The Hellenistic Tumulus of Eşenköy in NW Turkey

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Tülin TAN*

THE HELLENISTIC TUMULUS OF EŞENKÖY IN NW TURKEY

Tumuli, which are artificial hillocks on a flat plain, were burial grounds for the privileged in ancient times. The *tumulus* tradition was used from 2000 B.C. to the 3rd-4th century A.D., spanning Bulgaria, Greece, Central Asia and Southern Russia along with Anatolia and Syria. The tradition faded out with the spread of monotheistic beliefs and acceptance of Christianity.

The *tumulus* examined in this study is located near Eşenköy in the sub-county of Manyas in the province of Balıkesir in NW Turkey. It is 52 m in diameter with 10 m ground clearance and lies at an altitude of 52 MSL. This *tumulus* is not far from the Bandırma-Balıkesir highway and is reached by taking the side-road to the town of Aksakal from Manyas (26 km from Bandırma) then continuing about 10 km through Eşenköy village and taking the northwest road for 1.5 km. The tomb, which is completely sculpted from Prokonnessos marble, has an architectural design consisting of a *dromos*, antechamber, and tomb chamber. There is a high probability that the *tumulus* tomb is associated with the ancient city of Daskyleion, which is about 3-4 km to the southwest (Map 1).

ARCHITECTURE

The structural plan of the north-south oriented Eşenköy tomb shows similarities to Lydian *tumulus* tombs, even though the *dromos* is hypaethral, and the antechamber and tomb chamber are covered by a "flat roof" (Fig. 1-3).

1. *Dromos*

The 7.5 m-long *dromos* (entrance passage), situated on the north side of the Eşenköy tomb chamber,

is hypaethral. The most protected, covered point is 0.90-1.00 m above ground level. Although the western wall section can be distinguished clearly, the eastern wall is less definite, due to damage. Large and small irregular stones were used in the soil foundations of the *dromos* wall. When construction of the tomb was completed, the periphery and *dromos* were filled with stones of various sizes.

The wall, foundations and top layer of *dromoi*, which were built as passageways leading to *tumulus* tombs, display different characteristics depending on the geography and era to which they belong. We come across hypaethral *dromoi* with mud mortar walls of irregular stones secured in a rustic way, as in the Eşenköy Tumulus, which bears a general resemblance to the structure of Lydian *tumuli*. These *dromoi* were built with expert workmanship and enclosed by a gable roof, flat roof or barrel vault.

The *dromoi* of the Lydian *tumuli* were constructed during a shorter time span; from the third quarter of the 6th century B.C. to the end of the 6th century B.C.¹ The foundations of the *dromoi* in Lydian tombs were built with compacted soil or ashlar masonry, as well as roughly-trimmed bedrock.

Examples similar to the *dromos* at Eşenköy are mostly encountered in Lydian *tumuli*. One of these is the Yabızlar Hill Tumulus-Tomb from the early 5th century B.C., about 1 km southeast of Çukurova village, which 5 km east of Salihli sub-county in the province of Manisa. The tomb's 3.80 m *dromos* is hypaethral, the foundation is of compacted soil, and the walls were built with rubble and mud mortar². Another example is the soil-based, hypaethral Mitrilyöztepe Tumulus, which is 700 m away from Alıbeyli village in the Saruhanlı sub-county of Manisa province³. The walls of this *dromos* had also been built with field stones and mud mortar⁴. The hasty

*) Bandırma Archaeology Museum.

1) Dinç 1993: 33.

2) Dinç 1993: 194; Dedeoğlu 1992: 66.

3) Nayır 1982: 202, 203.

4) Dinç 1993: 201.

Map 1 : Map showing location of ancient city of Daskyleion.

execution of the *dromos* walls of both these tombs can also be seen in the *dromos* walls of Eşenköy Tumulus (Fig. 4).

2. Antechamber

The door crossing, which opens out to the north, is 1.26 m high and 0.97 m wide. It is closed with a marble door of 1.60 m height and 1.05 m width. The marble threshold under this door is 2.02 m long, 0.35 m high, and 0.60 m deep. The two 12-13 cm-high iron clamps placed at the opening to set the door in place must have been made to prevent the door from tipping forward, probably because the conduit for the door did not fit well. When we removed the iron door (without damaging the iron clamps), lead residue was observed on the middle part of the threshold stone. This may have been due to the insufficiency of the iron clamps to stabilize the door (Fig. 5-6).

