SMKC.

REF: RIC VIII, 493, No. 45; LRBC I, 1064.

141 AE., 16 mm, 1.50 gr, KY: 12, MÜZ. ETD. NO: 1461-101.

FF: DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.

BF: VOT/XX/MVLT/XXX; All in wreath, in cut, SMK[].

REF: RIC VIII, 493, No. 45; LRBC I, 1064.

142 AE., 16 mm, 1.75 gr, KY: 6, MÜZ. ETD. NO: 1161-130.

347-348

FF: DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.

BF: FEL TEMP REPARATIO; The emperor in military clothes; standing, turning left; holding a standard in his right hand and leaning against his shield with his left hand; two captives kneeling on the left before the emperor face each other; in cut, SMKI.

REF: RIC VIII, 495, No. 70; LRBC II, Type EC.

143 AE., 21 mm, 3.15 gr, KY: 1, MÜZ. ENV. NO: 11195.

Antiochia 348-350

FF: DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMANA.

REF: RIC VIII,515, No. 110; LRBC I, Gloria Exercitus, Type, 3.

144 AE., 15 mm, 1.75 gr, KY: 5 MÜZ. ETD. NO: 1461-90.

FF: DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMANB.

REF: RIC VIII,515, No. 110; LRBC I, Gloria Exercitus, Type, 3.

145 AE., 15 mm, 1.65 gr, KY: 5, MÜZ. ETD. NO: 1461-70.

146 AE., 15 mm, 1.80 gr, KY: 5, MÜZ. ETD. NO: 1461-71.

FF: DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMANI.

REF: RIC VIII,515, No. 110; LRBC I, Gloria Exercitus, Type, 3.

147 AE., 15 mm, 1.25 gr, KY: 6, MÜZ. ETD. NO: 1461-79.

FF: DN CONSTAN-[TIVS PF AVG]; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMANA.

REF: RIC VIII,515, No. 110; LRBC I, Gloria Exercitus, Type, 3.

148 AE., 15 mm, 1.35 gr, KY: 6, MÜZ. ENV. NO: 11232.

FF: DN CONSTAN-[TIVS PF AVG]; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMAN.

REF: RIC VIII,515, No. 110; LRBC I, Gloria Exercitus, Type, 3.

149 AE., 15 mm, 1.55 gr, KY: 11, MÜZ. ETD. NO: 1461-52.

FF: DN CONSTAN-TINVS [AVG]; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMANS.

REF: RIC VIII,515, No. 110; LRBC I, Gloria Exercitus, Type, 3.

150 AE., 16 mm, 1.80 gr, KY: 5, MÜZ. ETD. NO: 1461-39.

- FF:** DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.
- BF:** GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMANZ.
- REF:** RIC VIII,515, No. 110; LRBC I, Gloria Exercitus, Type, 3.
- 151** AE., 16 mm, 2.55 gr, KY: 12, MÜZ. ETD. NO: 1461-67.
- FF:** DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.
- REF:** RIC VIII,515, No. 110; LRBC I, Gloria Exercitus, Type, 3.
- 152** AE., 15 mm, 2.00 gr, KY: 6, MÜZ. ENV. NO: 11211.
- 153** AE., 14 mm, 1.70 gr, KY: 11, MÜZ. ENV. NO: 11209.
- FF:** DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.
- BF:** GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMANI.
- REF:** RIC VIII,515, No. 110; LRBC I, Gloria Exercitus, Type, 3.
- 154** AE., 17 mm, 1.20 gr, KY: 5, MÜZ. ETD. NO: 1461-44.
- 155** AE., 15 mm, 1.75 gr, KY: 11, MÜZ. ETD. NO: 1461-57.
- FF:** DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.
- BF:** GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMANBI.
- REF:** RIC VII, 697, No. 108; LRBC I, 1363.
- 156** AE., 15 mm, 2.00 gr, KY: 6, MÜZ. ETD. NO: 1461-40.
- FF:** DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.
- AY:** GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut SMANΔI.
- REF:** RIC VIII,515, No. 110; LRBC I, Gloria Exercitus, Type, 3.
- 157** AE., 16 mm, 2.10 gr, KY: 5, MÜZ. ENV. NO: 11208.
- 158** AE., 16 mm, 1.45 gr, KY: 5, MÜZ. ETD. NO: 1461-60.
- FF:** DN CONSTAN-TIVS PF AVG;
Head with a pearl diadem, facing right
- BF:** GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut SMANCI.
- REF:** RIC VIII,515, No. 110; LRBC I, Gloria Exercitus, Type, 3.
- 159** AE., 15 mm, 1.65 gr, KY: 1, MÜZ. ETD. NO: 1461-37.
- 347-348**
- FF:** DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.
- BF:** FEL TEMP REPARATIO; The emperor in military clothes; standing, turning left; holding a standard in his right hand and leaning against his shield with his left hand; two captives kneeling on the left before the emperor face each other; in cut, ANZ.
- REF:** LRBC II, 99, No. 2614; LRBC II, Type EC.
- 160** AE., 19 mm, 4.00 gr, KY: 5, MÜZ. ENV. NO: 11193.
- 347-348**
- FF:** DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.
- BF:** VOT/XX/MVLT/XXX; All in wreath, in cut, SMANA.
- REF:** RIC VIII, 521, No. 113; LRBC I, 1064.
- 161** AE., 17 mm, 1.50 gr, KY: 12, MÜZ. ETD. NO: 1461-92.
- 162** AE., 16 mm, 2.00 gr, KY: 11, MÜZ. ETD. NO: 1461-108.
- 163** AE., 14 mm, 1.65 gr, KY: 5, MÜZ. ENV. NO: 11213.
- FF:** DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.

- BF:** VOT/XX/MVLT/XXX; All in wreath, in cut, SMANB.
REF: RIC VIII, 521, No. 113; LRBC I, 1064.
- 164** AE., 18 mm, 2.25 gr, KY: 6, MÜZ. ETD. NO: 1461-110.
- FF:** DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.
- BF:** VOT/XX/MVLT/XXX; All in wreath, in cut, SMANF.
REF: RIC VIII, 521, No. 113; LRBC I, 1064.
- 165** AE., 15 mm, 0,85 gr, KY: 6, MÜZ. ETD. NO: 1461-159.
- 166** AE., 15 mm, 0,85 gr, KY: 12, MÜZ. ETD. NO: 1461-104.
- 167:** AE., 15 mm, 2,00 gr, KY: 12, MÜZ. ENV. NO: 11218.
- ÖY:** DN CONSTAN-TIVS PF AVG; İnci diademli baş, sağa dönük.
- AY:** VOT/XX/MVLT/XXX; Hepsi çelenk içinde, kesimde, SMANΔ.
REF: RIC VIII, 521, No. 113; LRBC I, 1064.
- 168** AE., 15 mm, 1,15 gr, KY: 2, MÜZ. ENV. NO: 11217.
- FF:** DN CONSTAN-[TIVS PF AVG]; Head with a pearl diadem, facing right.
- BF:** VOT/XX/MVLT/XXX; All in wreath, in cut, SMANΔ.
REF: RIC VIII, 521, No. 113; LRBC I, 1064.
- 169** AE., 14 mm, 1,45 gr, KY: 7, MÜZ. ETD. NO: 1461-167.
- FF:** DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.
- BF:** VOT/XX/MVLT/XXX; All in wreath, in cut, SMANS.
REF: 170 RIC VIII, 521, No. 113; LRBC I, 1064.
- 170** AE., 17 mm, 1,70 gr, KY: 7, MÜZ. ETD. NO: 1461-114.
- 171** AE., 15 mm, 1,85 gr, KY: 11, MÜZ. ENV. NO: 11214.
- FF:** DN CONSTAN [TIVS PF AVG]; Head with a pearl diadem, facing right.
- BF:** VOT/XX/MVLT/XXX; All in wreath, in cut, SMANS.
REF: RIC VIII, 521, No. 113; LRBC I, 1064.
- 172** AE., 15 mm, 2,00 gr, KY: 12, MÜZ. ETD. NO: 1461-164.
- FF:** DN CONSTAN-[TIVS PF AVG]; Head with a pearl diadem, facing right.
- BF:** VOT/XX/MVLT/XXX; All in wreath, in cut, SMANZ.
REF: RIC VIII, 521, No. 113; LRBC I, 1064.
- 173** AE., 14 mm, 1,55 gr, KY: 11, MÜZ. ETD. NO: 1461-112.
- FF:** DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.
- BF:** VOT/XX/MVLT/XXX; All in wreath, in cut, SMANH.
REF: RIC VIII, 521, No. 113; LRBC I, 1064.
- 174** AE., 15 mm, 1,45 gr, KY: 6, MÜZ. ETD. NO: 1461-116.
- 175** AE., 15 mm, 1,40 gr, KY: 11, MÜZ. ETD. NO: 1461-129.
- FF:** [DN CONSTAN]-TIVS PF AVG; Head with a pearl diadem, facing right.
- BF:** VOT/XX/MVLT/XXX; All in wreath, in cut, SMANAI.
REF: RIC VIII, 521, No. 113; LRBC I, 1064.
- 176** AE., 16 mm, 1,80 gr, KY: 2, MÜZ. ETD. NO: 1461-122.
- FF:** DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.
- BF:** VOT/XX/MVLT/XXX; All in wreath, in cut, SMANBI.
REF: RIC VIII, 521, No. 113; LRBC I, 1064.
- 177** AE., 15 mm, 1,75 gr, KY: 1, MÜZ. ENV. NO: 11219.
- 178** AE., 14 mm, 1,50 gr, KY: 6, MÜZ. ENV. NO: 11216.
- 179** AE., 14 mm, 1,90 gr, KY: 5, MÜZ. ENV. NO: 11238.
- FF:** DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.
- BF:** VOT/XX/MVLT/XXX; All in wreath, in cut, SMANFI.
REF: RIC VIII, 521, No. 113; LRBC I, 1064.
- 180** AE., 15 mm, 1,70 gr, KY: 5, MÜZ. ETD. NO: 1461-125.
- 181** AE., 15 mm, 2,00 gr, KY: 6, MÜZ. ETD. NO: 1461-161.
- 182** AE., 14 mm, 1,85 gr, KY: 6, MÜZ. ENV. NO: 11235.
- FF:** DN CONSTAN-TIVS PF AVG; Head with a pearl

diadem, facing right.

BF: VOT/XX/MVLT/XXX; All in wreath, in cut, SMANΔI.

REF: RIC VIII, 521, No. 113; LRBC I, 1064.

183 AE., 14 mm, 1.60 gr, KY: 5, MÜZ. ENV. NO: 11234.

FF: DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.

BF: VOT/XX/MVLT/XXX; All in wreath, in cut, SMANCI.

REF: RIC VIII, 521, No. 113; LRBC I, 1064.

184 AE., 15 mm, 2.10 gr, KY: 6, MÜZ. ETD. NO: 1461-113.

185 AE., 15 mm, 2.10 gr, KY: 6, MÜZ. ETD. NO: 1461-145.

186 AE., 15 mm, 1.55 gr, KY: 6, MÜZ. ETD. NO: 1461-151.

187 AE., 14 mm, 2.10 gr, KY: 11, MÜZ. ENV. NO: 11215.

FF: [DN CONSTA]N-TIVS PF AVG; Head with a pearl diadem, facing right.

BF: VOT/XX/MVLT/XXX; All in wreath, in cut, SMAN[].

REF: RIC VIII, 521, No. 113; LRBC I, 1064. (Reference Mint Antioch)

188 AE., 15 mm, 2.10 gr, KY: 11, MÜZ. ENV. NO: 1461-143.

189 AE., 14 mm, 1.80 gr, KY: 12, MÜZ. ENV. NO: 11239.

Alexandria 333-335

FF: DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMAL[e].

REF: RIC VIII, 539, No. 7; LRBC I, 1455.

190 AE., 16 mm, 1.40 gr, KY: 12, MÜZ. ETD. NO: 1461-154.

FF: DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.

BF: VOT/XX/MVLT/XXX; All in wreath, in cut, SMALF

REF: RIC VIII, 530, No. 204; LRBC I, 1064.

191 AE., 15 mm, 1.20 gr, KY: 6, MÜZ. ENV. NO: 11143.

Follis 347-348

FF: DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.

BF: VOT/XX/MVLT/XXX; All in wreath, in cut, SMALΔ*.

REF: RIC VIII, 530, No. 204; LRBC I, 1064.

192 AE., 16 mm, 1.25 gr, KY: 12, MÜZ. ENV. NO: 11236.

Mint Unread 348-350

FF: DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, [].s

REF: RIC VIII, 515, No. 110; LRBC I, Gloria Exercitus, Type, 3 (Reference Mint Antioch).

193 AE., 17 mm, 1.75 gr, KY: 7, MÜZ. ETD. NO: 1461-78.

194 AE., 17 mm, 1.70 gr, KY: 6, MÜZ. ETD. NO: 1461-72.

195 AE., 16 mm, 1.90 gr, KY: 5, MÜZ. ENV. NO: 11230.

196 AE., 16 mm, 2.40 gr, KY: 12, MÜZ. ENV. NO: 11226.

197 AE., 16 mm, 1.65 gr, KY: 4, MÜZ. ETD. NO: 1461-54.

198 AE., 16 mm, 1.65 gr, KY: 6, MÜZ. ENV. NO: 11228.

199 AE., 15 mm, 1.85 gr, KY: 11, MÜZ. ENV. NO: 11227.

200 AE., 15 mm, 0,90 gr, KY: 7, MÜZ. ETD. NO. 1461-64.

201 AE., 15 mm, 1.30 gr, KY: 12, MÜZ. ETD. NO: 1461-74.

202 AE., 15 mm, 1.65 gr, KY: 11, MÜZ. ETD. NO: 1461-76.

203 AE., 14 mm, 1.65 gr, KY: 2, MÜZ. ETD. NO: 1461-56.

204 AE., 14 mm, 1.35 gr, KY: 12, MÜZ. ETD. NO: 1461-77.

205 AE., 14 mm, 1.65 gr, KY: 7, MÜZ. ETD. NO: 1461-69.

347-348

FF: DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.

BF: VOT/XX/MVLT/XXX; All in wreath, in cut, [].

REF: RIC VIII, 530, No. 204; LRBC I, 1064 (Reference Mint Alexandria).

- 206 AE., 18 mm, 1.15 gr, KY: 6, MÜZ. ETD. NO: 1461-100.
- 207 AE., 16 mm, 1.55 gr, KY: 6, MÜZ. ETD. NO: 1461-103.
- 208 AE., 16 mm, 1.85 gr, KY: 7, MÜZ. ETD. NO: 1461-146.
- 209 AE., 15 mm, 1.20 gr, KY: 7, MÜZ. ETD. NO: 1461-99.
- 210 AE., 15 mm, 1.50 gr, KY: 6, MÜZ. ETD. NO: 1461-162.
- 211 AE., 15 mm, 1.75 gr, KY: 7, MÜZ. ETD. NO: 1461-118.
- 212 AE., 14 mm, 1.20 gr, KY: 12, MÜZ. ETD. NO: 1461-102.
- 213 AE., 14 mm, 1.35 gr, KY: 5, MÜZ. ETD. NO: 11240.
- 214 AE., 14 mm, 1.65 gr, KY: 6, MÜZ. ETD. NO: 1461-91.
- 215 AE., 14 mm, 1.50 gr, KY: 10, MÜZ. ETD. NO: 1461-98.
- 216 AE., 14 mm, 1.00 gr, KY: 6, MÜZ. ETD. NO: 1461-109.
- 217 AE., 14 mm, 1.95 gr, KY: 6, MÜZ. ETD. NO: 1461-119.
- 218 AE., 14 mm, 1.35 gr, KY: 11, MÜZ. ETD. NO: 1461-123.
- 219 AE., 14 mm, 1.80 gr, KY: 12, MÜZ. ETD. NO: 1461-134.
- 220 AE., 14 mm, 1.65 gr, KY: 12, MÜZ. ETD. NO: 1461-142.
- 221 AE., 14 mm, 1.60 gr, KY: 6, MÜZ. ETD. NO: 1461-155.
- 222 AE., 14 mm, 1.50 gr, KY: 5, MÜZ. ETD. NO: 1461-160.
- 223 AE., 14 mm, 1.65 gr, KY: 6, MÜZ. ETD. NO: 1461-141.
- 224 AE., 14 mm, 1.25 gr, KY: 7, MÜZ. ETD. NO: 1461-163.
- 225 AE., 13 mm, 1.85 gr, KY: 7, MÜZ. ETD. NO: 1461-168.

347-348

- FF:** DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.
- BF:** VICTORIAE DD AVGGQ NN; Two Victorias, standing, with their heads facing each other from the front; patera in their outer hands; in cut, [].
- REF:** RIC VIII, 316, No. 9 (Reference Mint Aquileia).

- 226 AE., 17 mm, 1.50 gr, KY: 5, MÜZ. ENV. NO: 11242.

Constans (Caesar) 333-337

Antiochia 335-337

- FF:** DN CONSTANS PF AVG; Head with a pearl diadem, facing right.
- BF:** GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMANH.
- REF:** RIC VIII, 515, No. 110; LRBC I, Gloria Exercitus, Type, 3.
- 227 AE., 14 mm, 1.50 gr, KY: 5, MÜZ. ENV. NO: 11176.

Constans (Augustus 337-350)

Aquileia 347-348

- FF:** CONSTANS NOB C; Head with a pearl diadem, facing right.
- BF:** VICTORIAE DD AVGGQ NN; Two Victorias, standing, with their heads facing each other from the front; patera in their outer hands; in cut, [AQT].
- REF:** RIC VIII, 322, No. 77.
- 226 AE., 14 mm, 1.90 gr, KY: 6, MÜZ. ENV. NO: 11178.

Thessalonica 347-348

- FF:** CONSTANS PF AVG; Head with a pearl diadem, facing right.
- BF:** VICTORIAE DD AVGGQ NN; Two Victorias, standing, with their heads facing each other from the front; patera in their outer hands; in cut, SMTSB.
- REF:** RIC VIII, 411, No. 100.
- 229 AE., 17 mm, 1.70 gr, KY: 11, MÜZ. ETD. NO: 1461-11.

Constantinopolis 330

- FF:** DN CONSTA-NS PF AVG; Head with a pearl diadem, facing right.
- BF:** GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, CONSB.
- REF:** RIC VIII, 449, No. 3; LRBC I, Gloria Exercitus, Type, 3.
- 230 AE., 15 mm, 1.75 gr, KY: 7, MÜZ. ETD. NO: 1461-63.

FF: [DN CONS]TA-NS PF AVG; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, CONSC.

REF: RIC VIII, 449, No. 3; LRBC I, Gloria Exercitus, Type, 3.

231 AE., 15 mm, 1.65 gr, KY: 11, MÜZ. ETD. NO: 1461-38.

FF: DN CONSTA-N PF AVG; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing, at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, CONSI.

REF: RIC VIII, 449, No. 3; LRBC I, Gloria Exercitus, Type, 3.

232 AE., 16 mm, 1.60 gr, KY: 12, MÜZ. ETD. NO: 1461-59.

233 AE., 15 mm, 1.75 gr, KY: 6, MÜZ. ENV. NO: 11181.

FF: [DN CONSTA]-NS PF AVG; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, CON[].s

REF: RIC VIII, 449, No. 3; LRBC I, Gloria Exercitus, Type, 3.

234 AE., 14 mm, 1.65 gr, KY: 11, MÜZ. ETD. NO: 1461-45.

235 AE., 14 mm, 1.65 gr, KY: 7, MÜZ. ETD. NO: 1461-50.

FF: DN CONSTA-NS PF AVG; Head with a pearl diadem, facing right.

BF: FEL TEMP REPA-RATIO; From the 3/4 front, Virutus has his head facing left; holding a spear in his left hand; on the left he leads a figure from the hut under the tree to the right; in cut, CONSH.

REF: RIC VIII, 457, No. 115; LRBC II, Fel Temp Reparatio, Type SH.

236 AE., 21 mm, 4.75 gr, KY: 7, MÜZ. ENV. NO: 11182.

333

FF: DN CONSTA-NS PF AVG; Head with a pearl diadem, facing right.

BF: VOT/XX/MVLT/XXX; All in wreath, in cut, CONSS.

REF: RIC VIII, 453, No. 69; LRBC I, 1064.

237 AE., 15 mm, 1.40 gr, KY: 1, MÜZ. ETD. NO: 1461-126.

FF: DN CONSTA-[NS PF AVG]; Head with a pearl diadem, facing right.

BF: VOT/XX/MVLT/XXX; All in wreath, in cut, CONSS.

