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BRONZE ANIMAL FIGURINES FROM GORDION

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The role of Phrygia in the bronze production of first millennium BC Anatolia has long been evaluated.¹ Phrygian tombs at Gordion yielded hundreds of bronze objects. As the most numerous and best preserved items, vessels and fibulae naturally attracted most of the scholarly attention.² Animal bronze figurines are rare finds among the grave goods; there is only one piece, a miniature bronze quadriga, from Tumulus P.³ Its horses have been discussed in connection with the wooden figurines found in the same tomb. However, there are more bronzes from the Gordion City Mound awaiting publication, several animal figurines among them. The bronze figurines from the Gordion City Mound represent an opportunity to discuss this small but attractive category of objects in a wider context. I would like here to present my preliminary research results on six early figurines.⁴ They all originate from the so-called Destruction Level at Gordion, thus they are from the Early Phrygian Period, which is now believed to date to the late ninth century BC.⁵

PROVENANCE

Five of the Gordion animal figurines were excavated from the so-called Terrace Building 2 (TB-2; Cat. nos 1–5).⁶ One more animal was found in TB-1 (Cat. no. 8).⁷ TB-1 and TB-2 were among eight connected *megaron*-type rooms, located on an extensive raised terrace just behind the residential (palace) complex and facing outwards; that is, to the southwest (**Fig. 1**). They are the two rooms furthest to the

¹ Muscarella 1988b.

² Young 1981, pp. 11–21, 102–172, 199–212, 219–249.

³ Young 1981, pp. 21–26, TumP 40.

⁴ See the catalogue at the end of this article.

⁵ DeVries *et al.* 2003; DeVries 2007; Voigt 2005. *Contra*: Muscarella 2003; 2008a; 2008b, p. 169, pp. 172–178; Keenan 2004.

⁶ Young 1962, pp. 165–166.

⁷ Gordion Notebook no. 100, 1961, p. 28.

southeast. In all the rooms, there was evidence for the practice of other crafts in addition to textile equipment. In the anterooms there were usually cooking installations, while the main rooms contained grinding platforms along the back walls and large numbers of loom weights and spindle whorls.⁸ TB-1 and TB-2 lacked the usual kitchen furnishings, hearths and grinding stands; however, they rank first and second in the number of loom weights found in their main halls.⁹ The second Terrace Building seems to have been the more exceptional, as it contained a number of luxury items, such as ivory trappings for a four-horse-drawn chariot; a silver bird; one gold, one electrum and one silver fibulae (the only ones of precious metal); bronze vessels; glass beads; iron bridles; *etc.* This room has been interpreted as a royal treasury or similar.¹⁰

Five figurines and two loose plinths were found along the north wall of TB-2, *ca.* 30 cm from the wall itself, in the burnt fill.¹¹ Three of the animals were discovered stuck together, the head of one (Cat. no. 1) almost welded to the body of another (Cat. no. 3). The rest were found nearby. Many pieces of a large bronze vessel, presumably a cauldron, were discovered scattered along the same wall.¹² Excavators hypothesised that the animal figurines could have been laid in this vessel.¹³

The bronze animal from TB-1 (Cat. no. 8) was found in the southern part of the central section of the room, in the burnt fill, a few centimetres above the floor. It seemed that the fire was stronger in this area than elsewhere and, like the other finds, the figurine is badly damaged. It was found together with many fragments of pottery, and bronze tacks (B 1372), some still embedded in pieces of wood (now charcoal). Near the north wall of the room, fragments of a cauldron were found (B 1431). Fragments of another bronze cauldron were found, along with two bull's head attachments (B 1398), on the floor in the southwestern part of the room, near the west wall. Thus, it seems most probable that the animal was associated with a wooden box or piece of furniture, but it cannot be completely ruled out that it was originally located in a big bronze vessel.