The antechamber is on a square plan of 2.00 m by 2.00 m and height of 2.27 m. The tomb, built completely from marble, has its walls, foundation, and ceiling finely trimmed with skilled workmanship. The foundation was built by combining three marble segments of 2.02 m in length. Regarding the width of these three segments, that in front of the north-facing entrance door is 0.56 m, the middle segment is 1.02 m, and the segment in front of the door leading to the tomb chamber is 0.76 m.

Doors with grooves that are incised on the door block in the shape of a frame, to fit the tomb chamber opening, as in Lydian *tumuli*, are flat, plain and roughly worked. They are mostly constructed with square-shaped blocks seated onto the door lintel, jamb, and threshold blocks. There are, as well, doors with blocks on top of each other, belonging to the plug-type group⁵. Taking this into account, it can be said that the Eşenköy antechamber door was made in the shape of a "plug-door". The

5) Dinç 1993: 35, 36.

Fig. 1 : General plan of Eşenköy Tumulus.

Fig. 2 : Plan of Eşenköy Tumulus showing tomb and antechamber.

Fig. 3 : Section through Eşenköy Tumulus Tomb.

Fig. 4 : Walls of Eşenköy *dromos* and tomb entrance.

Fig. 5 : "Plug-type" door connecting *dromos* to antechamber.

a

b

Fig. 6: Iron clamps on threshold of Eşenköy tomb.

antechamber's foundation, constructed of three segments, differs from the ceiling, which was made by merging two segments of plain marble in the shape of a "flat roof" (Fig. 7).

Because the foundation segment, adjacent to the wall in the western corner of the entrance door to the antechamber, was broken, the middle and first foundation segments at the entrance were bonded together with an iron clamp. This iron clamp was strengthened by pouring lead around it. The 1.02 m-wide and 2.02 m-long middle segment in the centre of the antechamber is attached to the segment directly in front of the door leading to the tomb chamber by three "dovetail" lead clamps. Of these three clamps, the one closer to the western wall is 30 cm long and 10 cm wide, the one in the middle is 34 cm long and 10 cm wide, and the one closer to the east wall is 34 cm long and 12 cm wide (Fig. 8).

Even though the moulding in the antechamber slightly inward at 2.00 m from ground level, cannot be seen on the front door, it has been implemented on all three walls. The door crossing between the tomb chamber and the antechamber is 1.00 m wide, 1.49 m high and 0.51 m deep. It was covered by three marble blocks of different sizes placed on top of each other. However, the top block has been severely damaged. When the less-damaged large block was pulled out to be placed on the east wall next to the entrance door, clamp nests measuring 2.5 cm by 2.5 cm and 0.59 m from ground level on both sides of the 0.51 m-deep door crossing, and a rectangular-shaped lead clamp that fastened the block to the foundation, could also be seen.

The mouldings carved on the space above the door that provides entry to the tomb chamber was adorned by a small volute on each end. The centre of the concave tri-concentric spiralled volutes is defined with a point at the end, and a three-leaved palmate, coming out from the end point in the shape of a spearhead, was engraved leaning downwards (Fig. 9-10).

It can be said that, apart from a few examples, Lydian tomb antechambers were generally constructed with the same materials as the tomb chambers, and the antechambers were smaller than the tomb chambers⁶. The Eşenköy Tumulus appears to be similar to Lydian parallels in this respect.

3. Tomb chamber

The tomb chamber, south of the antechamber, is larger than the antechamber. The nearly-square tomb chamber measures 2.64 m in an east-west direction and 2.95 m in a north-south direction. The height is 2.27 m, as with the antechamber. There is a 2.23 m-long, 0.90 m-wide and 0.51 m-high *kline*, made in blocks, with red-painted ionic volute decorations on the head and foot rests. These rests have definitive high reliefs on their front face. The *kline* appears to have been placed adjacent to the wall, from traces on the back face of the southern wall.

The 0.52 m-high offerings table with a marble slab measuring 0.91 m by 0.51 m was found fallen down approximately 1 m on the northern axis of the east end of the *kline* in the tomb chamber. It has lion claws on the base of the front feet of its red-fluted front legs.