REF: RIC VIII, 453, No. 69; LRBC I, 1064.

238 AE., 14 mm, 1.55 gr, KY: 6, MÜZ. ETD. NO: 1461-157.

Nicomedia 348-351

FF: DN CONSTA-[NS PF] AVG; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMNS.

REF: RIC VII, 635, No. 200; LRBC I, Gloria Exercitus, Type, 3.

239 AE., 17 mm, 1.60 gr, KY: 6, MÜZ. ETD. NO: 1461-47.

FF: DN CONSTA-NS PF AVG; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMN[e].

REF: RIC VII, 635, No. 200; LRBC I, Gloria Exercitus, Type, 3.

240 AE., 16 mm, 2.00 gr, KY: 12, MÜZ. ETD. NO: 1461-81.

241 AE., 15 mm, 1.65 gr, KY: 11, MÜZ. ENV. NO: 11221.

FF: DN CONSTA-NS PF AVG; Head with a pearl diadem, facing right.

BF: FEL TEMP REPA-RATIO; From the 3/4 front, Virutus has his head facing left; holding a spear in his left hand; on the left he leads a figure from the hut under the tree to the right; in cut, SMNA.

REF: RIC VIII, 476, No. 62; LRBC II, Fel Temp Reparatio, Type SH.

242 AE., 21 mm, 4.15 gr, KY: 5, MÜZ. ENV. NO: 11184.

243 AE., 21 mm, 4.45 gr, KY: 5, MÜZ. ENV. NO: 11185.

FF: DN CONSTA-NS PF AVG; Head with a pearl diadem, facing right.

BF: FEL TEMP REPA-RATIO; From the 3/4 front, Virutus has his head facing left; holding a spear in his left hand; on the left he leads a figure from the hut under the tree to the right; in cut, SMNB.

REF: RIC VIII, 476, No. 62; LRBC II, Fel Temp Reparatio, Tip SH.

244 AE., 19 mm, 4.40 gr, KY: 6, MÜZ. ENV. NO: 11183.

FF: DN CONSTA-NS PF AVG; Head with a pearl diadem, facing right.

BF: VOT/XX/MVLT/XXX; All in wreath, in cut, SMNA.

REF: RIC VIII, 474, No. 48; LRBC I, 1064.

245 AE., 16 mm, 1.15 gr, KY: 6, MÜZ. ETD. NO: 1461-107.

FF: [DN CONSTA]NS PF AVG; Head with a pearl diadem, facing right.

BF: VOT/XX/MVLT/XXX; All in wreath, in cut, SMNC.

REF: RIC VIII, 474, No. 48; LRBC I, 1064.

246 AE., 13 mm, 1.45 gr, KY: 6, MÜZ. ENV. NO: 11237.

FF: DN CONSTA-NS [PF] AVG; Head with a pearl diadem, facing right.

BF: VOT/XX/MVLT/XXX; All in wreath, in cut, SMN[].

REF: RIC VIII, 474, No. 48; LRBC I, 1064.

247 AE., 15 mm, 1.55 gr, KY: 11, MÜZ. ETD. NO: 1461-138.

248 AE., 15 mm, 1.80 gr, KY: 1, MÜZ. ETD. NO: 1461-139.

249 AE., 15 mm, 1.55 gr, KY: 12, MÜZ. ETD. NO: 1461-131.

250 AE., 14 mm, 1.20 gr, KY: 2, MÜZ. ETD. NO: 1461-153.

FF: DN CONSTA-NS PF AVG; Head with a pearl diadem, facing right.

BF: VOT/XX/MVLT/XXX; All in wreath, in cut, SMNH*.

REF: RIC VIII, 474, No. 48; LRBC I, 1064.

251 AE., 15 mm, 1.85 gr, KY: 5, MÜZ. ENV. NO: 11165.

Cyzicus 340

FF: DN CONSTA-NS PF AVG; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMKB.

REF: RIC VIII, 471, No. 8; LRBC I, Gloria Exercitus, Type, 3.

252 AE., 15 mm, 1.30 gr, KY: 12, MÜZ. ETD. NO: 1461-83.

FF: DN CONSTA-NS PF AVG; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMKT.

REF: RIC VIII, 471, No. 8; LRBC I, Gloria Exercitus, Type, 3.

253 AE., 14 mm, 1.80 gr, KY: 11, MÜZ. ENV. NO: 11177.

347-348

FF: DN CONSTA-NS PF AVG; Head with a pearl diadem, facing right.

BF: VOT/XX/MVLT/XXX; All in wreath, in cut, SMKA.

REF: RIC VIII, 493, No. 45; LRBC I, 1064.

254 AE., 15 mm, 1.40 gr, KY: 7, MÜZ. ETD. NO: 1461-94.

FF: DN CONSTA-NS PF AVG; Head with a pearl diadem, facing right.

BF: VOT/XX/MVLT/XXX; All in wreath, in cut, SMKT.

REF: RIC VIII, 493, No. 45; LRBC I, 1064.

255 AE., 17 mm, 1.90 gr, KY: 11, MÜZ. ETD. NO: 1461-115.

256 AE., 15 mm, 2.25 gr, KY: 5, MÜZ. ENV. NO: 11166.

FF: DN CONSTA-NS PF AVG; Head with a pearl diadem, facing right.

BF: VOT/XX/MVLT/XXX; All in wreath, in cut, SMKA.

REF: RIC VIII, 493, No. 45; LRBC I, 1064.

- 257** AE., 16 mm, 1.20 gr, KY: 6, MÜZ. ENV. NO: 11161.
- 258** AE., 16 mm, 1.65 gr, KY: 1, MÜZ. ENV. NO: 11162.
- 259** AE., 16 mm, 1.95 gr, KY: 12, MÜZ. ETD. NO: 1461-117.
- 260** AE., 15 mm, 1.95 gr, KY: 6, MÜZ. ETD. NO: 1461-121.
- 261** AE., 15 mm, 1.20 gr, KY: 1, MÜZ. ETD. NO: 1461-128.
- 262** AE., 15 mm, 1.60 gr, KY: 11, MÜZ. ETD. NO: 1461-137.
- FF:** DN CONSTA-NS PF AVG; Head with a pearl diadem, facing right.
- BF:** VOT/XX/MVLT/XXX; All in wreath, in cut, SMKC.
- REF:** RIC VIII, 493, No. 45; LRBC I, 1064.
- 263** AE., 15 mm, 1.70 gr, KY: 11, MÜZ. ETD. NO: 1461-135.
- 264** AE., 15 mm, 1.45 gr, KY: 12, MÜZ. ETD. NO: 1461-166.
- FF:** DN CONSTA-NS PF AVG; Head with a pearl diadem, facing right.
- BF:** VOT/XX/MVLT/XXX; All in wreath, in cut, SMKS.
- REF:** RIC VIII, 493, No. 45; LRBC I, 1064.
- 265** AE., 15 mm, 1.55 gr, KY: 1 MÜZ. ETD. NO:1461-46.
- FF:** DN CONSTA-NS PF AVG; Head with a pearl diadem, facing right.
- BF:** VOT/XX/MVLT/XXX; All in wreath, in cut, SMKZ.
- REF:** RIC VIII, 493, No. 45; LRBC I, 1064.
- 266** AE., 15 mm, 1.80 gr, KY: 7, MÜZ. ETD. NO: 1461-97.
- FF:** DN CONSTA-NS PF AVG;
Head with a pearl diadem, facing right.
- BF:** VOT/XX/MVLT/XXX; All in wreath, in cut, SMK[].
- REF:** RIC VIII, 493, No. 45; LRBC I, 1064.
- 267** AE., 14 mm, 1.70 gr, KY: 1, MÜZ. ENV. NO: 11160.
- Antiochia 337-348**
- FF:** CONST-ANS AVG; Head with a pearl diadem, facing right.
- BF:** GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut SMANI.
- REF:** RIC VIII, 515, No. 110; LRBC I, Gloria Exercitus, Type, 3.
- 268** AE., 14 mm, 1.55 gr, KY: 5, MÜZ. ENV. NO:11175.
- 269** AE., 14 mm, 1.55 gr, KY: 11 MÜZ. ENV. NO:11212.
- FF:** DN CONSTA-NS PF AVG; Head with a pearl diadem, facing right
- BF:** VOT/XX/MVLT/XXX; All in wreath, in cut, SMANB.
- REF:** RIC VIII, 515, No. 47.
- 270** AE., 15 mm, 1.95 gr, KY: 5, MÜZ. ENV. NO: 11167.
- 271** AE., 14 mm, 1.30 gr, KY: 5, MÜZ. ETD. NO: 1461-136.
- FF:** DN CONSTA-NS PF AVG;
Head with a pearl diadem, facing right.
- BF:** VOT/XX/MVLT/XXX; All in wreath, in cut, SMANØ.
- REF:** RIC VIII, 515, No. 47.
- 272** AE., 17 mm, 1.20 gr, KY: 6, MÜZ. ETD. NO: 1461-93.
- 273** AE., 17 mm, 1.90 gr, KY: 11, MÜZ. ENV. NO: 11163.
- 274** AE., 17 mm, 1.60 gr, KY: 6, MÜZ. ETD. NO: 1461-147.
- 275** AE., 16 mm, 2.15 gr, KY: 6, MÜZ. ENV. NO: 11159.
- FF:** DN CONSTA-NS PF AVG; Head with a pearl diadem, facing right.
- BF:** VOT/XX/MVLT/XXX; All in wreath, in cut, SMANI.
- REF:** RIC VIII, 515, No. 47.
- 276** AE., 16 mm, 2.30 gr, KY: 12, MÜZ. ETD. NO: 1461-111.
- 277** AE., 16 mm, 1.95 gr, KY: 12, MÜZ. ETD. NO: 1461-149.
- FF:** DN CONSTA-NS PF AVG; Head with a pearl diadem, facing right.
- BF:** VOT/XX/MVLT/XXX; All in wreath, in cut, SMA[].s
- REF:** RIC VIII, 521, No. 112.
- 278** AE., 17 mm, 1.50 gr, KY: 6, MÜZ. ETD. NO: 1461-150.
- 279** AE., 17 mm, 1.90 gr, KY: 6, MÜZ. ETD. NO: 1461-106.

280 AE., 16 mm, 1.75 gr, KY: 7, MÜZ. ETD. NO: 1461-140.

Follis 345-347

FF: DN CONSTAN[S PF AVG]; Head with a pearl diadem, facing right.

BF: [VICT] - AVG; Victoria, standing, from the front, holding a patera in her right hand, a palm branch in her left hand; in cut, SMANI.

REF: RIC VIII, 516, No. 66.

281 AE., 16 mm, 1.60 gr, KY: 12 MÜZ. ETD. NO:1461-12.

FF: [DN CONSTA]NS PF AVG; Head with a pearl diadem, facing right.

BF: VICT - AVG; Victoria, standing, from the front, holding a patera in her right hand, a palm branch in her left hand; in cut, SMAN.

REF: RIC VIII, 516, No. 66.

282 AE., 15 mm, 2.10 gr, KY: 5, MÜZ. ETD. NO: 1461-16.

283 AE., 15 mm, 1.90 gr, KY: 1, MÜZ. ENV. NO: 11157.

284 AE., 14 mm, 1.60 gr, KY: 6, MÜZ. ETD. NO: 1461-17.

285 AE., 14 mm, 1.90 gr, KY: 6, MÜZ. ENV. NO: 11158.

286 AE., 14 mm, 1.55 gr, KY: 12, MÜZ. ETD. NO: 1461-18.

Alexandria 337-348

FF: CONST-ANS PF AVG; Head with a pearl diadem, facing right.

BF: VOT/XX/MVLT/XXX; All in wreath, in cut, SMALL.

REF: RIC VIII, 530, No. 204; LRBC I, 1064.

287 AE., 15 mm, 1.55 gr, KY: 7, MÜZ. ENV. NO: 11168.

Mint Unread337-350

FF: DN CONSTA-NS PF AVG; Head with a pearl diadem, facing right.

BF: VICTORIAE DD AVGGQ NN; Two Victorias, standing, with their heads facing each other from the front; patera in their outer hands; in cut, [s].

REF: RIC VIII, 322, No. 91. (Reference Mint Aquileia)

288 AE., 15 mm, 1.30 gr, KY: 6, MÜZ. ETD. NO: 1461-15.

289 AE., 15 mm, 1.30 gr, KY: 7, MÜZ. ETD. NO: 1461-13.

337-348

FF: [DN CONSTA]-NS PF AVG; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut. SMN

REF: RIC VIII, 521, No. 116; LRBC I, Gloria Exercitus, Type, 3. (Reference Mint Antioch)

290 AE., 15 mm, 2.00 gr, KY: 11 MÜZ. ETD. NO:1461-42.

FF: DN CONSTA-[NS PF AVG]; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, SMN.

REF: RIC VIII, 515, No. 44; LRBC I, Gloria Exercitus, Type, 3 (Reference Mint Antioch).

291 AE., 15 mm, 1.65 gr, KY: 6 MÜZ. ETD. NO:1461-43.

FF: DN CONSTA-NS PF AVG; Head with a pearl diadem, facing right.

BF: GLOR-IA EXERC-ITVS; Two soldiers standing at the front, their helmets and heads facing each other; they hold spears in their outer hands and lean on their shields with their inner hands; the single legion standard between them, in cut, [].

REF: RIC VIII, 521, No. 116; LRBC I, Gloria Exercitus, Type, 3. (Reference Mint Antioch)

292 AE., 15 mm, 1.30 gr, KY: 7, MÜZ. ENV. NO: 11179.

293 AE., 15 mm, 1.55 gr, KY: 10, MÜZ. ETD. NO: 1461-75.

FF: DN CONSTA-NS PF AVG; Head with a pearl diadem, facing right.

BF: VOT/XX/MVLT/XXX; All in wreath, in cut, [].

REF: RIC VIII, 530, No. 204; LRBC I, 1064. (Reference Mint Alexandria).

294 AE., 19 mm, 1.60 gr, KY: 5, MÜZ. ENV. NO: 11174.

295 AE., 16 mm, 1.60 gr, KY: 12, MÜZ. ETD. NO: 1461-156.

296 AE., 16 mm, 1.45 gr, KY: 11, MÜZ. ETD. NO: 1461-120.

- 297 AE., 16 mm, 1.30 gr, KY: 1, MÜZ. ENV. NO: 11172.
298 AE., 16 mm, 1.40 gr, KY: 11, MÜZ. ETD. NO: 1461-132.
299 AE., 16 mm, 2.40 gr, KY: 7, MÜZ. ETD. NO: 1461-133.
300 AE., 16 mm, 1.70 gr, KY: 12, MÜZ. ETD. NO: 1461-.127.
301 AE., 15 mm, 1.95 gr, KY: 5, MÜZ. ENV. NO: 11170.
302 AE., 15 mm, 1.20 gr, KY: 11, MÜZ. ETD. NO: 1461-124.
303 AE., 15 mm, 1.60 gr, KY: 2, MÜZ. ETD. NO: 1461-158.
304 AE., 14 mm, 1.20 gr, KY: 6, MÜZ. ENV. NO: 11171.
305 AE., 14 mm, 1.95 gr, KY: 11, MÜZ. ENV. NO: 11173.
306 AE., 14 mm, 1.40 gr, KY: 6, MÜZ. ETD. NO: 1461-165.
307 AE., 13 mm, 1.55 gr, KY: 6, MÜZ. ENV. NO: 11169.

Follis 355-356

- FF:** DN CONSTAN-TIVS PF AVG; Head with a pearl diadem, facing right.
BF: FEL TEMP RE-REPARATIO; Virtus, facing left; he stabs his spear into the horseman who falls to the ground with a shield attached to his left arm; shield on the ground. On the right a cavalry is clinging to his horse's neck with his arms as he has fallen from his horse.; Left Γ, in cut, [s].
REF: RIC VIII, 543, No. 74; LRBC II, Type, FH4. (Reference Mint Antioch)
308 AE., 20 mm, 5.95 gr, KY: 1, MÜZ. ENV. NO:11202.



					
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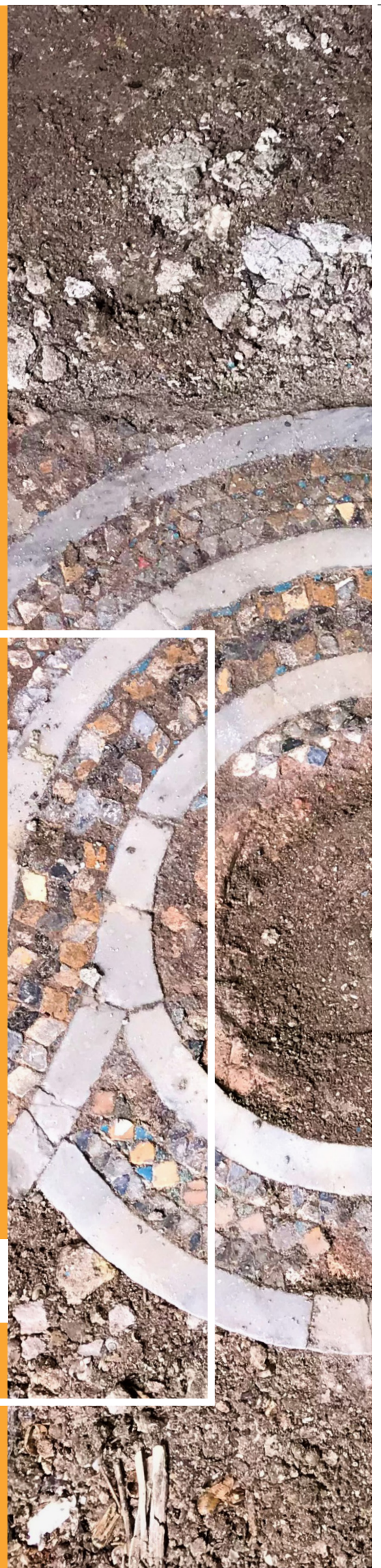
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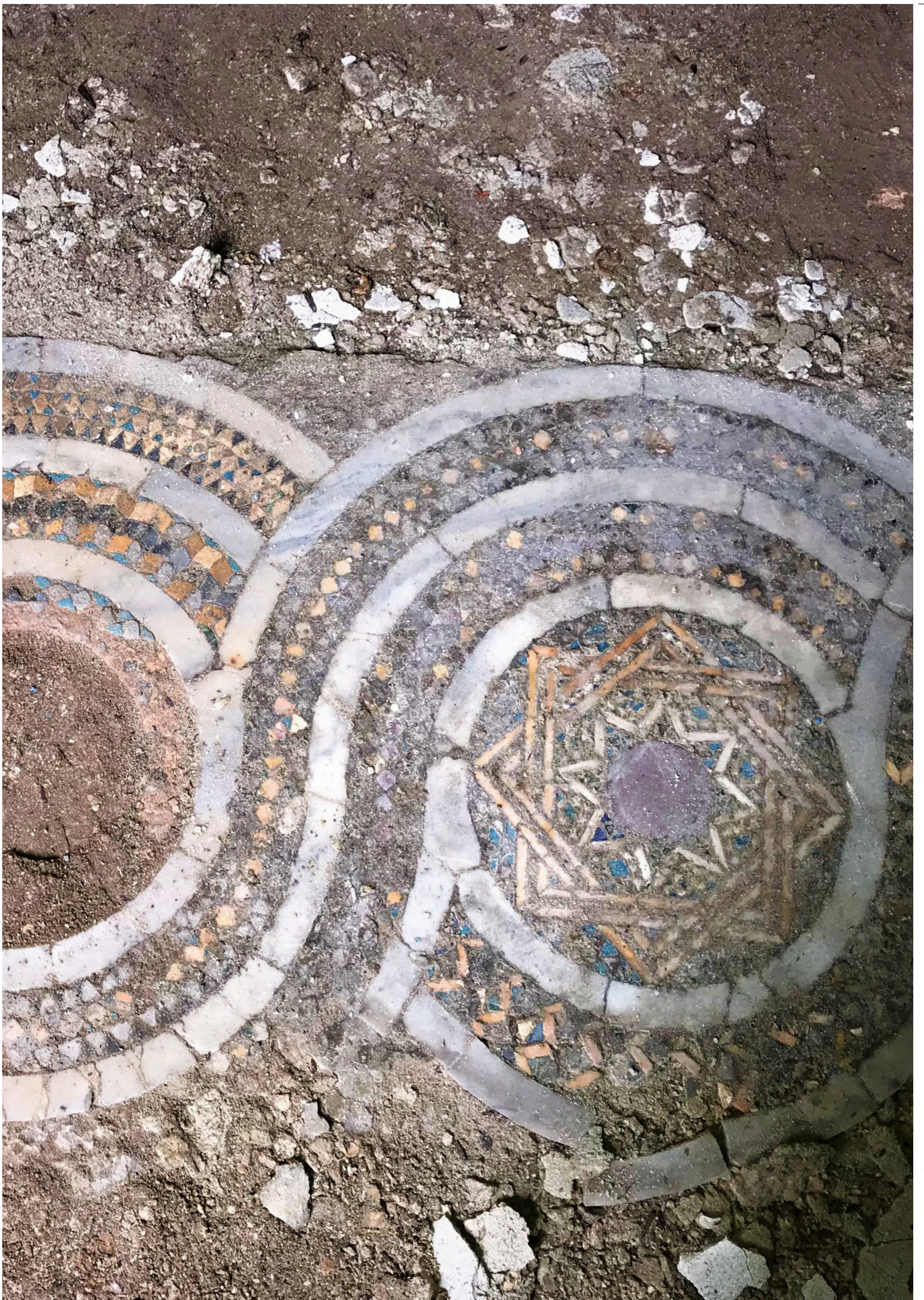
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**An Examination of The Opus
Sectile Remains Belonging to
The Palace of Boukoleon in
Terms of Urban Archaeology**

Mustafa ARMAĞAN







Boukoleon Sarayı'na Ait Opus Sectile Kalıntının Kentsel Arkeoloji Açısından İncelenmesi*

An Examination of The Opus Sectile Remains Belonging to The Palace of Boukoleon in Terms of Urban Archaeology

Mustafa ARMAĞAN**

Özet

Kentsel arkeoloji kavramı çerçevesinde Tarihi Yarımada'da yürütülen arkeolojik kazı çalışmaları, çok sayıda kültür varlığının açığa çıkmasına ve kentin arkeolojik katmanlarının anlaşılmasına imkan sağlamaktadır. Bu kazılarda açığa çıkan kalıntıların belgelenecek korunması, İstanbul'un kent kimliği ve tarihi açısından büyük öneme sahiptir. İstanbul Arkeoloji Müzeleri denetiminde yapılan temel araştırma kazılarında açığa çıkan sayısız kültür varlığından biri de 1983 yılında Boukoleon Sarayı'nın yakınında bulunan opus sectile döşeme kalıntısıdır. İstanbul'un Bizans Dönemi'ne ait ve günümüze ulaşabilmiş önemli yapılarından biri olan Boukoleon Sarayı ile ilişkili opus sectile kalıntısı pek çok açıdan ünik niteliktedir. Bu makalede Boukoleon Sarayı'nın tarihsel süreci ve günümüzdeki durumu ele alınarak opus sectile kalıntının özelliklerine ve koruma sürecine dair incelemelere yer verilmiştir. Kalıntının açığa çıktığı dönemden günümüze kadar uzanan 40 yıllık süreçte kent arkeolojisi açısından yürütülen işlemler de incelenmiştir.