THE FIGURINES

The damage that some of the figurines suffered from fire and the destruction of the building makes their identification difficult. There are statuettes representing a deer-like animal (Cat. no. 1, **Fig. 2**), two goats, or a goat and a mouflon (Cat. nos 2, 5,

⁸ Burke 2005, pp. 70–71.

⁹ Burke 2005, p. 71, fig. 6-2.

¹⁰ Sams 1994, p. 6. See also Sheftel (1974, p. 421), who suggested if not a shrine, a storeroom for royal gifts or votive deposits, and DeVries 1980, p. 38.

¹¹ Gordion Notebook no. 89, 1961, pp. 192–193; Young 1962, pp. 165–166.

¹² These included a rim fragment with a ring for a handle, B1406 (Gordion Notebook no. 89, 1961, pp. 193, 195).

¹³ Gordion Notebook no. 89, 1961, p. 192.

Figs 3, 7) and a bridled animal, most probably a horse? (Cat. no. 3, **Fig. 4**) A statuette of two double-headed horses on a stand (Cat. no. 4a, **Fig. 5**) is a very interesting piece. Two more horse's heads (Cat. no. 4b, **Fig. 6**) and two plinths (Cat. nos 6 and 7, **Fig. 8**) were found loose. The animal statuettes are solid cast and their dimensions range from *ca.* 7 to 10 cm in length and *ca.* 6 to 10 cm in height. All of them are badly burnt, cracked, and swollen from bronze disease. Two of the figurines still rest on plinths (Cat. nos 1 and 4a), while some of the others appear to have lost theirs. The bottom of the stand of the double-headed horses is wrapped by a bronze sheet. Traces of finishing can be detected on some of the pieces: there are incised lines bordering the mane of one of the detached horse's heads (Cat. no. 4b), the beard of the goat (Cat. no. 2), and the hooves of the 'deer' (Cat. no. 1). No other decoration is now discernable. Where it is possible to distinguish, eyes are either bulging (Cat. no. 2), marked by punched circles (Cat. no. 2), or represented by hollows that might once have been inlaid (Cat. no. 1). Textile pseudomorphs can also be identified in some places on the figurines.

The animal from TB-1 (Cat. no. 8, **Fig. 9**) is badly damaged and hard to identify: it is possibly a deer in a leaping position. It is without a plinth.

FUNCTION

So far animal representations in bronze have mainly been found as decorations or parts of other objects, most commonly handle attachments. The same is valid to a great extent for the Ancient Near Eastern finds. Freestanding animal statuettes with their own value and purpose are rare, but animals were represented on numerous standards, pins, axes, finials, whetstone handles, *etc.* The situation is different in the Greek world of Geometric art, where numerous animal figurines were specially produced and deposited as votives at sanctuaries.

The bronze statuettes from TB-2 have seldom previously been discussed. The wooden animal figurines and tiny bronze quadriga that were discovered in Tumulus P at Gordion have received more consideration.¹⁴ As Tumulus P was a child's burial the figurines have usually been regarded as toys; however, their original function before being placed in the cauldron remains uncertain.

The function of the bronze animal figurines from the Gordion Early Phrygian citadel is difficult to determine. Only two statuettes have retained their plinths. We do not know what the rest of the animals were standing on, or how: did they also have plates, or not? The legs and parts of legs which are preserved suggest that in most cases the animals were standing straight on all four legs and there was no intention of rendering movement. The "leaping deer" (Cat. no. 8) is the only exception.

¹⁴ Young 1981, pp. 51–56 TumP 106–114, pp. 21–26 TumP 40.