The niche in the tomb chamber, which is 0.19 m from the door on the north, 2.00 m from the back wall on the south, and 0.32 m above the foundation level, is 0.76 m long and 0.12 m high. The niche which is not very deep, and with marble of suitable measurement inside, is an embellishment not encountered in the antechamber. The half-broken segment placed within the niche, which was probably made due to a damaged vein in the marble, was not found. Approximately 15 cm below the niche, and 15 cm from the ground, there is 25 cm long lead space continuing until the wall, where the northern door opening is (Fig. 11).

Except for the wall where the antechamber's door opening is, the frame was built to close part of the ceiling 1.60-1.70 m above the foundation level in the tomb chamber. The moulding was applied to all four walls by following each other on end, with sharp profiling. Above this moulding, transition to the ceiling was achieved by another moulding.

The "flat roof", constructed by merging the smoothly-trimmed marble walls with two straight marble segments, is similar to the antechamber. However, the tomb chamber's foundation differs from the antechamber in that it consists of one segment instead of three segments (Fig. 12).

In *tumulus* tombs generally, tomb chambers which form the main section differ from other sections by having been constructed with finer workmanship⁷. However, except for the *dromos* walls, fine workmanship is discernible in the whole structure of Eşenköy Tumulus.

6) Dinç 1993: 42.

7) Dinç 1993: 43.

Fig. 7 : Ceiling of antechamber: flat roof constructed of two marble segments and moulding encompassing the three walls below the ceiling.

Fig. 8 : Three “dovetail” lead clamps identified in antechamber.

a

b

Fig. 9 : Volute decorations on top of door between antechamber and tomb chamber.

Fig. 10 : Volute decorations on door between antechamber and tomb chamber.

Fig. 11 : Niche in east wall of antechamber and segment inserted with lead beneath.

Fig. 12 : Ceiling of tomb chamber made of two marble segments with flat roof-like upper structure.

Similar examples to the “flat roof” in the Eşenköy Tumulus chamber are known to be adopted from the Lydian *tumulus* tradition. For instance, the upper structure of the *tumulus* tomb *dromos* of late 6th century B.C. BT 80.1 is “flat roofed”⁸. The tomb chambers of BT 62.4 Bekçitepe are dated to late 6th-early 5th century B.C., Mangaltepe dates from the 5th century B.C., Abidintepe, dated to around the late 6th century B.C., and Yabızlar Tumulus, from the early 5th century B.C., were also constructed with a “flat roof”⁹. Furthermore, the upper structure of the Dedetepe Tumulus tomb chamber belonging to the Troas *tumuli* dating from the late 6th-early 5th century B.C. was covered in the form of “flat roof”¹⁰.

In contrast, there are three *tumuli* (T1, T2, T3) in Uşak province on the hill to the south of Çingil Çayırı Creak and the village cemetery situated between the Yaylalar village road and Tatar village to the southwest of Selçikler village, 2 km southwest of Sivas. One of these is different. The upper broken-axis tomb structure of the *dromos* of early 5th century B.C. T1 tumulus tomb is “gable roofed”¹¹. The situation is rather different in the Thracian region. The tomb *dromos* of Kırklareli A Tumulus, belonging to the 4th-3rd century B.C., had been covered with a “barrel vault”¹². Located 7-8 km northeast of Eşenköy is the Kösemtuğ Tumulus, constructed in the Macedonian style and thought to have belonged to a noble Macedonian. It dates from the second half of the 4th century B.C. The structure of its top covering differs from Eşenköy by being constructed using the intermodulation technique¹³.

FINDINGS IN THE TOMB CHAMBER

1. Marble Furniture / Furnishings

Among the furniture and furnishings of Eşenköy Tumulus, which was built completely from Prokonnessos marble, there is a *kline*, table, and an unidentifiable object that stand out.

1.1. Marble Kline

The *kline* in the chamber of Eşenköy tomb was found in front of the south wall, across the entrance located to the north, and was placed with its headrest to the west and footrest to the east. This practice is also encountered in Lydian *tumulus* tombs, such as BT 62.4, Harta Abidintepe, Bekçitepe, Mangaltepe, and Yabızlar Hill *tumulus* tomb chambers.