Anahtar Kelimeler: Kentsel Arkeoloji, Boukoleon, Opus Sectile, Bizans, İstanbul

Abstract

Archaeological excavations conducted in the Historical Peninsula within the concept of urban archaeology enabled the discovery of numerous cultural assets and the comprehension of the City's archaeological layers. Documentation and conservation of the remains unearthed during these excavations is of great importance to İstanbul's urban identity and history. One of the countless cultural assets uncovered during the foundation survey excavations under supervision of İstanbul Archaeological Museums is the opus sectile remains discovered in 1983 at near Boukoleon Palace. The opus sectile remains associated with Boukoleon Palace, one of the most important structures of İstanbul's Byzantine Period that survived until present day, are unique in many ways. In this article characteristics and conservation measures of the opus sectile remains are discussed by studying historical process and current situation of the Boukoleon Palace. The processes executed in terms of urban archeology in the 40 year duration from the time the remains were unearthed to the present were also examined.

Key Words: Urban Archaeology, Boukoleon, Opus Sectile, Byzantine, İstanbul.

1. Giriş

The Historical Peninsula, which has survived from prehistoric times to the present day, continues to exist as a common cultural heritage of all humanity replete with multi-layered textures and rich cultural artifacts. The Historical Peninsula, inhabited uninterruptedly

for thousands of years, is a bustling urban centre where modern İstanbul life continues today. Multi-layered historical singularities and modern living spaces intersect in urban archaeological sites, where construction and physical studies, in line with modern

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needs, have revealed and shaped the concept of urban archaeology.

Urban archaeology aims to conduct examination and documentation for use in scientific studies through the simultaneous protection of the historical layers of the city and integration with modern life. This includes the archaeological remains uncovered in excavations in urban centres and existing buildings, and other remnants of the texture, memory, and life of the city. Belge expressed the term as follows: “The term Urban Archaeology began to be used with the reconstruction process of European cities that were destroyed after World War II. The term used to describe the archaeological work carried out in urban areas has been a discipline that over time has been an attempt to understand the multi-layered cultural structure of cities and to reveal the historical development of the city” (Belge, 2004: p. 48). Tuna wrote: “Urban archaeology is not limited to a research subject in which traditional archaeological excavation techniques are applied in the conditions specific to today’s urban areas. Not only with the archaeological data we have been able to obtain from the salvage excavations and a small number of drilling sites, but also from the old street texture in this part of the city, historical buildings, used or unused wall traces, what is known about the past of the historical city is reinterpreted in the construct of a meaningful integrity of all the pieces of information. Within this integrity, the property pattern, clues about the old period urban structures, all kinds of written and visual documents related to the city are included in the subject of the study of urban archaeology”(Tuna, 2000: p. 10).

Early examples of urban archeology in emerged in Europe during the second half of the 19th century. The concept of urban archaeology, developed from excavation and documentation studies carried out as a result of finding historical remains within the scope of industrial construction and other construction activities carried out in line with the needs of growing city populations (Sarfati and Melli, 1999: p. 21). Archaeological remains uncovered in the 1870s due to construction efforts south of Oslo, and the documentation and research conducted at that time are considered the beginnings of European urban archaeology studies (Tuna, 2000: p. 7).

One of the most important parts of the studies carried out within the framework of urban archaeology in the Historical Peninsula are the research and sounding excavations carried out on the basis of parcel and project area before new construction and infrastructure is allowed to begin. The decision of the Supreme Council of Real Estate, Antiquities and

Monuments, (Gayrimenkul Eski Eserler ve Anıtlar Yüksek Kurulu, GEYAK) dated March 30,1965, and numbered 2740, regarding the re-search drilling excavations is an important mile-stone. In the relevant part of the decision, it states that the Sultanahmet Bazaar and surrounding are-as are completely closed to new construction. In other regions, after a construction permit is re-quested, the excavations should be carried out under the supervision of the İstanbul Archaeological Museum, and in the case of uncovered remains, the Conservation Board becomes the authority for determining next actions (Burma, 2017: p. 50). Article I-16 of the Conservation Plan of the Historical Peninsula, states: “Foundation excavation will be carried out under the supervision of the Museum in the entire Historical Peninsula, during the construction permit phase, and in case of any remains or finds found in the parcel, the relationship between the Inventory of Cultural Heritage to be Protected and the Inventory of Lost Immovable Cultural Heritage will be investigated and a Museum-approved Foundation Excavation Report will be prepared and implementation will be made in line with the decision of the Conservation Board.” In the Historical Peninsula, based on the aforementioned plan, it was obligatory to carry out the basic research excavation on the basis of the parcel before new construction, and only under the supervision of the museum. The aim of these efforts are to identify and document the cultural assets that have remained unknown and uncovered before new construction activities so as to prevent them from being damaged.

There are countless examples of archaeological remains taken under protection after their discovery in research excavations conducted before undertaking new construction and infrastructure work. This article is a discussion of the opus sectile flooring that was revealed during initial re-search excavations undertaken with the supervision of the museum in 1983.

Investigations into the discovery the opus sectile flooring determined that the remains were associated with İstanbul's Boukoleon Palace, located on the Historical Peninsula. The Boukoleon Palace is one of the important surviving palace buildings from the Byzantine Period and therefore it is an important building in terms of urban history and archaeology. With the discovery of the opus sectile in 1983, new insights on the Boukoleon Palace were formed and a new understanding of the interior floor features of the palace became possible. In this examination and evaluation of the opus sectile, it contextualizes the discovery through the lens of urban archaeology through an assessment of the steps taken for the preservation of the ruin, its current status, and its unique qualities and characteristics.

2. Boukoleon Palace

Boukoleon Palace is in the area called Çatladıkapı within the borders of the Küçükayasofya and the Sultanahmet neighbourhoods in the Fatih district of modern İstanbul (Figure 1). The name of the palace, comes from the group of sculptures, built by Constantine VII. (912-959), that depict a struggle between lions and bulls that were displayed on the front façade of the building (Utkan, 1996: p. 5). Boukoleon Palace, which is described as the coastal part of the Great Palace complex, has been designated alternative names throughout history such as Hormisdas Palace, the Leo Marcellus House, and the Justinianus House (Eyice, 1988: p. 22). It was described in various publications as part of the Great Palace of Byzantium (Utkan, 1996: p. 5). There are different accounts of when the palace was first built, however, it is generally accepted that it dates to the period of Theodosius II (408-405) (Düzgüner, 2006: p.88). During the reign of Constantine, the Great (306-337), the Sassanid prince Hormuz (Hormistas), who fled his country and took refuge in İstanbul, built a palace in İstanbul. There are claims that this palace was actually the Boukoleon Palace (Utkan, 1996: p. 6). It is known that there was a port called Boukoleon Port right next to the palace (Berger, 1993: p. 327).

The Boukoleon Palace, renovated several times between the fifth and thirteenth centuries, was expanded and enlarged by Emperor Justinian (Sağ, 2017: p. 12; Utkan, 1996: p. 6). In the 10th century, the

area designated by a wall line around the palace, and the interior of the city wall area, created by Emperor Nikophros Phokas, was named the Great Palace. R. J. Guiland reports that the palace wall covered the entire palace grounds, while C. Mango delineates a narrower area covering the Boukoleon Palace and its immediate surroundings (Utkan, 1996: p. 8).

The Boukoleon Palace occupied by the Latin rulers who settled in the city after the Latin invasion in the 13th century. At that time they called the entire Great Palace as the Boukoleon Palace (Sağ, 2017: p. 13). Robert De Clari's 1209 work titled "The Capture of Constantinople 1209" mentioned that the Crusaders used the Boukoleon Palace and informed on the physical condition and characteristics of the palace at that time (Clari, 1994: p. 41).

The Palaiologos Period began with the recapture of İstanbul from the Crusaders in 1261. It is known that the Boukoleon Palace was abandoned in the 14th century, during this time (Müller-Wiener, 2001: p. 227). With the conquest of İstanbul by the Ottoman Empire in 1453, the surrounding area where the Boukoleon Palace was located opened for settlement. In the span from the 14th century to the 19th century, the palace was destroyed due to numerous earthquakes and fires, and many architectural elements did not survive to the present day. The Boukoleon Palace is just one of the many important buildings damaged on the Historical Peninsula during the construction of the Rumeli Railway in the 19th century. The railway passed over a significant part of the palace, causing the ruins to separate from each other. Boukoleon Palace had directly bordered the sea (Figure 2) however, since the 1950s, with the filling-in that occurred during the construction of the coastal road, the palace was cut off from the sea. Excavations were undertaken in Boukoleon Palace under the supervision of T. Wiegand in 1913, the University of St. Andrews in 1951, and the Directorate of İstanbul Archaeological Museums in 1993 and in 1994. Several scientific publications discussed the repair work to the walls of İstanbul (Utkan, 1996: p. 23-29).

3. Opus Sectile Remains Uncovered in 1983

Monumental stairs, the Pharos Tower, and many arched and vaulted spaces still exist in parts of the sea-facing side of Boukoleon Palace. The re-mains of the palace, in the area located south of the railway, have been relatively preserved. However, the same does not apply to the areas north of the railway. The Rumeli Railway, constructed in the 19th century, caused further destruction to the palace ruins. The region, beset with many fires after it opened for construction during the Ottoman Period, suffered additional burying and destruction of the palace remains due to the fires and construction work.

In 1983, on Mustafapaşa Street just opposite the ruins of the palace grounds north of the railway, 84 privately owned plots, 10 parcels, were under the supervision of the Directorate of İstanbul Archaeological Museums. Basic research ex-cavations were performed prior to a planned construction project. Found, as a result of the research, were in situ opus sectile floor coverings and Byzantine Period wall remains (Figure 3). Museum experts interpreted that the revealed opus sectile may have belonged to the Boukoleon Palace. The first scientific study of the remains, presented to the Research Results Meeting in 1984, was led by Nuşin Asgari, the Director of the İstanbul Archaeological Museums, in 1984. in the Second Century (Asgari, 1984: p. 45- 46). The opus sectile remains were also mentioned in an article published in 1988 titled “The Palace of the Byzantine Emperors in İstanbul: The Great Palace” written by Semavi Eyice (Eyice, 1988: p. 26-33).

3.1. Nature of Opus Sectile Remains

Opus sectile is defined as, “a type of flooring made in the Roman and Byzantine Periods by lining up, side-by-side with colored marble pieces cut in various shapes and sizes” (Saltuk, 1993: p. 129). Etymologically, the Latin word “secti-lis” means “to cut, divide, to dissect”, while the word “opus, -eris (n.)” means “labour, work”, so the term opus sectile means a process formed by cut pieces (Özyıldırım and Yeğin, 2017: p. 50; Kabağağaç and Alova, 1995: p.411-544). The earliest known examples of opus sectile flooring were in Mesopotamia, and the

first examples in Anatolia were seen in the Attalos House in Pergamon (Kadioğlu, 1997: p. 354). The use of opus sectile methods increased in the fifth and sixth centuries, becoming more widespread and concentrated in the Middle Byzantine Period (Peschlow, 1983: p. 435). Since the middle of the sixth century, opus sectiles consisting of geometric motifs made from flat marble slabs supplanted mosa-ic floors (Mango, 2006: p. 129). In İstanbul, opus sectile floors exist in places such as the Khora Monastery Church, Studios Basilica (Kudde and Ahunbay, 2016), the Pantokrator Monastery Church (Zeyrek Mosque), the Hagia Sophia Mosque, and the Pammakaristos Church (Fethiye Mosque) (Demiriz, 2002). It is possible to encounter exam-ples of opus sectile flooring in many places outside İstanbul, such as in, Ankyra (Kadioğlu 1997), the Iznik Hagia Sophia, Mersin’s Maiden’s Castle (Küçük, 2012: p.21), the Olba Monastery (Özyıldırım and Yeğin, 2017), the Demre St. Nicholas Church (Demiriz, 2002: p. 26- 31), Bursa’s Orhan Gazi Tomb (Demiriz, 2002: p. 15-20), in Ephesos, at Aph-rodias Hadrian’s Bath, and, at Tripolis Agora. Widespread use of opus sectile flooring both indoors and outdoors, has allowed many examples to survive until today. Opus sectiles, which are often found on the floors of an agora and in the warming area (ılıklik) of a bath, sometimes appear in structures as omphallions such as in the Hagia Sophia Mosque and the Iznik Hagia Sophia. Although the applications generally appear on the floor of the buildings as floor covering, there are also examples where they have been applied to the walls. Very few surviving examples of wall opus sectiles exist although some dated from the fifth and sixth centuries exist today such as those on the walls of the Synagogue in Sardis (Figure 4).

The opus sectile flooring, exposed in plot 84, parcel 10 of the Boukoleon Palace, consists of a strip with micro tes-sera and flat-cut suitable stones of a wide variety of sizes and shapes. The opus sectile flooring covers a rectangular area meas-uring 7 by 4.5 meters (İstanbul KVKKA, File No: 34.200.1627) (Figure 5-6). Surrounding all four sides of the flooring is a border consisting of round lines called oval mesh or chain mesh. In the circular space on the inside of each mesh there is a geometric motif consisting of tessera. Many of the motifs in these parts have been destroyed, only a few examples remain (Figure 7).Surviving examples include the eight-pointed star (octagram) with a porphyry circle in the middle, the circular

medallion curved with spiral strips from the outside to the inside consisting of triangular tessera, and the 12 and 14-pointed star motifs (Figure 8). The inner area of the opus sectile, surrounded by a border, contains geometric shapes made using white marble and red porphyry stone to form strips and regular cuts. Inside the geometric shapes are multi-coloured triangular, square, and amorphous tessera. Also seen are geometric motifs with fine workmanship, created from unique tesserae in black, blue, yellow, red beige, burgundy, and navy blue (Figure 9-10). Inside the border area surrounding the opus sec-tile it divides into main sections, which differ from each other in size. In the largest part, there are three circular motifs. The middle of these motifs contains a spiral, and outward-inward inclined ray motif (wheel of fortune). In another area, there is a circular motif in a square, and four circle shapes at each corner. In the middle of the opus sectile, there is a mono-lith marble table measuring approximately three by two meters on the floor. There are different descriptions of the table's qualities (Figure 11). Nuşin Asgari interpreted the marble table as follows: "Inside the eastern edge frame, which was opened round to decorate the central part of the monolith table with colored inlays, a small rectangular pit (maybe a relicer) was carved to cover with a sliding lid. I wonder if this marble slab was the bottom table of an altar table, and if the feet of the table were sitting in the square-shaped alcoves in the corners?" (Asgari, 1984: p. 45-46). Semavi Eyice described it thusly: "[A] stone scalade is seen rising slightly from the ground. The inside of it is in the form of a very shallow pool, and in the middle, there is a slab with uniform square cavities on the upper surface. Around it there are square and rectangular pits. It appears that the square pits at the four corners are the basis of the square pedestaled columns or piers" (Eyice, 1988: p. 27-29). In addition, Eyice stated that there were many small square mosaic pieces with glass inlay ornaments of five by five cm in size in the excavation work, and that these mosaic pieces may belong to the gaps on the table he noted: "There is a uniform pit on the eastern edge of the scalade. This brings a reminder of the place of installation of a relative" (Eyice, 1988: p. 27-29). An expert evaluation made in the museum report dated April 1, 1983, stated: "[I]n the middle of the slab, in a north-south direction, there is a marble part, with a rectangular form, thick frame, imitating wooden doors, partitions. Half of it is broken and its

function is not yet understood" (İstanbul KVKKA, File No: 34.200.1627). These evaluations indicate the importance and unique-ness of the opus sectile and the table/scalade.

The opus sectile shows characteristics of the Middle Byzantine Period and reflects the fashion of the 11th century (Eyice, 1988: p. 27). It is a unique work of a unique nature in which high-level workmanship is reflected in the whole. The table in the middle has opened the door to different interpretations of the remains. Eyice interpreted the workmanship and general quality of the opus sectile, together with other finds uncovered during the excavation. He stated that nothing could be determined about whether the remains were definitively part of the Church of Theotokos (Mary), located near the Pharos Tower. However, he did say: "[I]t is highly probable that it was a church, and the richness of the material used in the decoration leaves no room for doubt when it was part of the Great Palace" (Eyice, 1988: p. 29). Robert De Clari in his 1209 work "The Memorandum of Constantinople" gave information about the Boukoleon Palace and the churches within the palace grounds as follows: "Boukoleon, as I will tell, was a remarkable palace. In this palace where the Marquis lived, there were about five hundred houses adjacent to each other, all of them from the golden mosaic, and about thirty churches, large and small. One of them was called Sainte-Chapelle. This church was so rich, so magnificent, that its hinges, sliders, and other similar parts were not of iron, but of silver, and its pillars of agate, onyx, or supremely precious stones. The upholstery was of such a flat, bright white marble that it looked crystalline. Extraordinary relics have been found in this church" (Clari, 1994: p. 41).

Nuşin Asgari described the remains as an important piece of the Boukoleon Palace from the Middle Byzantine Period. In his evaluation in which he emphasizes the richness of the opus sectile, underscores the wall decorations, and the uniqueness of the superstructure marble table, he dates them to the 10th-11th centuries (Asgari, 1984: p. 45-46).

3. 2. Opus Sectile Conservation Procedures

An examination of the procedures for preservation of the remains, and the events that took place in the period from its discovery in 1983 to 2021 is important in terms of example setting for urban archaeology practices, and the protection of cultural heritage in the Historical Peninsula.

GEYAK declared narrow scope protected areas in the Historical Peninsula in various decisions from the 1950s to the 1980s and that various plans were made in conjunction with these decisions (Burma, 2017). More recently, with the decision of İstanbul Regional Board for the Protection of Cultural and Natural Heritage, No. I dated July 12, 1995, numbered 6848, the entire Historical Peninsula declared a protected area and divided into three separate protected areas; Grade I Archaeological, Urban-Archaeological, and Urban-Historical.