The earlier idea that animal figurines standing on plinths, found in Greek sanctuaries, were intended as lids of vessels is now generally rejected.¹⁵ However, it was accepted that the wooden griffin holding prey in his beak, discovered in Tumulus III at Gordion by the Körte brothers, had such a function.¹⁶ The wooden horse from Tumulus P (TumP 106) has a round opening in the centre of the bottom of its base and for this reason it has been assumed that the figurine might have been a finial of some sort.¹⁷

Parallels from Olympia, where parts of the plinths were still attached to vessels, show that statuettes could have been used as handle attachments placed on the shoulders of bronze cauldrons.¹⁸ In Greek examples, the animals are standing on two transverse plates, one for the front and one for the hind legs, and they are generally bigger than the other figurines.¹⁹ The detached plinths discovered in TB-2 at Gordion may also fit this model; each has two stubs (of legs?) and two holes on each of its short sides. All the other intact figurines show the four legs of the animal standing on one base. Several of the plinths are slightly convex as if to fit the curve of a vessel (or some other surface). Examination of the lower sides of the plates does not prove that they were ever attached to anything.

The question of the function of the statuettes standing on single plinths remains open. Were they simple votives, or were they attached to vessels or pieces of furniture? The archaeological record at Gordion suggests they were decorations for furniture. This is plausible for the statuette from TB-1 (Cat. no. 8, **Fig. 9**), given its finding place. The supposed function of TB-2 may speak in favour of votives, however, stored or specifically deposited there. The fact that the figurines from this room were possibly wrapped in cloth and placed in a cauldron further supports this reading.

Animal figurines resting on two transverse plinths may be seen as prototypes of later animal-shaped vertical vessel handles. The “leaping animal” from Gordion (Cat. no. 8, **Fig. 9**) might have been a handle attachment of this kind or part thereof, unless the leaping posture is the result of secondary distortion. A different, more uncommon function can be speculated upon for the twisted bridled animal (Cat. no. 3, **Fig. 4**), as it has a round opening at the back and traces of iron residue on its belly (**Fig. 10**). It might have been attached to some other object — an iron rod for example — to form a ‘standard’; this would be consistent with an earlier Anatolian practice.²⁰

¹⁵ Kunze 1950; Herrmann 1966, p. 188.

¹⁶ Körte and Körte 1904, pp. 68–70.

¹⁷ Kohler 1981, p. 51, fig. 23.

¹⁸ Herrmann 1966, Taf. 64.3–4.

¹⁹ Examples from Olympia, Samos and Delphi: Herrmann 1966, p. 156, Taf. 62–63; Jantzen 1972, p. 63, Taf. 59; Rolley 1969, pp. 94–103, pl. 24–25.

²⁰ The other option would again be a handle attachment, as there are Gordion examples of bronze cauldrons with iron ring handles: ILS 384, 400 and 419.

STYLE

The style of the Gordion animal statuettes has mainly been discussed in the context of the miniature wooden animals that were discovered in Tumulus P. Eleven small wooden animals were found inside a crushed bronze cauldron in the tomb in addition to a tiny bronze quadriga.²¹ The study of the Gordion wooden figurines in comparison to animal representations in relief on ivory plaques in the “Animal Style” enabled the differentiation of several artistic styles. Elements of Nomadic (TumP 111 and Tumulus III, no. 49), Hittite (TumP 107), North Syrian (TumP 108, 109, 110, 113 and 114), and Anatolian style (TumP106 and 112) were recognised.²²

The horses of the bronze quadriga (TumP 40) and the double-headed horses from TB-2 were assigned to the Anatolian style in subsequent commentaries.²³ This style is characterised by rather clumsy, thick, cylindrical bodies, bulging at strategic points; elongated heads and muzzles; and decoration with concentric circles and dots. Highly stylised features often make defining animal species quite difficult. The linear rendering of the animal body and the concentric circles have been compared to images and patterns on Early Phrygian painted pottery.²⁴ The concentric circles on the wooden animals and the bronze horses of the quadriga are also usually compared to those on the stags and bulls on the Alaca Höyük standards.²⁵ Thus, Phrygian style proper is understood to follow Anatolian artistic traditions, some of earlier date. All the figurines are considered to be local Phrygian production and those that display more clearly Anatolian features have been classified as “Phrygian animal style in the Alişar tradition”.²⁶

Having the wooden figurines mostly in mind, scholars have tended to look for parallels for the Gordion statuettes in the Iranian finds (Luristan) and the East in general.²⁷ Even the fourth century BC gold stags from Filipovka were put forward.²⁸ However, many features of the statuettes, as well as of the painted animals on the pottery, have been considered influenced by North Syrian art.²⁹ Not surprisingly, the group of wooden animals classified as North Syrian in style is the most numerous.