The marble *kline* in the tomb chamber is 2.23 m long, 0.90 m wide and 0.51 m high. The surrounding area where the body was laid on the *kline* is framed by an unadorned band. The head and foot rests are elevated and the top corners, plain and without decoration, form a semicircular convex curve with a band (Fig. 13-14).

There are relief-like, Ionian volute decorations outlined in red paint on the head and foot rests at the front of the *kline*. The points at the centre of the concave volutes, made up of three spirals within

8) Dinç 1993: 139, 137.

9) Dinç, 1993: 121, 207, 195, 196; Nayır 1982: 200; Dedeoğlu 1996: 205, 202.

10) Sevinç 1996: 445; Sevinç *et al.* 1998: 310, 308.

11) Dinç 1993: 13, 14, 236, 241, 237, 238; İzmirilgil 1975: 44.

12) Onurkan 1988: 3.

13) Ateşlier 1992: 29.

each other, are red, the same as the outline of the volutes. There is a palmate at the point where the convex curves meet. A slight green colour can be discerned barely between the volutes, where the spearhead is thrust. The meanders on the band above the red volutes, which can also be discerned only with difficulty, were probably coloured as well. Directly on part of the underside of the head pieces, a high relief-like decorated, engraved leg descends from the end of the symmetrical small convex curved volute, narrowing towards the centre. It continues widening from the thinner part in the middle where the symmetrically-decorated button is located and ends with three curved volutes. At the bottom, the volutes rise towards the top on both sides, also symmetrically. Although the decorations on the east side where the head rest resides are not very discernible, the decorations on the west side where the foot rest is located are quite distinct. There is some black paint, sporadically erased over time, on the front façade of the *kline* (Fig. 15-16).

The high relief leg decoration seen on the front face of the *kline* at Eşenköy is engraved as in the decoration on the *kline* legs at the *tumulus* tomb chambers of Yabızlar Hill and Bekçitepe. The *kline* feet at Yabızlar Hill have seven extensions in their palmate pattern, Ionian *cymatium*, and Ionian volutes. These volutes were given a head piece image on the sides by plastic reliefs, and a lotus bud can be seen underneath¹⁴. The decorations seen on the *kline* feet of the tomb, dating from the 5th century B.C., appear as late Archaic Period architectural decorative features¹⁵.

The two Ionian antithetic volutes with decorated reliefs on the *kline* in Bekçitepe tomb from 530/525-500 B.C. have convex-profiled volute canals. The canals were attached to the eye of the volute, spiky-pointed, and a sharp-profiled thrust wedge was applied to the merging points on the top and bottom parts of the canals at each of the merging points¹⁶. However, contrary to the high relief decoration on the *kline* leg in the Eşenköy Tumulus, the *kline* legs at Bekçitepe are decorated in more detail. The Bekçitepe tomb's high relief decorations on the table supports are also more elaborate.

1.2. Offerings Table

The offerings table was made of Prokonnessos marble like the whole tomb and other furniture in the tomb chamber. Oxidation on the slab suggests the placement of metal pots. The slab is 0.91 m by

0.51 m long and 0.52 m in height. There is a 4 cm-wide flat band with a concave bend in the top corner of the front of the table which mouldings with a measurement of 5 cm and then leans in with a 10 cm bend again. The top band of the two 4 cm wide bands, located below, one under the other, has an inward profile of 0.1 cm. After the two band sequence, the trimmed front face continues down in a block shape. The legs on both sides are 5 cm in from the outer side and flow over 1 cm after going out from the 4 cm wide band on the upper part of the outer front surface of the table. The bands are 8 cm on top, then narrow towards the bottom with a width of 6 cm. The lion claw below is on a 3 cm high plinth. Both legs make a 14 cm outward profile from the front face and have 3 grooves accentuated with red coloured paint descending downwards. Above the grooves, also in red, are lines forming a wave pattern. Regarding the 4 cm wide band on the interior and exterior sides of the front legs, on the inner part it has a concave curve. On the top, the band ends with a 14 cm curve under the double decline with an inward curve. This can also be seen in the short side view of the legs.

After the front legs on the two short sides make a profile with an inward 5 cm curve from the end of the 3 cm band on the top; below, as on the front, from the two bands on top of each other, the one on top makes a 0.1 cm deep inward profile. The flat-rimmed side faces descend from the end of the bands.