The letter dated July 6, 1970, numbered 2192, addressed to GEYAK of the İstanbul Municipality Chief (Presidency) regarding the plot and parcel of the opus sectile remains, states that the Byzantine basement is marked in a part of the parcel referenced by the İstanbul Inner City-Wall Master Plan dated May 14, 1964 (with a scale of 1/5000), plot 84, parcel 10 remain in the archaeological site. The Committee for the Protection of Antiquities İstanbul's registration file states that the Byzantine basement is marked in part of the parcel with intent that construction will be done on that parcel. In the decision dated September 9, 1972, numbered 6617, made by GEYAK, there was no objection to the initiation of construction with a height of 6.50 meters excluding penthouses and basements. Later, during the research excavations conducted under the supervision of the Directorate of İstanbul Archaeological Museums, the remains were uncovered, and the matter was reported to GEYAK. The decision taken as a result of this evaluation stated "It was decided that the mosaic that emerged during the foundation excavation and which was understood to belong to the Boukoleon Palace of the Byzantine Period was an ancient work that needed to be preserved exactly, and that the project containing the necessary change that would ensure protection in the project for the construction to be made on the parcel to be protected without damage

and with care should be requested to be brought to our Board for approval" (İstanbul KVKKA, File No: 34.200.1627). Thus, the remains now registered as a cultural asset necessitated protection and a request to revise the building project was issued. In a letter sent to GEYAK by the Directorate of İstanbul Archaeological Museums, a series of suggestions were included to protect the unearthed remains, and within the scope of these suggestions, were evaluated by the Board. The decision made was that the bearing columns should not adjoin the remains, and that the area where the remains were found would be safeguarded and remain under the control of the Directorate of İstanbul Archaeological Museum. An agreement on the parcel was reached between the owner of the building and the Directorate of İstanbul Archaeological Museums and a decision was made to allow construction (İstanbul KVKKA, File No: 34.200.1627, Decision: 10.06.1983/15094). The owner of the parcel made a request for the removal of the opus sectile remains to the museum. The decision ruled in favour of preserving the remains in situ due to their historical importance and the possibility of damage. Subsequently, the matter was brought to court by the owners, but, the case was rejected by the court and the decision of the Board to protect the remains in situ was upheld.

The protection principles for the area where the remains are located were determined after the signing of the protocol by the parcel owner and the Directorate of İstanbul Archaeological Museums. With the decision of the Conservation Board, the new building, which was designed and built in a way to protect the remains, was granted a settlement permit on the condition that it would protect against damage to the opus sectile remains (İstanbul KVKKA, File No: 34.200.1627, Decision: 11.04.1986/2121). The creation of an area in the basement of the existing building, but independent of the building served to protect the remains. The entrance, which is accessed from outside the building, continues to be under the supervision of the Directorate of İstanbul Archaeological Museums. Which is not a common solution seen in the Historical Peninsula (Figure 12). With this solution, the protection of the remains from damage depends upon the protection of the existing place from damage, rather than from exhibition. When we consider the entire process over the 40-year span, these decisions serve the purpose of protecting the remains.

3. 3. Current Status of Remains

The remains of the Opus sectile continue to exist in the basement of the building, in the closed area built independent of the building, under the responsibility of the Directorate of İstanbul Archaeological Museums. The Directorate of İstanbul Archaeological Museums conducted conservation interventions and consolidation work on a superficial scale at the time of their revelation (Asgari, 1984: p. 45-46). The remains, which have not been conserved for preservation since discovery exist largely as they were in the 1980s. Recently, the İstanbul Regional Board for the Protection of Cultural Heritage No. 4 decided to designate the relic protection in "Group I" and to request a conservation report (İstanbul KVK-KA, File No: 34.200.1627, Decision: 20.03.2019/6718).

In 2021, in the area south of the railway, where many parts of the Boukoleon Palace such as Pharos Tower and the monumental stairs are found, a comprehensive restoration and excavation work was begun by the İstanbul Metropolitan Municipality. The studies aim to create a navigable route while preserving the remains in the area.

The opus sectile remains are located adjacent to the parcel just two to three meters from the train-tracks built in the 19th century. The historical railway originates in Sirkeci and leads to Thrace and has been closed to passenger transport for a long time. In 2021 the Ministry of Transport and Infrastructure announced the Kazlıçeşme-Sirkeci Urban Transportation and Recreation Oriented Transformation Project. This project would turn a certain part of the railway into a bicycle and pedestrian path and recreation areas would be created (Kazlıçeşme-Sirkeci Kentsel, 2021). This project, like other archaeological remains adjacent to the railway, is important in establishing a new transportation axis, and plays an important role in bringing the opus sectile remains and Boukoleon Palace into the urban identity of the city.

4. Evaluation and Conclusion

Although many architectural elements of the Boukoleon Palace have been preserved in areas south of the railway, other parts that make up the palace floor have not survived to the present day. Definitive

information on the floor coverings of the palace only exists thanks to the revelation of the in-situ opus sectile in 1983. This is important both in terms of shedding light on scientific studies and strengthening the historical visuality of the palace. When we compare this opus sectile with other examples in Anatolia or İstanbul in a superficial context, the most important difference is that there is a marble table in the middle of the flooring. In the examinations made in this study, although there are different reports about the marble table's qualities no similar examples were found in İstanbul or Anatolia.

An analogical examination made on the motifs in the opus sectile determined that all the motifs that have survived to the present day have a geometric nature, show fine workmanship, and have a variety of multi-colored tessera. Similar examples of the surviving eight-pointed star motif in the inner circle of the spiral within triangular tesserae from the outside to the inside are exhibited in what was encountered in the Demre St. Nicholas Church.

Additionally, in the Bursa Orhan Gazi Tomb, which is thought to be an old martyrion or baptismal building, a similar example of the circular medallion motif consisting of triangular tessera was found. The opus sectiles in both the Demre St. Nicholas Church and the Bursa Orhan Gazi Tomb were dated to the 11th century. In this context, it is possible to make an analogical assessment that supports the dating of the opus sectile belonging to Boukoleon Palace to the 10th-11th centuries as by Eyice and Asgari. In İstanbul, important examples of opus sectile can be seen in buildings such as the Chora (Kariye) Monastery Church, the Studios Basilica (İmrahor İlyas Bey Mosque), the Pantokrator Monastery Church (Zeyrek Mosque), the Hagia Sophia Mosque, and the Pammakaristos Church (Fethiye Mosque). In the study conducted by Yıldız Demiriz (Demiriz, 2022), examples of opus sectile in İstanbul are dated to the 9th and 12th century.

The scientific evaluations of the opus sectile remains found that they belong to the floor of one of the churches located inside the Boukoleon Palace or decorated the floor of a special space related to the palace. When the workmanship and the special features mentioned in the article are considered, and also compared with the examples in similar structures, there is no doubt that the opus sectile is a special relic in terms of the

urban history of İstanbul and the architecture of the Byzantine Period. However, finding the full meaning of the structure will only be possible by determining the entire area of the ruins and by conducting holistic research and technical analyses (georadar, etc.) which should also include the surrounding parcels.

The creation of modern living spaces will ultimately uncover archaeological layers, so, preventive research excavations done to impede damage to the historical layers, studies to document and identify remains, and the creation of projects that protect and/or exhibit the remains constitute the framework of urban archaeology. When we consider the Opus sectile remains in this context;

- In the example of the construction project, preliminary research excavation was carried out ensuring that the cultural asset that had been waiting under the ground for hundreds of years was unearthed without damage. This situation once again demonstrated the importance of basic research excavations conducted under the supervision of the museums.

- By preventing the exposed remains from damage, and through intentional, comprehensive documentation the scientific data thus made an important contribution to archaeology literature and the urban history of İstanbul.

- The opus sectile remains preserved in the basement of the new building, built under the supervision of the Directorate of İstanbul Archaeological Museums, are in a space isolated from the internal workings of the structure. Although this solution was not a common method, it is clear that it was effective. The remains have been preserved in situ for nearly 40 years without being exposed to many negative environmental and human effects. However, considering that the sensitive structural properties of opus sectile made with micro tessera and similar materials pose a risk of destruction, cleaning and conservation studies should be carried out moving forward.

- In the almost forty years since the discovery of the opus sectile remains, a determination has not yet been made on how to publicly display the flooring. For this reason, public viewing of this unique cultural asset has not happened resulting in its inability to become a valued part of İstanbul's cultural identity. The opus

sectile has remained in a closed space and was subject to examinations and determinations only by relevant public officials. However, exhibiting the remains under the appropriate physical conditions, thus combining the historical layers of the city with its modern ones, will be an important gain in many respects.

- The in situ preservation of archaeological remains, without separation from its historical context, is required for the integrity of the archaeological data. Although there have been requests to move the opus sectile remains to a museum, it should be underscored that there is more to gain in rejecting these requests and continuing to preserve the remains on site.

There are countless examples where remains uncovered in the Historical Peninsula have been turned into a sightseeing area which contributes to the rich identity of the city. This issue is not only related to the development of protectionism and exhibitionism in an archaeological context but as also coincides with technological and material resources, especially with the development of new applications for steel and glass technologies. It has been possible to design the specifications of the bearing systems and floor areas of the buildings without harming the remains. With these technologies, it has been possible to protect and exhibit many significant finds without damage to the historical remains. In this context, a comprehensive study must be carried out at the place where the opus sectile remains are located. Plans should include turning the closed area, where it is currently located, into an exhibition area. One of the most important elements in the projects for the display of the remains is the management of the environment and its interaction with transportation. In this context, it is necessary to ensure interaction with the cultural assets in their original environment, and to plan sustainable transportation. When we evaluate the opus sectile remains in this framework, ensuring its interactions with the surrounding archaeological setting will provide important gains as long as it is included in the excursion lines designed within the scope of the "Boukoleon Palace Restoration Project and Kazlıçeşme-Sirkeci Urban Transportation and Recreation Oriented Transformation Project", currently under construction.

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Appendix

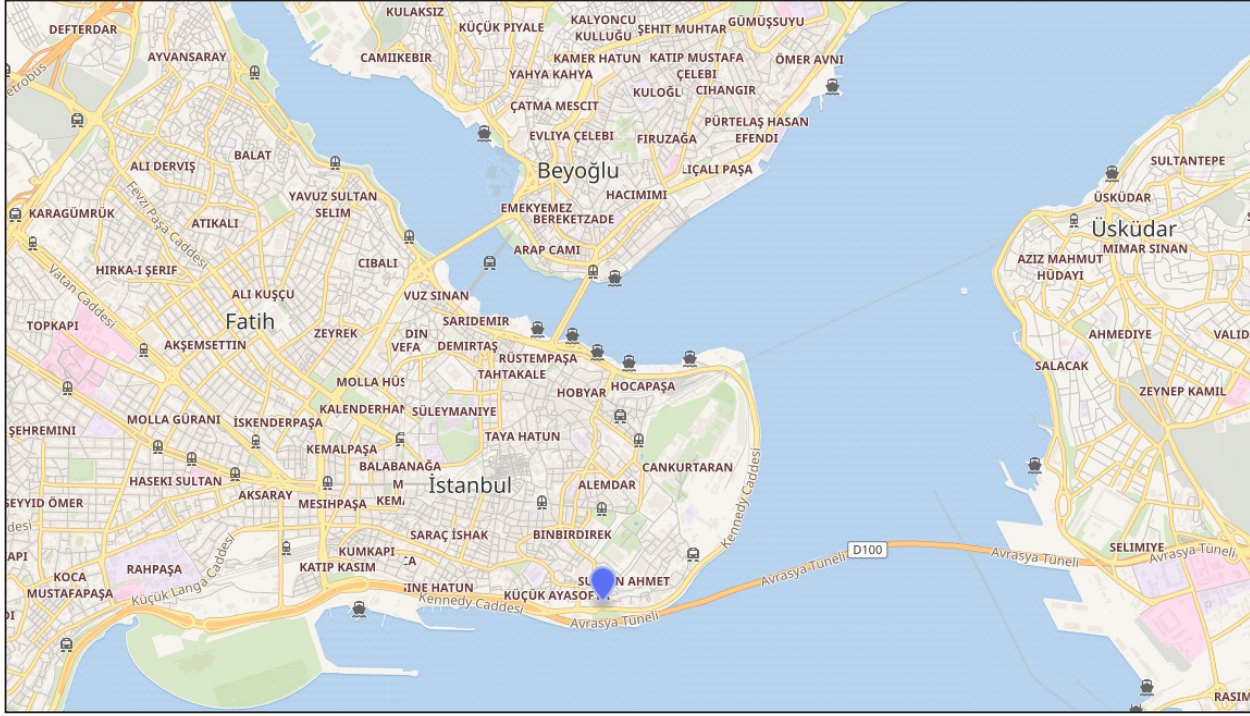


Figure 1: General Location of Boukoleon Palace and Surroundings (Anonymous, 2022)



Figure 2: Boukoleon Palace, 1870 (Guillaume Berggren, <https://archives.saltresearch.org/handle/123456789/194292>)



Figure 3: Post-Excavation Status of Opus Sectile Remains, 1983 (İstanbul KVKKA, File No: 34.200.1627)



Figure 4: Sardis (Manisa-Sart) Synagogue's Wall Opus Sects

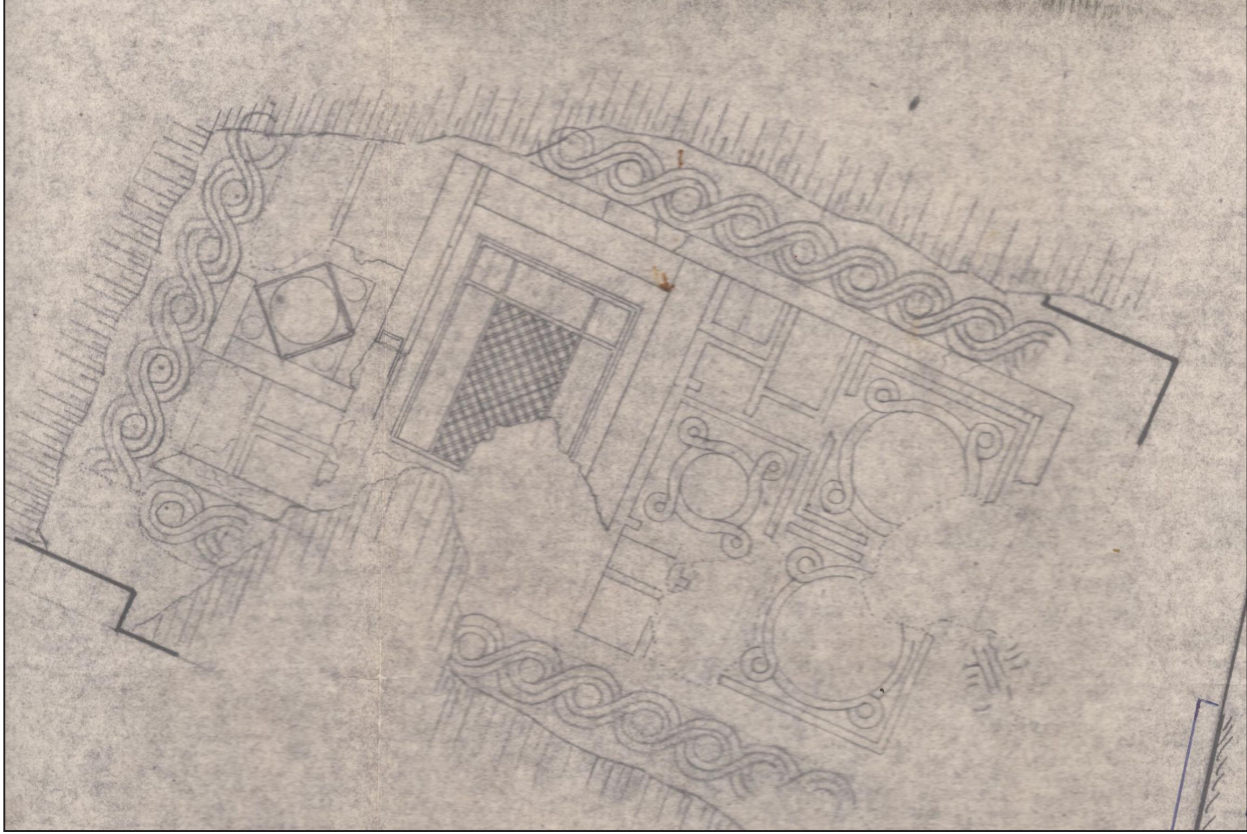


Figure 5: Drawing of the Opus Sectile, 1983 (Adnan Sarioğlu, İstanbul KVKKA, File No: 34.200.1627)