The back face is left untrimmed, as on the front, and the sides descend flat from the end of the 5 cm wide band after forming an 11 cm profiled concave curve. The back legs, like the front legs, are 5 cm inwards from the side corners. Again, similar to the front legs, they make an 11 cm outward profile and were left untrimmed without any decoration. The appearance of the side of the two back legs is not different from the front legs and has been decorated with bands: 5 cm-wide at the top, and 3 cm-wide at the bottom. These bands, like on the front legs, lean in with a 12 cm curve on top. The channels painted red on both legs on the front of the block-shaped table were left without grooves (Fig. 17-18).

1.3. Plinth

One of the findings in the burial chamber of Eşenköy Tumulus was the 94 cm-long, 16 cm-wide, and 11.5 cm-deep marble plinth block. This has 6

14) Dedeoğlu 1992: 69.

15) Dedeoğlu 1992: 69; Dinç 1993: 194.

16) Dinç 1993: 214, 211; Nayır 1982: 202.

Fig. 13 : Marble *kline* in tomb chamber.

Fig. 14 : Illustration of *kline* in tomb chamber.

Fig. 15 : Volute decoration on head piece on front of *kline* and high relief decoration on back with decoration on footrest.

Fig. 16 : Illustrations of volute decoration on head piece on front of *kline* and high relief decoration on back with decoration on footrest.

circular cavities variously 6-7-8 cm in diameter with varying distances of 8.5-9.5 cm in between. Although the surface where the cavities are and one long side surface were trimmed flat, the two short sides and the other long side surfaces were left rough without being trimmed (Fig. 19).

This plinth is thought to be where alabaster pots were placed. Because the number of circular cavities is more than the number of the acquired alabaster pot fragments and integrated pots found in the tomb chamber, it is likely that grave robbers smashed the alabasters in the tomb chamber.

2. Small Findings

A small group of objects that were recovered in addition to the *kline*, offerings table, and plinth in the tomb were also recorded.

2.1. Ceramics

The Lydian invention called the “Lydion” was used as a perfume container¹⁷. These had a high cylindrical foot and compressed, spherical-bodied form. Pertaining to Lydia, a small number of this type of unique container began to be produced in the 6th century B.C. and continued until the 5th century B.C. This kind of container – tall and round-

17) Delemen and Çokay-Kepçe 2009: 18.

Fig. 17 : Marble offerings table in tomb chamber.

Fig. 18 : Illustration of marble offerings table.

a

b

Fig. 19 : Different views of marble object with circular cavities.

Fig. 20-21 : Photo and drawing of *Lydion 1* container found in Eşenköy tomb chamber.

bodied, with a wide mouth and no handles – was used as a cosmetics vessel mostly in Lydia, Daskyleion and Gordion and was widely-used as a tomb gift in Anatolia¹⁸. Earlier examples were made with a conical short base, round and wide horizontally-grooved body, a neck that widened outwards, and it was wide flat-lipped. The base, underbody and neck parts are either brown or red-lined. The neck and lip have either a narrow belt or at times a white-lined surface. Towards the end of the 6th century B.C., they began to show differences: the neck and base are straight, walls are thicker, lips are made narrower, the body and lower base are without lining, and the neck band is wider and without the *moiré* look¹⁹.

2.1.1. *Lydion 1* (Fig. 20-21): The baked colour of this vessel is light pink. There are white-lined grooves on the lip and neck. A black lining on the neck, lower body and base is slightly visible. The protuberant mouth passes onto the short thick neck. It narrows towards the base, after swelling with a light profile towards the body, and has a high base (Terracotta, Height: 13 cm, Mouth diameter: 7.2 cm, Neck Diameter: 5.6 cm, Neck Height: 3 cm, Body Diameter: 9 cm, Base height: 3 cm).

2.1.2. *Lydion 2* (Fig. 22-23): There are small fractured and missing parts on the squeezed out, disc-shaped lip of this vessel. The baked colour is

light pink. There are white-lined grooves on the lip and shoulder. The black lining on the neck, lower body, and base is more visible than on the other *Lydion* ware. The protuberant disc-shaped mouth leads to a short, thick neck with a light profile and swells towards the body then narrows towards the base (Terracotta, Height: 8 cm, Mouth Diameter: 8 cm, Neck Diameter 5.8 cm, Neck Height: 3 cm, Body Diameter: 8.9 cm, Base Height: 3 cm).

2.1.3. Oil lamp (Fig. 24-25): There is spillage on this light orange-coloured clay oil lamp. It has a wide, round and dual conical body. The *discus* around the pouring hole is surrounded by a deep engraved line. The high base with concave curve is emphasized by the curved surround. There is a high conical bulge in the middle. The nozzle, which is on a comparably lower level of the body, narrows towards the end. There is a cavity, which can be considered a hole, on the horn-shaped thumb holder. This oil lamp resembles Q95, the Howland Type 25 C oil lamp dated to between the third quarter of the 4th century and first quarter of 3rd century B.C. and produced in Rhodes workshops²⁰ (Length: 10.1 cm, Width: 6.7 cm, Height: 3.7 cm, Base Diameter: 4.1 cm, Base Height: 0.5 cm, Middle Diameter: 6.2 cm, *Discus* Diameter: 2.2 cm).

18) Greenewalt 2010: 204.

19) Greenewalt 2010: 207.

20) Bailey 1980: 59.

Fig. 22-23 : Photo and drawing of *Lydion 2* vessel found in Eşenköy tomb chamber.

Fig. 24-25 : Photo and drawings of oil lamp found in Eşenköy tomb chamber.

2.1.4. Vessel Fragment 1 (Fig. 26-27): Below the lip, a band makes a light 2.1 cm-thick outwards profile. After the thick, short neck, which is on an incline towards the body, the shoulder meets the body. The body starts with a widening at the shoulder then narrows to the base. It has a handle arising on the thick neck, forming a triangular shape up to the end of the shoulder, which is the beginning of the body. The base is slightly flared. This vessel fragment, which is thought to be an amphora, most probably

belongs to the beginning of the 3rd century B.C. (Height: 25 cm, Body Diameter: 21 cm, Base Diameter: 10 cm, Base Height 1.3 cm, Neck Height: 6.8 cm).

2.1.5. Vessel Fragment 2 (Fig. 28-29): This partial vessel was reconstructed by piecing together fragments belonging to the neck, handle and body of a black-glazed micaceous vessel. It has a handle dropping down to the shoulder from the short, thick neck in a triangular formation. It had probably been

Fig. 26-27 : Photo and drawing of Vessel Fragment 1 found in Eşenköy tomb chamber.

Fig. 28-29 : Vessel Fragment 2 recovered from Eşenköy tomb chamber.

dual handled. Although not much can be said about the general appearance of this vessel due to its broken and missing parts, it has similar characteristics and the same date as vessel fragment 1 (Conserved Height: 8.5 cm, Conserved Width: 15 cm).

2.1.6. Vessel Fragment 3 (Fig. 30-31): When the recovered fragments had been integrated, only about half of this vessel was able to be completed. Burn marks can be seen inside and outside the black vessel. The wide middle body of the vessel, without a neck, continues from where the protuberant lip ends. It has a handle, shaped like a thick band, stretching from below the lip to the bulge in the

middle. It has rough clay lamination. There is a probability that there was another handle at a symmetrical height to the existing handle. Taking into consideration that the form was reconstructed from existing fragments, this vessel, as well as showing similarities to the vessel shape known as "lebes", shows similarities to the form called "aenia", and also a vessel type named "aula" or "olla", which was used as a cooking cauldron. Although there is no certainty according to written sources, it is said to be used in cult rites as well as in the kitchen, and thought to be made from copper and terracotta. With a lid and grip, it could be placed directly over

**Fig. 30-31 : Vessel
Fragment 3 found in
Eşenköy tomb chamber.**

Fig: 32 : Figurine found in Eşenköy tomb chamber.

the fire or hung above it²¹. When this is considered, the burn marks on the vessel fragment and its recovery in front of the *dromos* wall raises the possibility it was used in a ritual before or after a funeral (Existing Height: 16.5 cm, Body Diameter: 18.5 cm).