Figure 6: Opus Sectile



Figure 7: Opus Sectile Detail



Figure 8: Opus Sectile Detail



Figure 9: Opus Sectile Detail



Figure 10: Opus Sectile

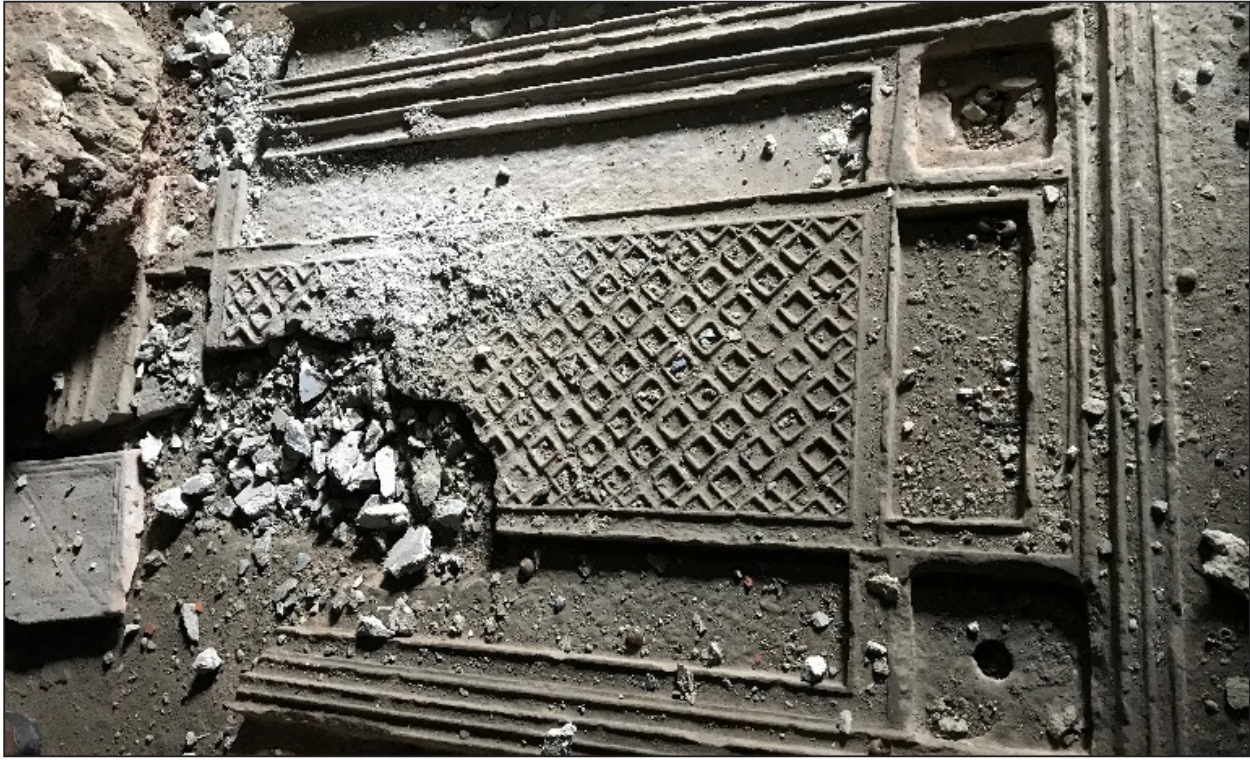


Figure 11: Seque/Table in the middle of the Opus Sectile Flooring



Figure 12: Opus Sectile Detail

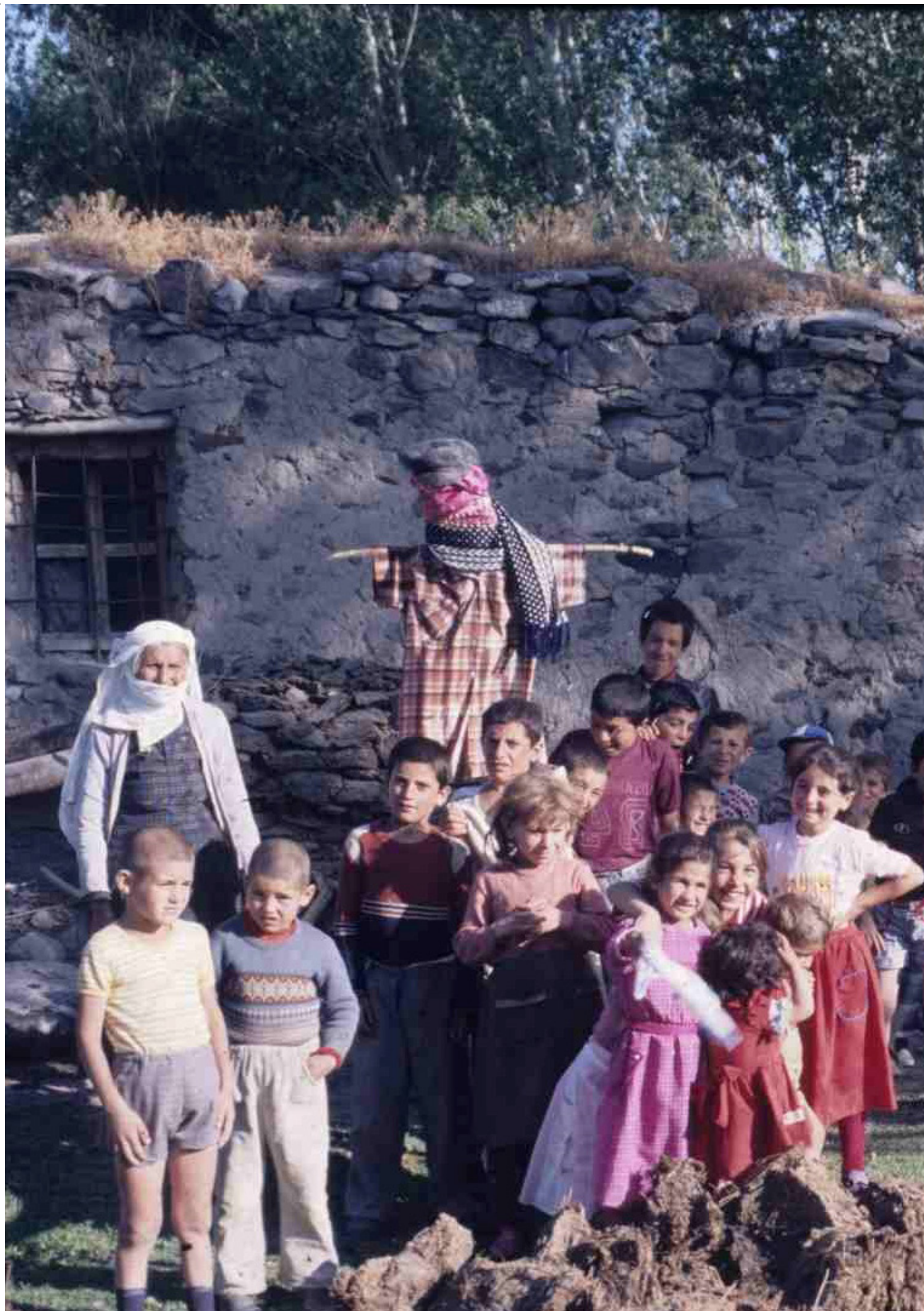
Rainmaking Rituals Performed in Anatolia

Tülay ASLIHAK UĞURELLİ

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Anadolu'da Gerçekleştirilen Yağmur Yağdırma Ritüelleri*

Rainmaking Rituals Performed in Anatolia

Tülay ASLIHAK UĞURELLİ**

Özet

Geçmişten günümüze kadar insanlar, yağış olmadığı dönemlerde yağmurun yağmasını sağlamak amacıyla içerisinde taklit ve büyüün olduğu çeşitli ritüellere başvurmuşlardır. Yağmur yağdırma ritüelleri, halk takvimi ve meteorolojisi uygulamaları içerisinde Anadolu'da da çok yaygındır. Hasat için beklenen yağmurların yağmadığı bahar ve yaz mevsiminin ilk dönemlerinde gerçekleştirilen yağmur yağdırma ritüelleri, kökeni çok eskilere uzanan bereket törenleridir. Bu törenlerin temelinde, kutsal varlıklarla iyi geçinme, onların gönlünü hoş tutarak yağmur yağdırma düşüncesi yatar.

Bu çalışmada, Türkiye'de gerçekleştirilen yağmur yağdırma ritüelleri, ritüellerin yapılış amacı ve bunlara ilişkin uygulamalar üzerinde durulmuş; konuyla ilgili elde edilen tüm veriler birleştirilerek Anadolu'da bu ritüellerde pratiklerin ana başlıkları çıkarılmıştır.

Anahtar Kelimeler: Bereket Törenleri, Yağmur Yağdırma Ritüelleri, Etnografya, Folklor, Halk Meteorolojisi

Abstract

From the past to the present people have practiced various rituals including imitations and sorcery for the purpose of rain-making. These rituals, considered in the context of the folk calendar and meteorology practices are very common in Anatolia. Rain-making rituals, roots that date back to ancient ages, are considered abundance rituals practiced at the beginning of the spring and summer seasons in which the expected rain does not down for the harvest. The idea of rain-making through getting along with sacred creatures and pleasing them underlies these ceremonies.

In this study, the rituals of rain-making in Türkiye, the purpose of the rituals, and the practices related to them are emphasized. Besides, the main headlines of the practices carried out in the rain-making rituals in Anatolia were presented

Key Words: Abundance Rituals, Rain-making Rituals, Ethnography, Folklore, Folk Meteorology.

Introduction

For agricultural and farming societies, water, the source of life for vegetation and animals, is indispensable. Water became the most important requirement for humans as they moved from hunting to gathering, when they learned to cultivate the land, eat fruits and vegetables, and wheat farming began. For this reason, we can say that humankind's realization

of the importance of water began with the transition to settled life once reliance on staple foods grown from the soil came to be. That is why people have established settlements in areas near water. Many great wars throughout history, were in the fight to obtain water, and for some this struggle continues today.

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Throughout history, water and rain have taken their place in many rituals due to their symbolism of exuberance, and abundance, in other words, life and existence. When it was not raining, man attributed this situation to the heavenly gods, sometimes imitating them, and sometimes trying to please them by offering sacrifices to these gods (Erginer, 1971: p.140-141). Primitive societies chose to imitate natural phenomena in the simplest way to encourage rainfall. In Thessaly, for example, when the people of Crannon wanted rain, they shook their bronze carts hidden in a temple and made sounds that were imitations of thunder. (Frazer, 1991: p. 23). In a sense, they tried to make it rain by imitating God.

Today's rainmaking rituals bear the remnants of ancient practices. There are different practices within these rituals that continue to exist vividly in many Shamanic countries.

In the history of rainmaking rituals, one of the most common beliefs and practices seen in Anatolian geography, goes back to the pre-Islamic periods. These rituals, gathered under two main headings, religious or magical, and they also can differ if performed by adults or children. Sedat Veyis Örnek gives the two definitions of rainmaking rituals as religious and magical in his "Dictionary of Ethnology Terms" (1973: p.67). Örnek calls magical rain prayers "rain magic" and says that their performance is in accordance with the principle of analogous magic such as soaking children, throwing stones into the water, or making movements to revive rain. He also defines the rituals of rainmaking through prayers, sacrifices, offerings, and the like which as a type of magic believed to have impressive power over great beings. He states that religious prayers for rain are supplications and prayers for holy beings, ancestors, and great people, to make rain during a drought, will bring them to mercy and soften them.

The rainmaking rituals performed by adult men in Anatolia are religious ceremonies in which there is an application of religious motifs. In the rainmaking rituals performed by children and women, religious practices are not common as the magical elements are dominant. However, it is still mostly adult men who decide on the rainmaking rituals performed by children and women. (Adal, 1961: p. 2366; Aslıhak, 2002: p. 25, 27; Aydınoglu, 1970: p. 5685; Candan, 1961: p. 2342;

Gözaydın, 1972: p. 6312; İnce, 2009: p 119; Polat, 2007: p. 281).

Another noteworthy aspect of rituals performed by women and children is the predominance of dramatic play elements, and the use of different tools and animals (green branches, puppets, sacks, frogs donkeys figurines made of mud, etc.). Children perform some rituals as a game, singing rhymes and asking for food from households, carrying puppets or cloth dolls. Women decorate donkeys, carry frogs, or burn snakes and then throw them into the water (Acıpayamlı, 1963: p. 8, 11-18; Acıpayamlı, 1964: p. 233, 235, 243; Adal, 1961: p. 2366; Aslıhak, 2002: p. 25, 27; Aydınoglu, 1970: p. 5685; Candan, 1961: p. 2342; Gözaydın, 1972: p. 6312; İnce, 2009: p. 119; Polat, 2007: p. 281, YB20100579¹; YB2013.0139; B1998.0028).

1. 1. Performance of the Rain Prayer

The first of the practices seen in rainmaking rituals is the imitation of rain. In the rainmaking rituals performed in Anatolia, the reason for praying with the palms facing the ground is to imitate the way the rain falls. An example given by James George Frazer in his work "The Golden Bough" reveals that the element of imitation is seen in rituals world-wide:

"In a village near Dorpat in Russia, when rain was badly needed, three men would climb fir trees in an old sacred grove. One would strike a cauldron or a small barrel with a hammer to mimic thunder; the second would rub two pieces of wood against each other to mimic lightning, making sparks; the third, called the "rainman," would sprinkle water from a bucket with a bunch of thin twigs all over." (Frazer, 1991: p. 13-14)

Örnek, in support of Frazer's example, defines imitation magic as simulated magic and describes it as a type of magic that aims to influence the original of an event, a person, an animal, a situation, or a process, by making a similar symbolic or real analogy (Örnek, 1973: p.16).

Another of the practices carried out in Anatolia for the purpose of making rain is that the hodja (a religious leader who directs the prayers), and the

1 These numbers indicate the archive location number of the Ministry of Culture and Tourism General Directorate of Research and Training Information and Document Center.

participants in the ritual wear their clothes, hats and shoes backwards as they pray (Acıpayamlı, 1963: p. 8, 11-18; Acıpayamlı, 1964: p. 233, 235, 243; Adal, 1961: p. 2366; Aslıhak, 2002: p. 25, 27; Aydınoğlu, 1970: p. 5685; Candan, 1961: p. 2342; Gözaydın, 1972: p. 6312; İnce, 2009: p. 119; Polat, 2007: p. 281; YB2010.0579; YB2013.0139; B1998.0028). Elif Şebnem Kobya notes the practice in pre-Islamic Arabs populations and she interprets the wearing of clothes backwards as active magic (Kobya, 2014: p. 78, 79). In Anatolian regions, if there is a drought, clothes, shoes, and hats worn upside down aids the magic cast to reverse this situation.

Similarly, those who pray for rain in Savur put on their old clothes inside out (Adal, 1961: p. 2366), children's shoes are worn on opposite feet on the day of rainmaking rituals in Seydişehir (İnan, 1959: p. 1861). In Uşak, during the rain prayer, the hodja who leads the prayer, and the congregation, wear their robes and their cardigans inside out (Kılıç, 2011: p. 508). During prayers for rain in Niğde participants wear their jackets inside-out (Polat, 2007: p. 275- 283).

Villagers of Delice, in Hacıobası, wear old clothes on the day of ritual prayers (Aydınoğlu, 1970: p. 5685).

In Arsuz, Hatay (İnce, 2009: p.119), in the villages of Çorum, Çobandivan, (Aslıhak, 2002: p. 25, 27), and in the village of Delice, in Hacıobası, (Aydınoğlu, 1970: p. 5685) after the prayer for rain, participants shake hands with each other one by one in the form of a circle. The aim here is to ensure that no one remains resentful. They believe that in this way the prayer for rain will be more effective and the prayer will have a better chance of acceptance.

1. 2. Times to Pray for Rain

In the rainmaking rituals performed in Anatolia, there is no exact date when rituals take place. Local dignitaries or elders often decide to pray for rain if the expected rains do not fall during the period when the soil needs water most for the crop to be fertile, and these dates usually begin in April and continue until the end of June. Literature reviews and field research have also shown that there is no certainty about the time of rainmaking rituals in Anatolia; however, the rituals often happen in the summer months (Köse, 1965: p.3650; Oğuz and Işıkhan, 2006: p.41-43; YB2009. 0429).

At the beginning of April in the Çankırı, Kızılırmak, Güneykışla village (YB2010. 0579) there is a saying, "it should rain in April, and not stop". Only during times of droughts, would a prayer for rain occur in Savur (Adal, 1961: p. 2366). In the Mersin province, Mezitli district, and Tepeköy, there is no specific date to pray for rain. However, it is known that in the old periods, when it was not raining, children walked around a dodu (scarecrow) to hasten the rain (Çete, 1955: p. 1068). To summon rainfall in the Kadirli, Harkadı village the "Bodi Bostan" play is performed by children during the summer months (Uz, 1954: p.831). Kobya stated that on any determined day in Artvin, Yusufeli, Çeltikdüzü, village during the months of May through June, and in Kayseri, Sarıoğlan in the months of April, May, and June; in Gözebaşı village in the months of June and July; and in Konya's Akşehir Mevlütlü village during April and May prayers for rain are made, although Kobya noted that it was possible to pray for rain even in the wintertime (Kobya, 2014: p.79-80). In the village of Yağlı of Soma, Manisa, whether it rains or not, a prayer for rain is conducted every year in May and June (YB2004.0020). Rain prayer performances occur during the first week of April in the district of Çorum, Oğuzlar (YB2005.0076).

These accounts of the history of rainmaking rituals are usually month-based. However, there are also examples where the ritual is scheduled for a special day or time with Thursdays or Fridays as preferred prayer days (Uz, 1954: p. 1039).

For instance, when it does not rain in the village of Uşak, Banaz, Susuz, a prayer for rain occurs on a Friday (YB2015.0272). There are also examples where other days take precedence as shown in the literature and field studies. In Edirne, Süloğlu, Akardere, the rain prayer commences on a Sunday to ensure children's participation (YB2010. 0286). In Aydın, İncirlioba, Karabağ, rain prayers take place on Sundays, Mondays, or Thursdays (YB2010. 0641). In Ankara in the Horan village, the rain prayer happens just before mid-morning (Turgay, 1961: p. 2415).

1. 3. Places for Rain Prayer

In Anatolia, rainmaking ritual places differ little from each other and it is seen that places where there are yadır (shrines), or tombs and cemeteries are common.

The offering of rain prayers happen in the cemeteries in Savur (Adal, 1961: p. 2366), Kayseri (Şimşek, 2003: p. 79) and in Horan, Ankara. In some places, a preferred cemetery has been determined for this purpose. For instance, In Tekirdağ, people go to the cemetery called Namazgah (Acıpayamlı, 1963: p. 9) and in Sün, to the Hoca Seyit Cemetery (Acıpayamlı, 1963: p. 10). Candan mentions that tombs for rain prayers in Kastamonu, were preferred and that people walk to these chosen places from two or three hours away (Candan, 1961: p. 2342). Polat reports that in the district centre of Niğde, Çiftlik they go to a place called Dede for rain prayers. He also states that they go to the Dede in Kulaköy, the Anardı locality in the village of Çınarlı' in Bozdağ in the village of Murtaza, the Cıngılı Dede in the town of Kitreli, and also in the town of Bozköy. In the village of Sultanpınar, they go to the Tekke, and the Yatır near the fountain in the Yurt area of the village of Mahmutlu, to the Tomb of Osman Dede in the town of Azatlı, in the village of Şeyhler, they go to the Fakı Hoca Tomb, and they go to the cemetery in the town of Divarlı (Polat, 2007: p. 277).

The performance of rituals often take place in areas of high altitude or at water edges or green areas. It is a quite common practice to climb mountains and to other high places especially if there are tombs in such places. In Delice, Hasobası, prayers take place in the cemetery before the prayers for rain, and then the prayers for rain take place at different location at a higher altitude called "Damlacanın Depesi" (Aydınlioğlu, 1970: p. 5685). In Ankara, individuals scale high hills and cemeteries to pray for rain (Turgay, 1961: p.2415). In the Veliler neighbourhood of the Kiraz district, in the İzmir province, supplicants go to the fountain next to the cemetery for rain prayers (YB2008. 0084). During rainmaking rituals in Samsun, collective prayers occur at Dua Tepe afterwards they head to the Yağmur Dede Tomb (Şişman, 2003: p. 81, 87). In Tekirdağ higher places are also preferred (İşçiler, 1961: p. 2479); in Çorum, İskilip supplicants travel to Deveci Mountain (Aslıhak, 2002: p. 25); in Çankırı, Kızılırmak, Güneykışla, to high places which overlook the village (YB2010.0579); in Çorum, Çobandivan villagers travel to Dilata Sultan Tekkesi (Aslıhak, 2002: p. 25); in Çorum, in the central village of Büğet, they go to Kalkan Dede, Göğce Dede and Yedi Abdallar for three days (Aslıhak, 2002: p.26); in Çorum, Oğuzlar prayer makers can be found going to Can Baba Tomb (YB2005.

0076); in Muğla, from Ula to Eren (YB2013.0789); In Aydın, İncirlioba, to Kazaklar Dedesi in Karabağ (YB2010.0641); in Tokat, Zile, to Evliya Hill in Kervansaray (YB2009.0429); in Hatay, Dörtüol to Azhar Dede Tomb and in Alahan to Fırnız Plateau (İnce, 2009: p. 114-122); in Gümüşhane to shrines (Akman, 2009: p.191); in Kütahya, to the Gayıbı Sunullah tomb in the city centre (Durdu, 2010: p.181); in Adana to Boğa Dede, Bulut Dede, and Tosun Dede tombs (Artun, 1999: p. 125). According to Acıpayamlı, people also go to high hills in Trabzon, Erzurum, and Gümüşlü. In Kümbet they go to the Gümüşlü Veli Tomb, to the Dede Taşı in Sindel, to the tombs of the guardians in Erenler, and Yediler. To the Kırklar hills in Isparta, to the Türbe Front in Kastamonu and Alaca, and to the Atlı Dede in Bergama. (Acıpayamlı, 1963: p. 237-238).

The folklore researchers of the Ministry of Culture and Tourism established that, apart from these practices different rain prayer rituals are held such as in Amasra Çakrazşeyhler, where the place called Şehitlik is visited, and a rain prayer is performed, if it doesn't rain after this ritual, a prayer is implored while walking around the oak tree in Meşe Dede (YB2016. 0508). In Konya, visitors meet at the foot of an old, large tree in the Bozkır, Çağlayan neighbourhood on Erenler Hill (YB 2016. 0295); and in Konya, Meram, in the Gökyurt village, at the threshing area in the village centre (YB2016. 0299); In Edirne's Süloğlu Akardere rituals are held in the green areas of the village (YB2010. 0286).

There are also examples of rituals performed next to bodies of water. The prayers for rain are performed by the stream in Ürgüp, (Özsağdıç, 1953:p. 3815-3816); in Hatay, in Saint Hızır's Tomb at the Samandağ Coast (İnce, 2009: p.114- 122); in Konya at Değirmen Creek (Acıpayamlı, 1963: p.237-238), in Çorum, Oğuzlar, at the fountain at the place called Uluçayır (YB2005.0076); and in Uşak Banaz, at Susuz located at Banaz Creek (YB2015.0272). In Tokat, those who participate in the rain prayers come together at Marul Stream, which is three hours away, west of the city (Cinlioğlu, 1961: p.2304).

1.4. Participants in Rain Prayers

Although it varies according to the regions of Anatolia, it has been determined that there are mostly

men participates in rain prayers but that also children participate in these prayers (Adal, 1961: p. 2366; Aslıhak, 2002: p. 25, 27; Ay-dinoğlu, 1970: p. 5685; Candan, 1961: p. 2342; Gözaydın, 1972: p. 6312; İnce, 2009: p. 119; Polat, 2007: p. 281). Those who participate in the rituals perform the prayer under the leadership of the hodja. The prayer for rain is accompanied by herds of animals in Savur (Adal, 1961: p. 2366); Delice, Hacıobası (Aydınlioğlu, 1970: p. 5685); Tokat (Cinlioğlu, 1961: p. 2304); Tekirdağ (İşçiler, 1961: p. 2479); Ürgüp (Özsağdıç, 1953: p. 3815-3816); Bozkır (Erdem, 2008: p. 50-51); Hatay (İnce, 2009: p. 114-122); in Uşak, at Banaz', Susuz village (YB2015.0272); Uşak (Kılıç, 2011: p. 507); in Balıkesir, Çorum, Kastamonu, Konya, Ankara and Bayındır (Acıpayamlı, 1963: p. 237-238). In Niğde, children participating in the prayer make noises by hitting each other with the stones they have taken in their hands, and adults shoot guns to signal the shepherd to release sheep and lambs that are separated from each other until the prayer, during the prayer, the lambs cry, which is thought to increase the effect of the prayer (Polat, 2007: p. 275-283). In some areas, dogs are also included in the rituals.