2.2. Terracotta Figurines

2.2.1. Figurine (Fig. 32): This figurine was found in fragments and then reconstructed. However, the

bottom part of the skirt is broken. From beneath the fabric wrapping the body, the bending right arm leans on to the chest. The left leg is put slightly forward. It is made of red clay, and though not very visible, has a light black coating. The back is hollow. The sad-faced figurine's face is decayed. The hair is tied above the forehead and the figure has a high *polos* on its head (Height: 14.6 cm, Width: 4.3 cm, Head Thickness: 2 cm, Body Thickness: 1.2 cm).

2.2.2. Figurine Head 1 (Fig. 33): Albeit only the head part was recovered, it shows similarities to the

21) Delemen and Çokay-Kepçe 2009: 18, 1, 3, illustration 2.

Fig. 33-34 : Figurine Head 1 (left) and 2 (right) found in Eşenköy tomb chamber.

Fig. 35-36 : Alabastron Fragment 1 found in Eşenköy tomb chamber.

previous figurine. It is red clayed and has a black coating in small clustered parts. The hair has been gathered above the forehead and it has a *polos* on its head. Calcifications have formed on the surface (Height: 2.9 cm, Width: 2.1 cm, Thickness: 1.6 cm).

2.2.3. Figurine Head 2 (Fig. 34): This figurine is made of pink-coloured clay. The hair is put up above the forehead but differs from the two other figurines by not having a *polos* on its head (Height: 2.5 cm, Width: 2.3 cm, Thickness: 1.4 cm).

Fig. 37-38 : Alabastron fragment 2 found in Eşenköy Tomb Chamber.

2.3. Alabastrons

2.3.1. Alabastron Fragment 1 (Fig. 35-36): The mouthpiece and base belonging to the *alabastron* have not been preserved but there is a grip on the upper body (Conserved Height: 11.5 cm, Conserved Width: 7.3 cm).

2.3.2. Alabastron Fragment 2 (Fig. 37-38): Of this *alabastron*, the cylindrical-shaped body and rounded bottom part are preserved but the mouth has not survived (Conserved Height: 13.5 cm, Conserved Width: 7.7 cm).

2.3.3. Alabastron Fragment 3 (Fig. 39-40): A cylindrical body shaped *alabastron* fragment. The mouth is missing (Conserved Height: 16.2 cm, Conserved Width: 7.4 cm).

CONCLUSION

The burials that have been heaped over with stones then covered with earth are called *tumuli*. Descendants of the dead had these artificial hillocks made that are recognisable from the outside. The size of the *tumulus* recalls the owner's honour and esteem, power, and heroism for future generations. *Tumuli*, which are generally similar in their outer appearance, show variations depending on the region they are located and changes in the political and cultural circumstances of the community to which they belong, i.e. they adopted the *tumuli* to the circumstances of their geographical region.

Fig. 39-40 : Alabastron Fragment 3 found in Eşenköy tomb chamber.

Towards the end of the 12th century B.C., the Phrygians, having moved from Europe to the Balkans, first settled in the Thracian Region then migrated to Central Anatolia and brought the *tumulus* tradition with them towards the end of the Iron Age. *Tumulus* tombs are first seen after the Phrygians settled in Central Anatolia and were used during the long period of polytheism, then the practice ceased with the acceptance of monotheism.

The *tumulus* tombs in Phrygia's capital Gordium and the surrounding area were constructed from the late 9th century until the beginning of the 8th century B.C. The Phrygians began to weaken politically at the beginning of the 7th century B.C. During this period, Lydian rule on their western border strengthened and Phrygian rule lost its power to Lydia. The Lydian *tumulus* tomb tradition was put into practice because of religious, cultural and visual interaction between the Phrygians and Lydians, and continued to be used until the Roman Period.

In Phrygian *tumuli*, tomb chambers of wood without a door were built in deep pits dug into the earth and surrounded by rubble. Gifts were placed around the dead, who were laid on wooden couches. After the roof was laid over the tomb, the exterior was covered with earth and piles of ashes. Lydian

tumuli underwent some changes. Lydian *tumuli* are generally constructed of a *dromos*, an antechamber or porch, and a tomb chamber. Porches were the clear spaces in front of the door and were constructed using the same workmanship and methods as the tomb structures, but different from the antechambers²². In Lydia, however, there were also *tumuli* with tombs having a layout of tomb chambers aligned next to each other without an antechamber, *dromos*, or porch.

Phrygian *tumuli* were constructed of wood. However, neither limestone nor marble were used in Lydian *tumuli* and at times they were carved into the bedrock. Also, the antechamber and tomb chamber(s), built on a rectangular or square plan, had a stone *kline* or berms inside instead of a wooden couch, and doors were used to inter-link the rooms. The upper structure was sometimes covered by a vault and sometimes by a flat roof. To avoid landslides, *crepis* walls were constructed on the perimeters.

Eşenköy Tumulus, which belongs to the 5th century B.C., was constructed with a *dromos*, an antechamber and a tomb chamber. It is similar to Lydian *tumuli* dating from between the 7th and 4th centuries B.C. in technique and tradition²³. The "flat roof" design that was especially used for the upper structure of Lydian *tumuli* in the middle and end of the 6th century B.C. as a regional speciality was also applied at Eşenköy.

The fact that the Eşenköy Tumulus was completely constructed with Prokonnessos marble, and also the quality of workmanship seen throughout the tomb, *kline* and offering table in the tomb chamber, suggest that this tomb was built for someone very important living in Daskyleion. Because the findings were not recovered *in situ* in the tomb chamber, and especially because the skeleton was recovered in small fragments, a gender differentiation could not be made. Therefore, an accurate judgment could not be made whether the owner of the tomb was a man or woman. For the same reason, even though it is not possible to give exact information on how the corpse was placed on the *kline*, it is thought to be in a dorsal position (on his-her back). Examination of the skeletal fragments, the existence of sheep and goat bones from the hollow horned and split hoofed animal group, and bones of leporine animals, as well a human skeleton, lead us to conclude that there was a sacrificial ceremony during and after the burial ritual. During the excavation, burnt carbon fragments were found close to the tomb under the *dromos* wall, made with mud

22) Dinç 1993: 41.

23) Dedeoğlu 1992: 70.

mortar and irregular stones with its west section better protected. This supports the notion of a sacrificial ceremony performed during or after the burial.

According to the geographical and regional characteristics of ancient times, the socio-economic level of families and the life they lived, even though the tomb and manner of burial were chosen after death, show differences. Gifts for the dead to use in the other world were always given. Two terracotta *lydions*, a vessel known to be indigenous to Lydia, were recovered from within Eşenköy Tumulus. Findings and the plan of the tomb structure suggest that the tomb is Lydia-related. Among the findings alongside, there is an oil lamp from the Hellenistic Era. Vessel fragments and terracotta figurines suggest that the tomb was re-used afterwards. This was a custom widely used in ancient times. When the years it took to build a *tumulus* and tomb and the construction costs are considered, it was preferred to re-use an existing tomb and, not infrequently, members of the same family were buried in the same tomb.

The burn mark on the end of the nozzle of the oil lamp recovered from the tomb when the earth was being removed proves that it was used. This usage, with high probability, took place at the offering ceremony during the burial ritual. The tradition of leaving an oil lamp to lighten the dead individual's path after the burial changed slightly after the acceptance of monotheism. The custom continued with the lighting a candle at the side of the dead in Christianity and Judaism; turning on a light on in the residence of the dead allowed the soul to wander freely in Anatolia²⁴. The traditional religious ceremony that took place during rituals for the burial of the deceased are thought to have also

been carried out at Eşenköy. Leaving a light of some kind in the burial area is thought to be based on lighting the way of the dead individual to another world.

Daskyleion is known to have been a multicultural settlement with Phrygian, Lydian, Persian, Hellenic and local communities. Daskyleion became the centre of a satrapy of the Persian Empire, which had sovereignty over Anatolia for two hundred years after they captured Sardes in 547 B.C. and overthrew Lydian rule. This explains the Lydian and Persian influences on the 5th century Eşenköy Tomb, situated 3-4 km from Daskyleion. During the period of Persian satrapy in Anatolia, when it became evident that works called "Greco-Persian Art" were actually produced by Anatolian artists, the definitive term then became "Anatolian-Persian Art"²⁵. In accordance with this, it would not be wrong to say the Eşenköy Tumulus was constructed by the hands of an Anatolian master.

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T.T.

24) Ökse 2005: 4.

25) Bakır 2011: 25.

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