After leaving the Friday prayers in the Susuz village, in the Banaz district of the Uşak province, the hodja performs a rain prayer after putting a small wool bag around the neck of an orphan. The child then walks to the Banaz Stream in the front of the hodja and the rest of the villagers (YB2015.0272).

In some areas, it is only women who perform the rituals (Aslıhak, 2002: p. 25, 26; Başar, 1972: p. 208-211; Özsağdıç, 1953: p. 3815-3816; YB2004.0020; YB2016.0295). In these women-only rituals, magical motifs are predominant. In the village of Büğet in Çorum, during periods drought, women dress an old donkey in women's clothes to make it rain. This decorated donkey goes from house to house led by the young girls and women (Aslıhak, 2002: p. 25, 26). In Erzurum, to make it rain, women put a young girl backwards on a donkey and take her to the banks of the Aras River, and when she is not looking, they push her into the water (Başar, 1972: p. 208-211). In Kütahya, Çavdarhisar, women set up sheets and bake gözleme (savoury filled pancakes), rice, halva (a sweet made with sesame), and chicken (Durdu, 2010: p. 181). In the village of Soma Yağlı in Manisa, they make gözleme

(YB2004.0020) to distribute to passers-by. In Karabük, Safranbolu and Arcak, women perform ablutions at home, go out to the shrines with water containers in their hands, perform two rak'ahs (ritual prostrations), and then they call out three times, "Allah, give us rain." On the way back to the village, they soak a first-born child, in the fountain located in the middle of the village (Barlas, 1996: p. 5).

In Ürgüp (Özsağdıç, 1953: p. 3815-3816), and Gümüşhane (Akman, 2009: p. 191-193) women and children perform the prayer for rain isolated from the men. In Sinop, Boyabat's Saraydüzü, women pray for rain among themselves in their neighbourhoods (B1998.0028). In Konya, Bozkır, in the Çağlayan neighbourhood, women pray for rain at the foot of an old tree located on Erenler Hill under the leadership of an old woman known as healer (YB2016. 0295).

Although it is rare, women sometimes participate in rain rituals performed by men. In Kastamonu, orphan children, widows and old men participate in the prayer by standing in the front row (Candan, 1961: p.2342). In the village of Çobandivan, Çorum, women do not participate in the actual prayer but take part in other aspects of the ritual along with the men (Aslıhak, 2002: p. 24, 25). In Uşak, men pray for rain for six days in the threshing place next to a small cemetery, but if it does not rain, on the seventh day, with the participation of women and children, they climb to the hill where Yunus Dede's yadır is located and there the prayer for rain is repeated (Kılıç, 2011: p. 508). In Ankara, Horan (Turgay, 1961: 2415); Muğla, Kavaklıdere (YB2013.0139); Aydın, İncirliova, Karabağ (YB2010.0641); Tokat, Zile, Kervansaray (YB2009.0429); and in Hatay, Alahan (İnce, 2009: p. 114-122) women and children pray for rain along with the men. In these rituals, however, the women stand apart from the men. (Candan, 1961: p. 2342; Özsağdıç, 1953: p. 3815-3816; Aslıhak, 2002: p. 25).

1. 5. Sacrifice in a Prayer for Rain

The practice of sacrificial slaughter in rainmaking rituals is quite common. After the decision to choose the ritual day has been made a few people chosen by the hodja, or by the local authority, go around to the houses and collect money for the sacrificial animal (Acıpayamlı, 1963: p. 237-238; İnce, 2009: p. 114-122; YB2013.0564, YB2010.0579, YB2009.0429). While often a sheep, other animals such as camels (Aslıhak, 2002: p. 27), bulls, horses (Bekki, 2008: p. 97), calves or bullocks (Artun, 1999: p. 125) were also choices for sacrifice in ancient times. Örnek mentions that societies engaged in agriculture offer food, drinks, vegetables, fruit, and domestic animals to supernatural forces for happiness, reconciliation, to express gratitude, and to make requests (Örnek, 1971: p. 140-141). Erginer establishes this situation by connecting ‘krb’, which is the root of the Turkish word kurban (sacrifice) with the Arabic rapprochement, in other words, “of being a relative or family”, and states that the sacrifice is actually a tool (Erginer, 1997: p. 17). The sacrificial motif is also quite common in the fertility ceremonies of ancient civilizations. In fact, Ökse explains this situation as follows:

“In old Mesopotamia, the beginning of the new agricultural season, and therefore the new year, was celebrated with akītu holidays. During the festival of akītu, celebrated in Assyria and Babylon, statues of the gods are carried along the passageway leading beyond the walls of the city and brought near a canal or to an akītu temple, the union of Tammuz and Ištar is enlivened by the “holy marriage” in which Ištar nuns take part during the feast, sacrifices are made for the spirits of the gods and ancestors in the garden of the temple, and food was eaten en masse” (Ökse, 2006: p. 53).

Sacrifice is one of the most basic elements of the rainmaking rituals performed in Anatolia, with sacrifice and bloodshed thought to be necessary for rainfall. It is customary for the preparation of the meat at the ritual location, so as to not leave it raw. An exception is in Çorum, in the İskilip district, where there is distribution of raw meat as a gift to the poor (Aslıhak, 2002: p. 27).

1. 6. Eating in a Prayer for Rain

Most rainmaking rituals end with the participants eating sacrifices together. The sacrifices, are cut and cooked in the ritual area and distributed to the participants of the ritual (Acıpayamlı, 1963: p. 11, 12, 14, 38, 39; Aslıhak, 2002: p. 25, 26; Erdem, 2008: p. 50-51; İnce, 2009: p. 119, 120; YB2013.0564, B1998.0028, YB2009.0429, YB2010.0286, YB2010.0641, YB2010.0579, YB2008.0084).

Participants of the rituals distribute surplus sacrificial meat, to various places for animals to eat. In Hatay, meat is thrown to the sea for the fish, wolves and birds (İnce, 2009: p.114-122). In Uşak, it is put into the Banaz River (YB2015.0272). In Aydın, at İncirliova, Karabağ, it is put at the head of the tomb where prayers were made (YB2010.0641). In Çankırı, at Kızılırmak’s, Güneykışla village, it is placed where the prayers were made (YB2010.0579). In Samsun, (Şişman, 2003: p. 88) it is a common practice to cook keşkek (squash), (Akman, 2009: p. 191- 193; YB2013.0139, YB2010.0641) and rice (Ay-dinoğlu, 1970: p. 5685; Cinlioglu, 1961: p. 2304; İşçiler, 1961: p. 2479; Köseoğlu, 2009: p. 44) with the sacrifice along with other food brought from individual homes (Şişman, 2003: p.86-92). During the ritual, ingredients such as oil, bulgur wheat, and sugar, gathered from neighbourhood houses are prepared by partakers which is then eaten along with the sacrifice. No sacrifices of animals occur in Uşak, Banaz, or Susuz, however, the collection of foods, such as flour, bulgur wheat and sugar, under the name of “aşlık”(literally: a place where food is prepared), is cooked and eaten after the completion of the rituals (YB2015.0272). In some rituals of rain-making, the practice of cooking ashura (sweet pudding), which includes ingredients such as wheat, beans, kidney beans chickpeas, rice, and sesame, such as in Muğla, at Ula (YB2013.0783). In Çorum, Oğuzlar, the prayer for rain is called “aş pişirme” (cooking food) here ashura is also prepared, and there are no sacrifices (YB2005.0076).

In the rainmaking ritual performed by children in the village of Harkaçar, in the Kadirli district of the Adana province, children gather the food collected from homes and then cook it and feast (Uz, 1953: p. 831). In the form of dramatic village theatrical plays, the practice of collecting food from homes is essential

in many rainmaking rituals performed by adults or children. In this context the food collected is eaten all together in Mersin's Tepe village (Çete, 1955: p. 1068); Sıraç village (Selvi, 1969: p. 5291); Söğüt's Borçak village (Bahçeci, 1959: p. 1882); Çorum's, Büğüt village (Aslıhak, 2002: p. 25, 26); in Yalova at the Altınova, Tevf-ikiye village (YB2016.0502); in Konya's Bozkır, Çağlayan Neighbourhood (YB2016.0295); in Muğla, at Milas', Kıyıkışlacık village (YB2013.0787); in Sinop, at Boyabat's Saraydüzü village (B1998.0028); in Aydın, Nazilli (Çatık, 2013: p.56); and in Hatay, Alahan (İnce, 2009: p. 120). According to Acıpayamlı, children collect food in Çankırı, Er-zincan, Mersin, Kadirli, Safranbolu, Kozan, Soma, Konya, Kilis, Urfa, Sivas, in surrounding areas of Balıkesir, and in Şebinkarahisar. In Sivas, a smoker is used to prepare rice (Acıpayamlı, 1963: p. 37).

In Erzurum, children between the ages of 13 and 15 come together to perform rain rituals. The children take dolls they have made from brooms from house to house as they collect ingredients such as oil, bulgur, and eggs which then cooked later (Düzgün, 1999: p. 81). In Kütahya, a group of five to six-year-old children along with 20-year-olds visit houses to collect food which they eat together (Durdu, 2010: p. 181).

After Anatolian rainmaking rituals, it is common to hold collective meals attended by all the participants. Although it varies according to region, sometimes separate tables for women and men are prepared. In other places serving may be staggered, often with the men eating first and the women afterwards. In some cases shepherds and passers-by may receive gifts of cooked sacrificial meat, and some meat would also be put aside for those who were not able to participate in the ritual event, which is then de-livered to their homes.

Conclusion

Water, the source of life, is a symbol of exuberance and abundance for humanity. Especially in agricultural societies, the most important need for the soil is rainwater. In Anatolia, where agriculture has an important place in human life, rain prayers, are known to exist since ancient times, are still a common ritual, today. Different regions use different practices to entice rainfall during periods of drought. There were religious and magical practices together in past time-

periods, now, religious practices are dominant in the rain practices conducted in most villages today. However, traces of magical practices remaining from ancient times continue in some rituals, although it is not known why they endured. Sacrifices performed during rituals still exist based on the idea of, "If I share with you, you will share with me". Magical practices are dominant, especially in rituals performed by women and children, which hold great importance in terms of cultural memory.

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Appendix



Figure 1: Bodi Play – Muş/Bulanık/Güllüova Village (Ministry of Culture and Tourism, General Directorate of Research and Training, Information and Document Centre / S1987.0568)



Figure 2: Bodi Play – Muş/Bulanık/Güllüova Village (Ministry of Culture and Tourism, General Directorate of Research and Training, Information and Document Centre / S1987.0571)



Figure 3: Rain Bride-Ankara/Centre (Ministry of Culture and Tourism General Directorate of Research and Training Information and Document Centre / S1990.0671)



Figure 4: Rain Prayer - Çankırı/Kızılırmak/Güneykişla Village (Ministry of Culture and Tourism General Directorate of Research and Training Information and Document Centre / S1994.0973)



Figure 5: Rain Prayer - Çankırı/Kızılırmak/Güneykışla Village (Ministry of Culture and Tourism General Directorate of Research and Training Information and Document Centre / S1994.0974)



Figure 6: Children Praying for Rain -Konya/Güneysınır/Sarıhacı Village (Ministry of Culture and Tourism General Directorate of Research and Training Information and Document Centre / S1994.1773)



Figure 7: Walking around the Udu (Bodu) - Ministry of Culture and Tourism General Directorate of Research and Training Information and Document Centre / S2002.1924)



Figure 8: Meals Cooked Collectively in a Prayer for Rain- Çorum/Boğazkale/Evci Village (Ministry of Culture and Tourism General Directorate of Research and Training Information and Document Centre / F2011.7619)



Figure 9: Women Attending the Rain Prayer - Çorum/Boğazkale/Evci Village (Ministry of Culture and Tourism General Directorate of Research and Training Information and Document Centre /F2011.7661)

“Damal Dolls” in Traditional Turkmen Dress

Dr. Emine ERDOĐAN

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Geleneksel Türkmen Giysili “Damal Bebeği”*

“Damal Dolls” in Traditional Turkmen Dress

Emine ERDOĞAN**

Özet

Geleneksel Türkmen Giysili Damal Bebeği, el yapımı veya hazır plastik bebeklere yöresel giysilerin giydirilmesi ile meydana getirilen kültürel üründür. Ardahan ili, Damal ilçesinde yaşayan yerel halkın kişisel girişimleri ve yerel yönetimlerin desteği ile çeşitli malzemeler kullanılarak üretilmektedir. Bebeklere giydirilen giysi ve süslemeler, kullanılan malzemeler bakımından günümüz koşullarında birebir aslını yapmak zor olsa da yerel halkın giyim tarzına en yakın şekilde üretilmeye çalışılmaktadır. Ardahan, coğrafi bakımdan soğuk bir iklime sahip olduğu için yöre insanı geleneksel giysilerini katman katman giyerek kendilerini soğuktan korumaya çalışmıştır. Damal Bebeği de giysi ve süslemeleri ile ismini aldığı Damal ilçesi ve köylerindeki Türkmen kadınların giyim tarzını yansıtmakta ve geçmişin izlerini günümüzde yaşatmaya devam etmektedir. Damal Bebeğini oluşturan giysi ve birçok parçadan oluşan tamamlayıcı giysilerin her biri ayrı bir emeğin ürünüdür ve hepsinin farklı işlevleri vardır.

Turistik ürün olarak üretimi gerçekleştirilen Damal Bebeğinin kültür ürünü olarak tanıtılması ve yaşatılması amacıyla gerçekleştirilen bu çalışmada, yöre halkının giyim özellikleri incelenmiş, Damal Bebeğinin üretiminde kullanılan malzemeler ve giysi parçaları detaylandırılmıştır. Bebeklerin yapımında kullanılan malzeme ve süslemeler; yörenin coğrafi, kültürel, sanatsal özellikleri ile sosyal statüyü yansıtmaktadır. Bu nedenle giysi parçalarının yöresel adları, kumaş ve malzeme özellikleri, fonksiyonları, üretim biçimlerinden bahsedilmiştir. Bekâr, evli, yaşlı, gelin, genç, dul gibi çeşitleri üretildiğinden makalemizde ayırt edici özellikleri de ele alınmıştır.

Anahtar Kelimeler: Damal, Kültür, Bebek, Giysi, Gelenek.

Abstract

Damal Doll with traditional Turkmen clothes, is a cultural product created by dressing of handmade or plastic dolls with local costumes. It is produced through using various materials by the initiatives of local people of Damal district of Ardahan province and by the support of local administration. Although it is difficult to create the exact reproduction of the costumes that the dolls are dressed in today's conditions, it is tried to reflect the habiliment of local people as accurate as possible. Because of the cold weather conditions of Ardahan, local people has tried to protect themselves from cold by wearing clothes in layers. With its clothes and ornaments, Damal Doll reflects the traditional style of Turkmen women in Damal district and its villages, the place from which it takes its name and continues the traces of the past in present. Each of the clothes and the complementary accessories of Damal Doll are products of different craftsmanship and all of them have separate functions.

In this study, which we carried out to promote and make sustainable a touristic product, the Damal Doll as a cultural property, the clothing characteristics of the local people were examined and the materials and clothing items used in the production of the Damal Doll were given in detail. Materials and ornaments used in production reflect the geographical, cultural and artistic characteristics of the region and social status of the people. For this reason, local names, fabrics and material properties, functions and production methods are explained. Due to the fact that there are different types of Damal Doll, such as single, married, elderly, bride, young and widow, their distinguishing features are also discussed in our article.

Key Words: Damal, culture, baby, clothes, tradition.

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Introduction

Dolls are toys made in human form and used by many children of a certain age as a means of entertainment. It can be said that the construction of dolls played by children of playing age is as old as human history: in the past, pieces of wood, stone, clay, corn cobs and tassels were produced from natural materials such as wool, ivory, wax; today different materials such as glass, paper, fabric, plastic have been added.

“Man miniaturized the objects he first used over time and assigned them different meanings in different periods. These objects, which he miniaturized for different purposes, became a part of toy culture over time and lost their original value” (Güven, 2018: p.656). Although dolls in traditional dress, of which there are many examples in the world, were mostly used as a play tool for children in the past, today they are considered as cultural products to keep the traces of traditional clothes alive and introduced: “From a cultural point of view, (it has) many important aspects such as serving as a bridge connecting the past and the future, preparing the ground for international cultural exchange with its feature of being a touristic item, and being a business line for women” (Bilgin, 1990: p.1-6)

“When it comes to folkloric dolls in Türkiye, it is seen that attention is concentrated on two points. The fact that the external appearance of babies reflects a stereotypical Turkish physiology and the originality of the doll’s clothes” (Gürçayır Teke, 2019: p.141). In almost every region in Türkiye, folkloric dolls are created by putting traditional clothes on ready-made plastic dolls. These dolls are named with the name of the material they are made of or the region where they are made (Sakin, 2016: p.186).

The history of doll making in our country dates to very old times. “It is known that in the Turkic tribes living in Central Asia in a nomadic state, the dolls made were used for religious and magical purposes” (Ünlüyücü, 2009: p.99). The dolls, which have social, cultural, religious and economic meanings, have close relations with the Turkish traditional culture and date back to the ancient Turkish belief, Shamanism.

Damal is one of the districts of the province of Ardahan, located on the Silk Road, which was once one of the most important trade routes in the world and

allowed not only the exchange of commercial products but also cultural exchange between East and West. The town centre and all its villages consist of Türkmen tribes (Aksüt, 2008: p.176).

The Damal Doll allows traditional Türkmen clothing to be kept alive in Damal, a place settled by the Oghuz Turks, one of the Turkish tribes who migrated from Central Asia. A Damal Doll is produced by clothing both handmade and plastic dolls in the traditional Türkmen clothes of Ardahan province. These traditional garments consist of multiple pieces and the most striking element in the garments are the complementary accessories, embroidered and knitted with colourful stone beads.

Gülfidan Atmaca (Photo 1), the first producer of Damal Doll and living in Seyitören village of Damal district, started to make dolls for herself by observing the traditional clothes on her mother when she was young. During her youth, she produced these dolls and gave them as gifts to those around her. A Damal Doll dressed in Türkmen clothes, which she gave as a gift, won the first place in the “Local Folkloric Dolls Competition” held in Japan in 1986 “(Erdoğan, 2021: p.38). The “Damal Doll in Türkmen Dress” was patented by the district governorship in 2002 and started to take place in both national and international markets as a commercial product, creating a livelihood for the people living in the region. At the same time, the women of the district were able to introduce their traditional clothes — once used intensively in daily life — to the world as a cultural product, by placing them on plastic dolls.

Traditional doll making has been one of the representative examples in terms of maintaining national identities, and many countries have produced dolls in traditional dress as souvenirs for tourists. It is thought that some of these dolls represent their countries with their clothes and some of them represent their countries with their typology (Gürçayır Teke, 2019: p.137). In this context, Turkish clothing culture has a feature that largely reflects the lifestyle and worldview of the Anatolian people with its quality, richness of motif, vitality and elegance (Özdemir, 2004: p. 343). The Damal Doll, which contains most of these features, has also found its place in the educational courses held at public education centres and municipalities today.

In the motifs of the traditional clothes of Damal Doll, there are reflections of flowers and colours, which are mostly seen in the spring season in the region. Predominantly green, blue, yellow, red, orange colours prevail. The outfit of a Damal Doll consists of many traditional clothing items; those placed on the head are dinge (kofik, kofi, araşkın), vala (kalagey, bow, alınlık-leçek), linen - keten (headscarf -başörtüsü), hair tie (dulluk ipi), sakalduruk (sakaldırık, çene atlığı), siğil (alınlık), hair rope, ball. The pieces that are placed on the body are three skirts dress (üç etek entari), robe (peştemal), tor (apron- döşlük, pinafore -göğüslük), armler (kolçak), underwear, şalvar (baggy trousers), tuman-saltak, fistan), apron, belt, sash, yemeni (çapula), dizleme (wool socks).

The Türkmen traditional clothes on a Damal Doll were not only used to cover and decorate the body, but also became the means of communication that transferred information such as the cultural identity of the maker as well as the geography and climate in which it was produced, to the present and future. Within the scope of the research, written and unwritten sources related to traditional women's clothing belonging to Damal district were examined. Since factors such as age and marital status are also taken into consideration in the production of Damal Dolls, we attempt in this article to express the differences in the traditional Damal clothing of young/single, married, and older women.

Materials Used in the Production of Damal Dolls and Clothing Parts

In the past, the materials used in traditional Türkmen clothing were mostly obtained by the local women from the trade caravans passing through the region, and the raw materials (wool, leather) obtained from small and large animals, one of the livelihoods of the local people. Over time, with the development of transportation networks, the advancement of technology and increases in the diversity of production, the materials used have also changed. However, this change was not reflected in the form (physical appearance) of the clothes. Today, the originals of Damal traditional clothing samples are found in museums and in the chests of local people.

The materials used in the Damal Doll in Traditional Türkmen Dress do not exactly coincide with those of the past periods, however, they are visually (formally) similar. One of the most important reasons for this is that it is a commercial cultural product. Manufacturers have taken advantage of the possibilities of technological developments and turned to less costly imitation materials to reduce the cost of materials. For example, the material used in the beaded clothing complements and decorations, which are quite common in Damal traditional clothes, was originally made of stone and quite heavy. In Damal Dolls, lighter plastic or glass beads are used. To give another example, synthetic or artificial fibre, machine-woven fabrics are used instead of the original kutnu (silk fabric) and hand-woven fabric used in the Üç Etek Entari (Triple-Skirt Dress). Although these fabrics used on contemporary dolls resemble the originals in appearance (pattern, gloss, weaving shape, etc.), they differ in terms of production and raw materials. The materials of clothing pieces such as dizleme (wool socks) and yün kuşak (wool belt) which are originally obtained from wool fibre, woven and knitted in handmade threads, are produced with ropes using artificial fibres in the Damal Doll.

As a whole, it is seen that a Damal Doll's traditional garments consists of a "dinge" (kofik, kofik) (fez-shaped head covering), "vala", "linen (keten)" (head covering), "spangles" made of various metals (gold, silver, copper), "ball" (beaded ornament) that are worn on the head, "dulluk ipi" (hair tie) saç ipi "pearl button", "siğil" (alınlık, şakaklık), "sakalduruk" çene bağı, sakaldırık, "triple-skirt dress" worn on the body, "three skirts", iç göyneği, (vest) (gurduşka, fermene, libade), "cepken" (mintane, salta), "döşlük" (tor), "armler", "underwear (don)" (daire, dayra), "apron", "kolan belt", "wool belt", "belt" (with çilkak) and "shoes", "çapula" (shoes made of coarse leather with pointed and curved ends, yemeni).

We can briefly explain Damal traditional clothing parts and materials as follows: "Kofik" (Figure 2a), is a piece that consists of a fez-shaped pulley and is used to raise the head. Wrapped over the kofik are draped cloths called "vala" with colour and silk called çatma and atma. Under the kofik, the so-called keten (linen) (Figure 4b) is wrapped in a veil decorated with colourful beads and embroideries with tassels on the edges. On the forehead is a bead-woven "siğil" with

regional motifs, and under the siğil are silver, gold or metal accessories. The “sakalduruk” strap, which is passed under the chin, are made from rows of beads that fix the kofik.

The Dulluk ipi, (Figure 2b) is a bead-woven accessory in a local motif clothing that hangs down from the back of the kofik. The Saç ipi or hair tie, (Figure 2c) is an ornament worn on the hair at the back. Ball (Top) are beaded ornaments used on the back and top of the ears of the headgear. The Triple-Skirt Robes (Üçetek entariler) are mostly made of fabrics hand-woven on looms using silk for the warp yarn and cotton for the weft yarn. The triple-skirt robes are dress-shaped, with three quarter sleeves and are slit on both sides of the skirt up to the knee. The three individual skirts (üçetekler) are worn layer by layer from waist to toe; both sides of these triple skirts are slit and there are coloured strip ornaments called zincef on the edges of the slit. The shape of the triple skirts is rectangular from length and is connected to the waist from front to back and back to front with the single corner ends of each diagonal end. An apron (önlük) with a waist tie is worn on the front of the triple skirt; and local motif embroideries done in the cross-stitch technique are found on the apron. These aprons are more vividly coloured for young and married women and are worn more simply or without motifs in the elderly and widows.

The chest part of the triple-skirt robe¹ worn by Damal Doll is worn with a beaded tor woven with local motifs, and the armband (kolçak) is attached to the arms from the elbow to the wrist. The waist is wrapped in an embroidered or plain girdle (kuşak). The feet are dressed in socks with a local motif called “dizleme” (Figure 4a) and extending to the knee, and the lower body is dressed in şalvar (baggy trousers)² with trousers and a ruffle waist.

In general, the materials used in Damal Dolls with Traditional Türkmen Clothes are as follows: velvet, satin, kutnu and similar fabrics in triple-skirt robes, velvet and similar fabrics on armlets, fine satin in the underwear, coloured satin strips attached to the valas wrapped around the head, strips, ornament and

1 It is the most common and most accepted model of Turkish women's clothing. The sides of the skirts are slit, the front is open, sometimes a few buttons at the waist or an inch is closed, and the length is so long that it is almost a place (Günay, 1986: p. 12)

2 External underwear with abundant ruffles on the top, separated and widely sewn with trousers (Özel, 1992: p.21).

in complementary pieces of clothing, glass or plastic beads are used in decorations such as ball (tor), siğil, sakalduruk, hair tie, (dulluk ipi), and knitting yarns are used in socks.

Damal Dolls are grouped according to social and marital status. The most remarkable of these dolls is the Married Woman Damal Doll in Traditional Dress, which represents the married woman and whose most important features are that they are very flashy and ornate. The tasseled and embroidered linen headcover, which has rows of beads attached under the kofik, is the most important part that distinguishes it from other groups. In the Young-Single Woman Damal Doll in Traditional Dress (Figure 6), the head covering called keten is not used. The hair is finely braided in different quantities, a “hair tie” is attached to the hair and all other parts are used. The clothes of the Bridal Damal Doll in Traditional Dress (Figure 7) are the same as those of newlywed women, but more ornate and flamboyant. The most important features that distinguish it from other dolls are the red veils called vala³ that cover the face. Also, coloured valas (green, yellow, blue) hang from the back of the bride's head, and a small mirror is attached to the top of the veil.

Simpler and darker tones are preferred in the clothes of the Old Damal Doll (Figure 8). This type of clothing continues to be used by the elderly today in a simpler way, without bead decorations. In the clothing of the elderly, wool belt is often wrapped around the waist. In the head decoration, the fabrics called fringe (çatma) are wrapped and the beaded embroideries are located only at the ends of the linen headcover called keten. Çene bağı (sakalduruk), siğil on the forehead, tor on the chest are used as other complementary parts.

From past to present, many nations have dressed dolls in their traditional clothes with different materials and various methods in order to reflect the clothing style of their own cultures. Although it is not possible to reflect traditional clothes exactly, these clothes are produced in the closest way to their originals, but in miniature. The production of these doll clothes, which were previously made with leftover materials at home, was abandoned with industrialisation. Today, the productions that are continued with personal efforts have turned it into an art with a great cultural value.

3 Thin headscarf is a type of silk fabric. It has passed into our language from Persian and means high, supreme. (Erdoğan, 2021: p.32)

The Damal Doll, which contributes to the survival of traditional clothing culture, continues to exist today as a concrete example that provides information about the culture, lifestyle, social situation, and artistry of the local people living in the region. However, as with many traditionally dressed dolls it is very difficult to keep the traditional clothes of Damal region alive in Damal Dolls. This situation is also evident in the comparisons made with the original Türkmen clothes belonging to the region.

In her research, Görgünay (2008) identified more than 33 items of clothing and decorations on a new bride from head to toe. In fact, when the content of the triple-skirt dress, which is worn in layers, is expanded, it is evident that traditional Damal dress can consist of about 40 pieces of clothing. Today, Damal traditional Türkmen clothes visually resemble the original, but there are differences in terms of the material used. It is also not possible to reproduce exactly the originals of these clothes, which we can see in museums and chests. Because the fabrics and ornamental materials used in garment production are not the same as the materials used in the past, it is very difficult to procure materials such as silk valas, stone beads, or silk kutnu fabrics today and therefore imitations of many materials are used. For these reasons and since the production of dolls in traditional dress has turned into a commercial activity, original materials cannot be used in doll clothes in order to reduce the cost.

Conclusion

In the Kars and Ardahan region, Alevi are called "Türkmen". The clothes, wedding-association experiences of Kars and Ardahan Türkmens in accordance with their customs do not differ between the two (Erdoğan and Demir, 2011: p.192,194). According to museum and field research, traditional Türkmen clothes were used in Kars province as well as Ardahan in the past and are also referred to as Kars' traditional Türkmen clothes. Ardahan was separated from Kars on 27 May 1992 and gained the status of a province (Oral Patacı, 2020: p.31). Today, Ardahan has come to the forefront thanks to the Türkmen clothes worn intensively and to the Damal Dolls in Damal district.

Damal Doll production is still carried out in Ardahan as a sectoral activity and in the form of educational

courses for the purpose of vocational training. Under the leadership of Gülfidan Atmaca, who strives seriously to keep traditional clothes alive, lessons are given by trained instructors. These trainings are given in places such as penal institutions and public education centres, and many people are both brought to society and have a profession.

Production of a Damal Doll, which requires great effort and effort, is a bridge that carries the past to the future; beyond being touristic products. Like many traditionally dressed dolls, the Damal Doll has taken on the role of a tool; keeping the traditional clothes that are about to disappear from the perception of the modern world alive, and carrying culture to future generations. Today, the original examples of Damal Traditional Türkmen clothes, which are worn only in folk dances and on special occasions, are rare. Museums, researchers, academics and entrepreneurs have a great duty to keep the tradition of the Damal Doll alive, as it plays an important role in keeping these traditional clothing alive and transferring these memories to future generations.

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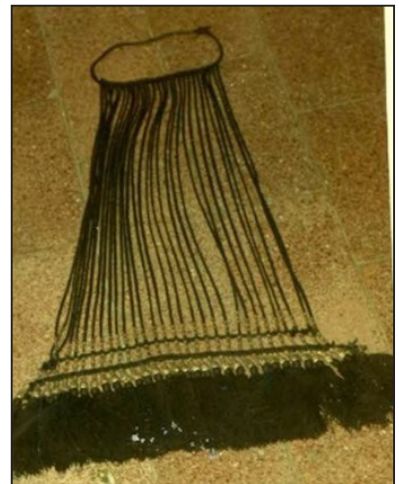
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Appendix



Figure 1: Gülfidan Atmaca (Damal Doll Families, 2022).



a. Kofik (Kofi, Dinge), Sakalduruk, Siğil, Silver Coins. / b. Dulluk İpi. / c. Hair Rope

Figure 2: Türkmen Traditional Head Coverings (Erdoğan, 2021: p. 206, 208, 211).

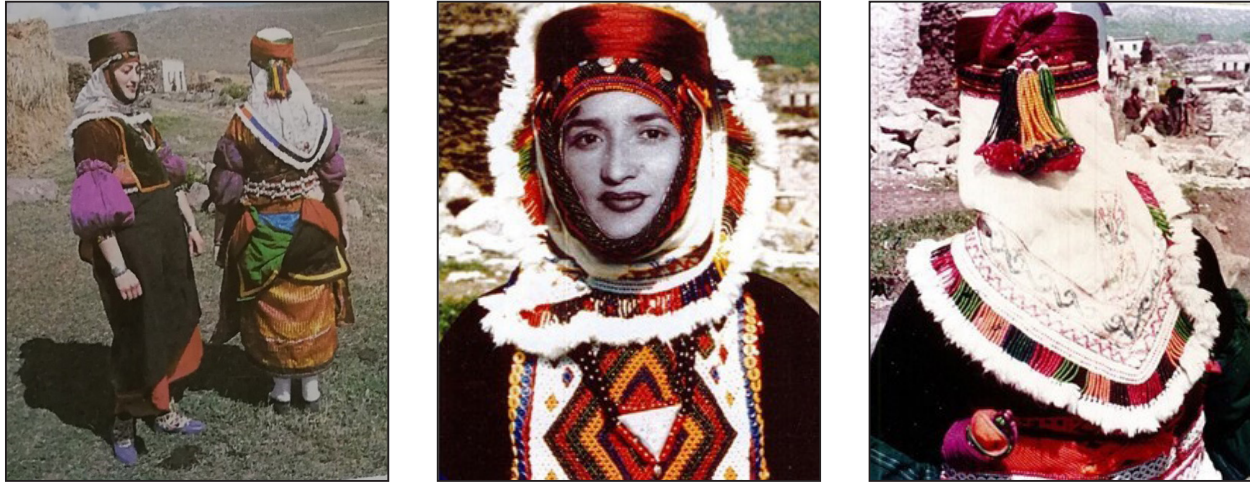


Figure 3: Married Women in Türkmen Traditional Dress in Hanak, a district of Ardahan(Kırzioğlu, 1991: p.279-425).



a) Dizleme-Wool Socks (Left: 5 pieces, Front View – Right: 5 Pieces Back View)



Figure 4: a) Dizleme-Wool Socks, b) Linen (Keten) (Ayhan Mert Kişisel Koleksiyonu: 2019) / b) Linen (Keten).



Figure 5: Front and Back View of Traditional Damal Doll Dressed as a Married Woman (<https://images.app.goo.gl/PV6bBeveQM9QiNmN7>).

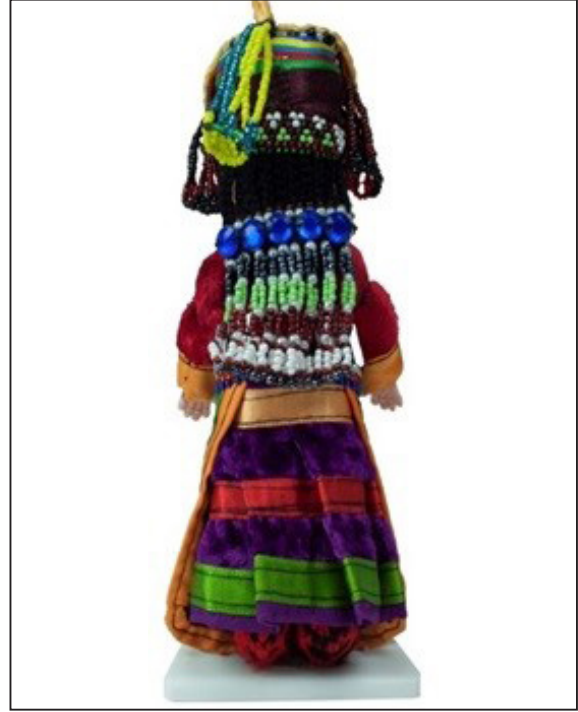


Figure 6: Traditional Damal Doll dressed as a young/single woman (Gülfidan Atmaca Koleksiyonu, 2022).

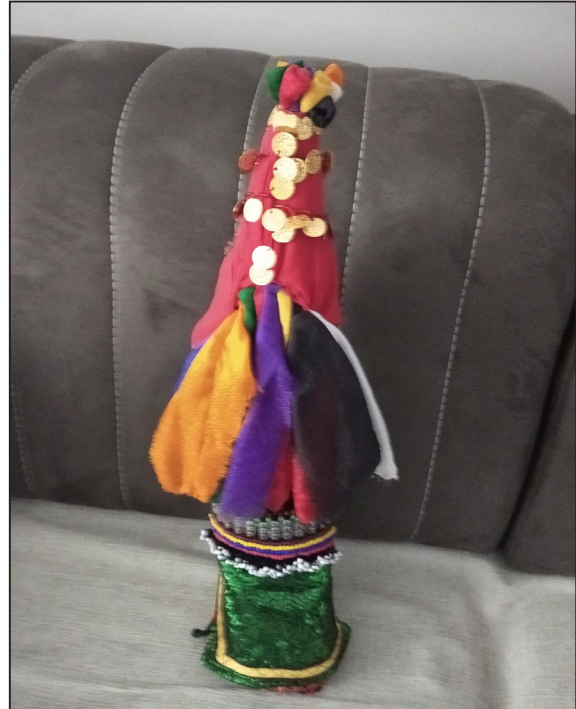


Figure 7: Traditional Damal Doll in Wedding Dress, Front and Back View (Gülfidan Atmaca Koleksiyonu, 2022).

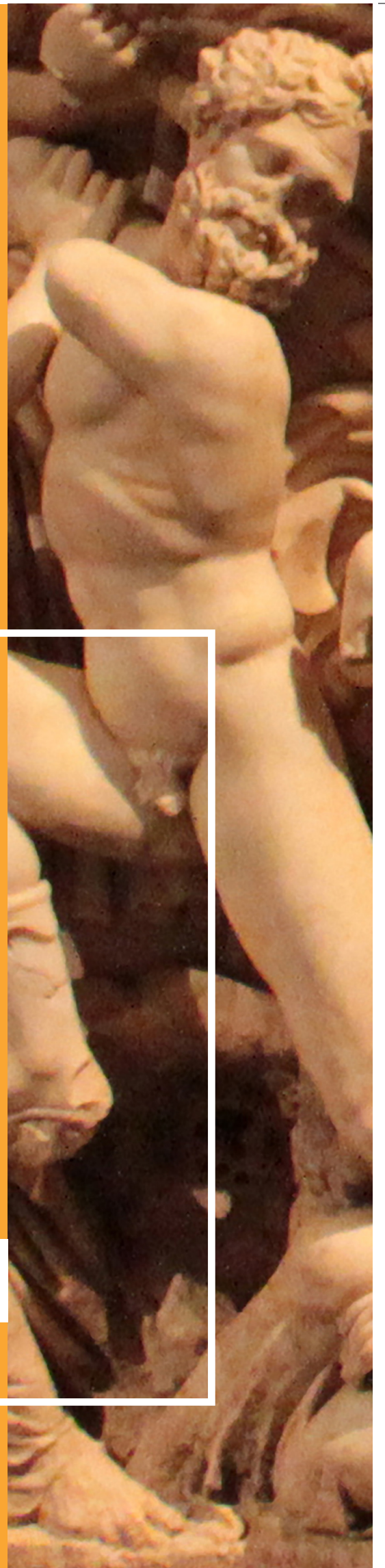


Figure 8: Traditional Damal Doll Dressed as an Elderly Woman Front and Back View.

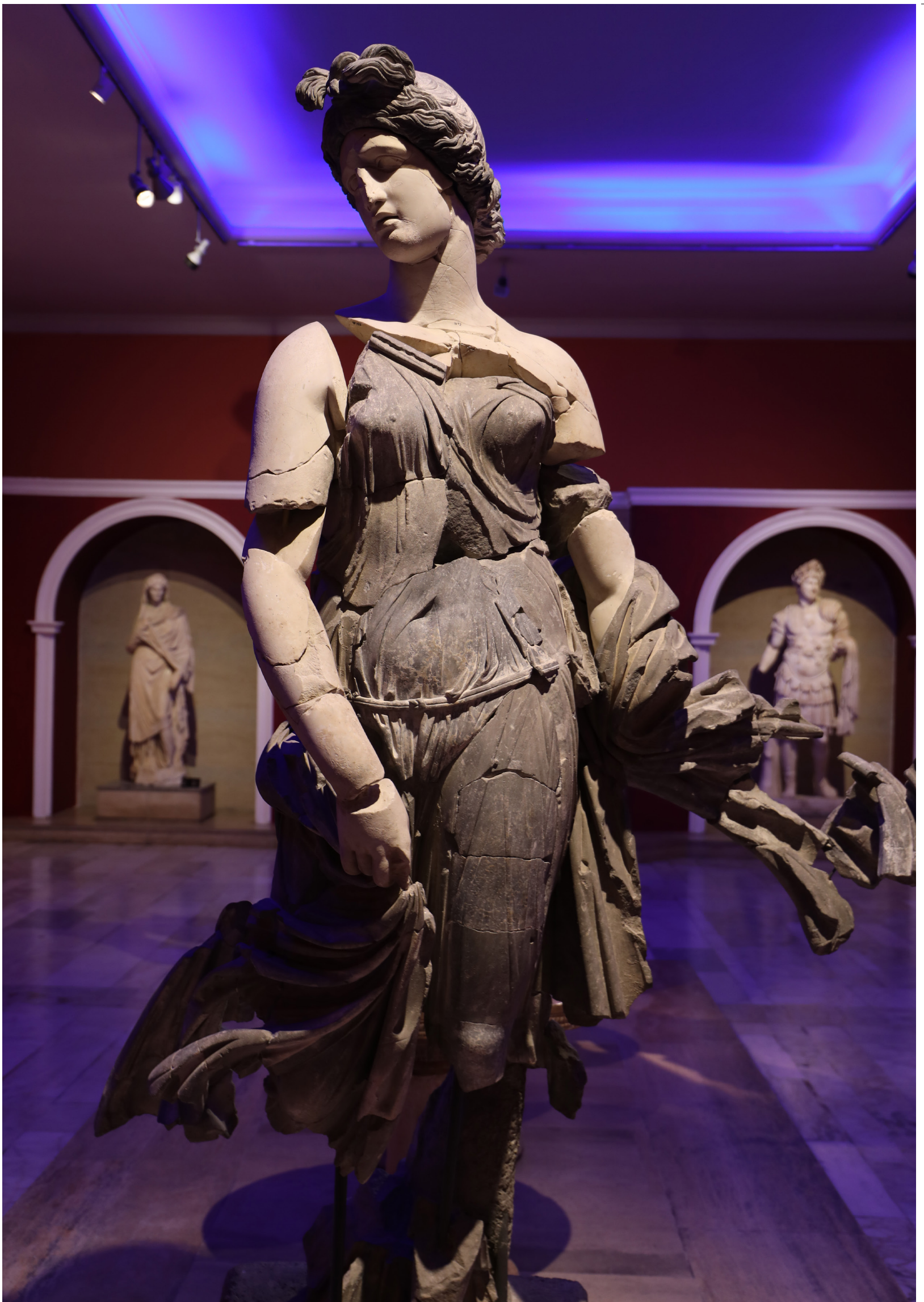
Antalya Museum in its 100th Anniversary

Mustafa DEMİREL – Dr. Ahmet ÇELİK

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Antalya Museum in its 100th Anniversary

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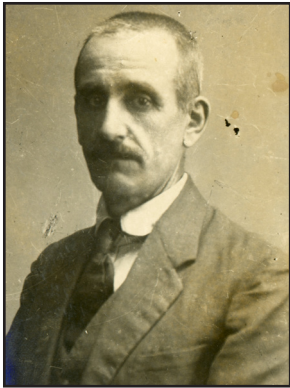


Antalya is an ancient city located at a point where the shadow of the Bey Mountains and the dark/turquoise blue of the Mediterranean meet. The misty mountains of this land are green, the streams and streams are exuberant, and the plains are generous. It is rainy and is famous for its warm seasons.

Antalya has nineteen districts including, Gazipaşa, Alanya, Muratpaşa, Konyaaltı, Kemer, Kumluca,

Finike, Demre and Kaş, which adorn its seacoasts like a necklace. Pamphylia is to the east, Pisidia, north, in the mountains, and to the West in Lycia, including the Teke Peninsula, are connected to the city limits. In addition to its natural beauty, Antalya is an open-air museum with historical monuments bearing the traces of the Palaeolithic, Neolithic, Chalcolithic, Bronze, Archaic, Classical, Hellenistic, Roman, Byzantine, Seljuk and Ottoman Periods.

After the First World War ended in 1919, the Italians occupied Antalya and surrounding areas and began collecting ancient artifacts. After learning about this, Süleyman Fikri Bey (Süleyman Fikri Erten), at that time, a teacher at Antalya High School, applied to the Antalya Governorship and they appointed him as an Honorary Asar-ı Atika (Antiquarian Officer) on October 15, 1919. Süleyman Fikri Bey collected the old works in the centre of Antalya in a desolate small masjid (mosque) opposite the Tekeli Mehmet Paşa Mosque. The works first gathered in that masjid formed the basic collection of what we now know as the Antalya Museum. In 1922, the Panaya Church (Alaaddin Mosque) became the new home for the collection and thus the first real museum building became to be. In 1937, the works moved to their second museum location, the at the Yivli Minaret Mosque, until 1972. After that re-settlement the present museum building opened on November 25, 1972, displaying a variety of exhibitions. Since then, Antalya Museum has won the “Council of Europe Museum of the Year Special Award” in 1988 and received certificates of excellence in 2012, 2014 and 2015.



Süleyman Fikri ERTEN

On its 100th anniversary, the sprawling thirty thousand square meter Antalya Museum contains exhibition halls, open-air galleries, and gardens. In the museum, there are specialized exhibitions covering topics such as Natural History and Prehistory, Ceramics, Regional Excavations, Emperors and Empresses, Gods, Perge West Street and F-5 Fountain, Mosaics, Heads and Portraits, Perge Theatre, Sarcophagi, an area for Children, and the Upstairs Display and Temporary Exhibition Hall.





Classical, Hellenistic, Roman and Eastern Roman (Byzantine) ceramics. In the Regional Excavations Hall, the finds of Karain, Bademağacı Mound, Hacimusalar Mound as well as the works of Limyra, Perge, Arykanda, Patara and Santa Claus Church are worth seeing.

Among the artifacts unearthed because of excavations initiated by the Antalya Museum, those belonging to the Elmalı Bayındır Tumulus are priceless and especially eye-catching.





The core of the exhibitions in the Antalya Museum, which contains artworks from around the world, are the sculptures from the ancient city of Perge. These delicately detailed sculptures include important examples such as the Plancia Magna Statue, the statue of the Roman Dancer and the Caracalla Statue. Many sarcophagi decorate the Hall of Sarcophagi, these masterpieces also come from Perge.

from Lydia, Persia, Alexander the Great, the Hellenistic Kingdoms, Rome, Eastern Rome (Byzantine), the Seljuk Principalities, and from the Ottoman Periods.

In the new building of the Antalya Museum, the Elmalı Coins exhibited in the upper floor showcase and the Korydalla (Sion) Treasure are among the most important works. The upper floor also exhibits glass, bronze, and marble works as well as artifacts from ships shipwrecks. There are also icons with examples of coins

The Ministry of Culture and Tourism of the Republic of Türkiye, and the General Directorate of Cultural Heritage and Museums struggled for several years to access works such as the Elmalı Coins, the Heracles Farnese Statue, and the Heracles Sarcophagus (which was brought from Switzerland), but all of these works have now been successfully added to the existing collection. The Antalya Museum invites its guests new and old on a fascinating journey through its rare and remarkable collections.





100th Anniversary Activities

In 2022, for the one-hundred year anniversary of the Antalya Museum, The Directorate published the “100th Anniversary Book of the Antalya Museum”. Many valuable scientists have contributed articles for publication in this special book. After the completion of the publication process, this precious memory book will be in the hands of awaiting readers. In addition, the Antalya Museum’s 100th anniversary memorial coin was issued by the Mint and a 100th anniversary commemorative stamp was issued by Post and Telegraph Organization, Joint Stock Company (PTT A.Ş.). Saplings planted by Antalya Museum employees in the district of Döşemealtı created the “100th Anniversary Commemorative Forest”. A new exhibition consisting of black-and-white photographs, taken a century ago by the founding director, Süleyman Fikri Erten, highlighting the natural archaeological beauty of Antalya has attracted intense attention of the public. The celebrations continued throughout 2022, during which various anniversary exhibitions and demonstrations were organized such as special children’s events, a commemorative photo board, a new anniversary logo, poster and billboard promotions, an assortment of gifts for children and adults, the one-hundredth anniversary for archaeological attendants commemorative and promotional vests, a commemorative poster with the names of museum employees, new decorations for the front facade of the museum building, and a series of anniversary concerts.



The Antalya Museum’s calendar included events such as; the “100th Anniversary Conference series”, “100 Works in 100 Years Exhibition and Catalogue”, “Antalya State Opera Ballet Directorate 100th Year Concert”, “Carmina Burana”, “Cumhuriyet Kurtuluş (Republic Liberation) Film Music”, “Antalya Museum New Building West Facade Arrangement”, “Antalya Museum is 100 Years Old Mapping Screening”, and the “Antalya Province Excavation and Surface Research Meeting”. The museum hosted media hospitality events, and the Turkish museums and GoTürkiye platforms’ special shares, this year as well.

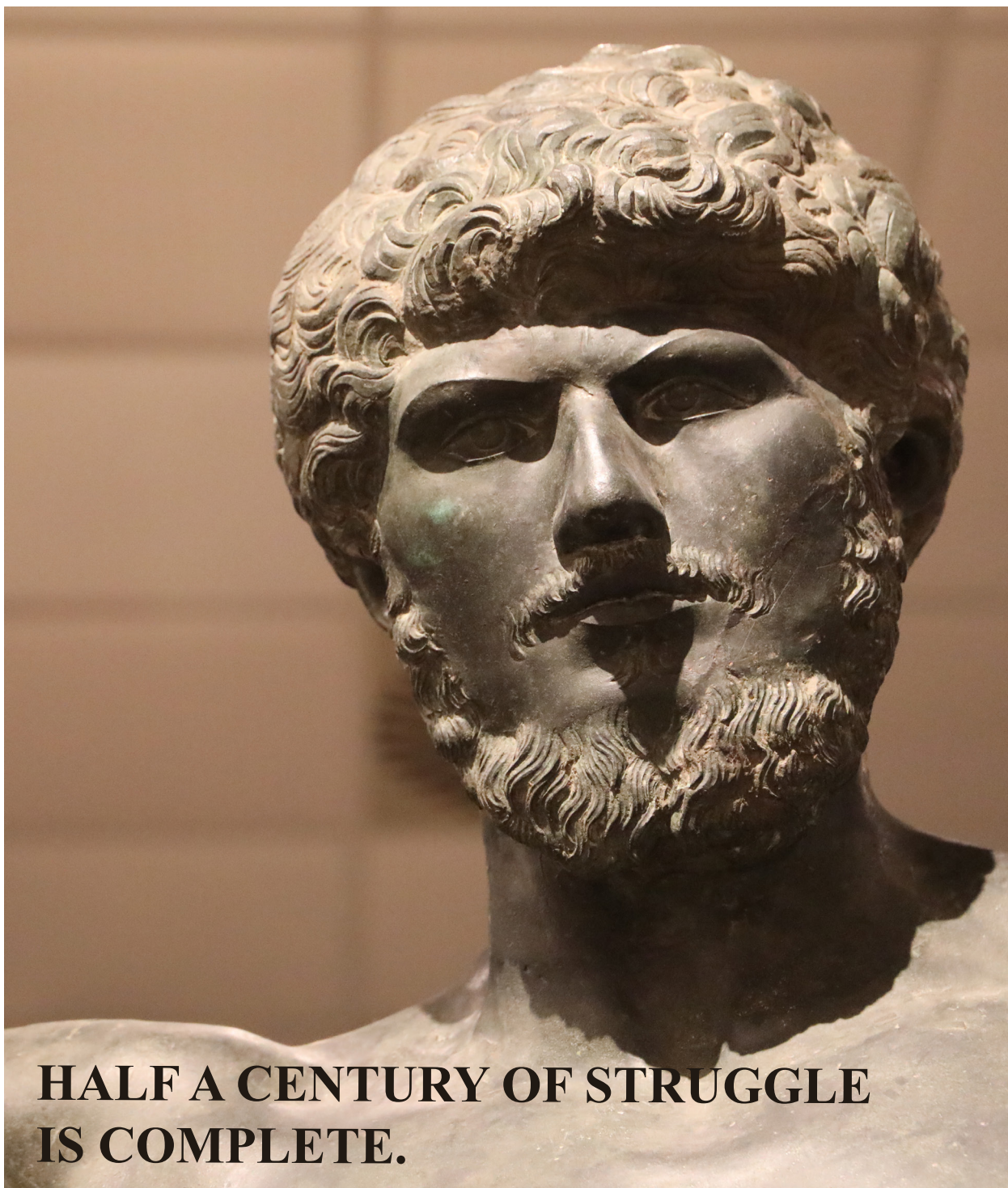




ΑΡΤΕΜΟΝΤΡΟΙΔΟΥ
ΧΛΕΙΔΙΟΥ·ΥΙΟΥ ΑΡΤΕ
ΜΟΝΙ

ΚΑΙ ΑΡΤΕΜΕΙΤΗ
ΓΥΝΑΙΚΙΑΥΤΟΥ
ΧΝΙΑΕΧΑΡΙΝ

Current



**HALF A CENTURY OF STRUGGLE
IS COMPLETE.**



INTERNATIONAL COLLABORATIONS IN THE FIELD OF PREVENTION OF SMUGGLING OF CULTURAL PROPERTY

Artifacts Returned to Türkiye from the United States

Since 2020, the Department of Culture and Tourism and the Manhattan District Attorney's Office in New York, along with Homeland Security Intelligence (HSI) have cooperated on the prevention of cultural property trafficking. The ministry examined archival documents, did independent research on valid subjects to find evidence and trace locations, in order to prove that artifacts of Anatolian origin were unearthed through illegal excavations and illegally smuggled out of the country. Tens of thousands of documents from the last one-hundred years were examined; witnesses were identified and questioned, and experts and academics were consulted. The different opinions and evaluations conjoined into compelling evidence. Once completed, those comprehensive files were delivered to the United States for review.

The result of these tireless efforts bore fruit starting at the beginning of 2022. In February, a group of artifacts were confiscated from a US collector named Michael Steinhardt, the confiscated items included idols, goddess figurines, offering vessels, and other priceless relics. In total, twenty-eight unique pieces along with valuable cultural assets were repatriated.

Thanks to the cooperation of the collector Shelby White, in an investigation of illegally removed cultural assets, the Manhattan Prosecutor's Office confiscated the bronze statue of Emperor Lucius Verus and a columned sarcophagus that was divided into four pieces at the time it was stolen.



Statue of Lucius Verus, Roman Period (2nd AD. yy)

The investigation regarding the statue of Lucius Verus and the columned sarcophagus on which the Trojan War is depicted began in 2021. The Anti-Smuggling Department of the General Directorate of Cultural Heritage and Museums meticulously collected evidence, obtained scientific data, and examined and compiled thousands of archival records. Prof. Dr. Ramazan Özgan and Prof. Dr. Ertekin Doksanaltı consulted on a scientific report, which used the publications of the late Prof. Dr. Jale İnan and the journalist Özgen Acar. In addition, citizens residing in the looted areas, Antalya's and Burdur's museum managers, and other experts also made significant contributions to the research. Through this research, it was shown that the statue of Emperor Lucius Verus, was illegally unearthed in the 1960s. The statue had been looted from the ancient city of Boubon--in the

İbecik Village in the Gölhisar District of what is now known as Burdur--before being smuggled abroad. In a scientific publication, Prof. Dr. Jale İnan, posited that these statues are from ancient Boubon. She compared an exact drawing of the feet of the statue, to the footprints on the pedestal at the Sebasteion structure (a cult building dedicated to the emperors in Boubon) and found that they matched.

Since most of the ancient bronze-cast sculptures have been melted down, the number of bronze sculptures that have survived to the present day is exceedingly small. The statue of the Roman Emperor Lucius Verus, who ruled between AD 161 and 169, is therefore very important as it is one of the rare human-sized bronze sculptures that has survived until today.



Also recently returned were pieces of a columned sarcophagus, originating from the ancient city of Perge. Studies and examinations carried out showed that these pieces were illegally excavated in 1972 and then smuggled abroad. The Ministry of Culture and Tourism again shared evidence with the Manhattan Prosecutor's Office as part of this investigation. By using measurements and photographs, taken during illegal excavations, researchers gained access to old photographs from individuals living in the area who also provided first-person accounts.

Assoc. Prof. Dr. Elizabeth Bartman from the Department of Art History at the University of Pennsylvania wrote to the Antalya Museum regarding the sarcophagus fragments in 1988. She stated that she saw three sliced pieces of an Anatolian type of sarcophagus exhibited in the Staatliche Kunstsammlungen Kassel Museum and that she had discussed the issue with Dr. Marc Waelkens (formerly the Sagalassos Excavation Head) from the University of Leuven, Belgium.



Sütunlu Lahit Parçası, Roma Dönemi (MS 140-150)



The Fragment of Columned Sarcophagus, Roman Period (140-150 AD)

In the documents obtained during this archival investigation, it was found through correspondence with the officials of the Kassel Museum in Germany, that they were lent the pieces of the Anatolian sarcophagus at some point between 1978 and 1982. The Kassel Museum returned them to the owner after it was found out that they were illegally obtained. The sarcophagus fragments in question were thought to have been taken to the United States after leaving Germany.

The sarcophagus cover, found in the intervening years, during excavations conducted by the Perge Excavation Directorate in the area of the Perge Necropolis, is currently exhibited in the Antalya Museum. The cover may be one of four columned sarcophagus fragments confiscated by the Manhattan District Attorney's Office. Prof. Dr. Ramazan Özgan and Prof. Dr. Michael V. Strocka date the sarcophagus lid and vessel to AD 140-150 of the Roman Empire Period.

After, citizens living where the remnants originally belonged were contacted and interviewed, the scientific reports, data, and the prepared transcripts were forwarded to the Manhattan Prosecutor's Office for review.

In addition to the above mentioned antiquities, yet another of the cultural assets returned to Türkiye as a result of these efforts is the marble Kusura type idol dated to the Early Bronze Age. These schematized female figurines were widely seen in Western Anatolia around three thousand BC. Kusura type idols got their name because of their discovery in the Kusura village, of the Sandıklı District in the province of Afyonkarahisar. The idols were mostly used as gifts at gravesites, reflecting the beliefs of that period.

Another recovered artifact is the Silver Apollo Statuette looted from Balıkesir. Apollo is known in Greek and Roman mythology as the god of music, art, fire, and the sun. The silver Apollo statue, dates between the first to the second century AD based on Appollo's hairstyle.



Attis Statuette, Hellenistic Period (3rd century BC)



Kusura Type Idol, Early Bronze Age Period (3200-2500 BC)



Statuette of Apollo, Roman Period (1st-2nd century AD)

Another artifact, the Attis Statuette--a priest depicted in a seated position--was determined to be of Anatolian origin because of critical-stylistic examinations. In Phrygian and Greek mythology, Attis is the lover or spouse of the Mother Goddess Kybele, and in other instances, her son. Some sources dated this work to the third century BC.

The last of the returned relics, the Düver terracotta plates, were found to have been illegally excavated during the 1960s from the Pisidia Region, in the Düver Village, on the Yarışlı Lake Peninsula.

They were then distributed throughout various European countries, and the United States. As a result of scientific studies combining the architectural terracotta fragments of different forms into a single plate, the depiction on the tiles is of a gargoyle, and their main purpose was to remove rainwater from the roof of the temple to which they originally belonged.

The increased cooperation between the Department of Culture and Tourism, the U.S. Homeland Security and Intelligence Agency, and the Manhattan District

Attorney's Office in recent years continues to be crucial both in preventing trafficking and demonstrating the two countries' resolve to respond to these illegal acts.

All these works, received by the New York Culture and Promotion Consultancy, were returned to Antalya where the artifacts now await visitors at the Antalya Archeology Museum.



Düver Terracotta Plate, Phrygian Period



Agreement between the Government of the Republic of Türkiye and the Swiss Federal Council on the Prevention and Return of Archaeological Cultural Property from Illegal Importation and Transit

The Agreement between the Government of the Republic of Türkiye and the Swiss Federal Council on the Prevention and Return of Illegal Imports and Transit of Archaeological Cultural Property, was signed by the Minister of Culture and Tourism, Mehmet Nuri Ersoy, the Vice President of the Swiss Federal Council and Minister of the Interior, Alain Berset, on November 15, 2022, at the Museum of Anatolian Civilizations in Ankara.

Work began in 2007 on a bilateral agreement with the Swiss Federal Council in the field of combating trafficking of cultural property. Negotiations continued between the specialized organizations to determine the scope of the agreement, concepts, methods, forms of cooperation, and the participation of the institutions. By 2022, the parties agreed on the methods and content, making the agreement ready for signature.

The Republic of Türkiye's Ministry of Culture and Tourism holistically considers the activities of the protection of cultural heritage and continues its fight against the trafficking of cultural property in solidarity with other authorized institutions, international organizations, and countries. The bilateral agreements signed between countries set standards and provide important contributions for the adoption and implementation of the concepts and tools laid-out in the 1970 UNESCO Convention on "Measures to be Taken for the Prevention and Prohibition of the Unlawful Importation, Export and Transfer of Property of Cultural Property", which is the accepted international text on this global struggle.

Entering this accord makes it unlawful for archaeological artifacts illegally extracted from Türkiye to enter Switzerland and gives the Swiss authorities the power to confiscate these artifacts. In this way, the agreement will make it possible to return the cultural



assets identified by the Swiss authorities to Türkiye.

The Agreement between the Government of the Republic of Türkiye and the Swiss Federal Council on the Prevention and Return of Illegal Imports and Transit of Archaeological Cultural Property strengthens the coordination and cooperation between the two countries in the fight against the trafficking of cultural property while setting a positive example globally.