²¹ See fn. 14.

²² Kohler 1964; 1981, pp. 53–56; Prayon 1987, pp. 137–143.

²³ Prayon 1987, p. 135.

²⁴ Kohler 1964, p. 60; 1981, p. 55; Sams 1974.

²⁵ Prayon gives a very interesting example of an animal (on a clay vessel lid) whose body is decorated with circles and dots from Boğazköy (Prayon 1987, No. 139, Taf. 28, b-c). On Alaca Höyük standards see Arık 1937, p. 61 (for example, Al. 658, Tables CCII–CCV) and Metropolitan Museum of Art 2003, pp. 277–278, fig. 78.

²⁶ Kohler 1958, p. 57.

²⁷ Kohler 1964, p. 59; 1981, p. 24.

²⁸ Farkas 2000, p. 8. These are much bigger statuettes (*ca.* 40–50 cm), of wood covered with gold and silver sheets. Most of them rest on plinths.

²⁹ For the latter, see Sams (1974).

Furthermore, among the luxury items found in TB-2 there are ivories of North Syrian origin.³⁰

The Gordion bronze figurines from the settlement have cylindrical bodies, thinner in the middle than at both thickened ends. Their muzzles are heavy and tubular. Four of the bodies are rendered by separate cylinders of different diameter, wider at both ends; these cylinders meet rather abruptly and there is no smooth transition between the different parts of the body (Cat. no. 1 and 4a from TB-2 and Cat. no. 8 from TB-1). This feature is observed on some of the Luristan bronzes as well.³¹ R. S. Young compared the goat and the mouflon to the Iranian finds.³² Gordion horses, both bronze and wooden, have elongated noses and could be classified under Anatolian style. The rest of the bronze animals, often difficult to identify, have short and thick muzzles. Relief band(s) near the end of the nose occur on the horses, as well as on some of the other animals; this feature could be classified as Anatolian style, but with a Phrygian flavour.

Obviously elements of artistic styles of different origin were combined to produce statuettes “Phrygian in concept and execution.”³³ It may not be possible to be more specific on their style, yet looking briefly to the West and the Greek world could provide another useful viewpoint from which to consider the Gordion figurines and further elucidate the Phrygian contribution in bronze statuette production.

A closer examination cannot fail to reveal similarities between the Gordion figurines and pieces of Greek Geometric art. Discussing the bronze figurines found at the Argive Heraion and Olympia, scholars have long attributed their cylindrical bodies to oriental influences.³⁴ The concentric circles are also found on Greek bronze deer. The tubular, rather long, muzzles of the Gordion horses find good parallels in the so-called Laconian style, well represented among the votive figurines at Olympia³⁵ (some of which might be dated to the first to second quarter of the eighth century BC³⁶). The relief bands that encircle the noses of some of the Gordion bronze animals also match Laconian examples.³⁷ The bodies and legs of the horses are quite differently rendered, however, in the Phrygian and the Greek examples. Some of the Gordion figurines stand on solid plinths unlike the open-work plates of the Laconian horses, yet the

³⁰ Young 1962, pp. 166–167; Sheftel 1974, pp. 414–425.

³¹ Compare, for example, the lower part of the goats’ bodies on a Luristan finial (Muscarella 1988, p. 142, no. 216).

³² Young 1962, p. 166. For similar rendering of the horns see also Muscarella (1988a, pp. 142–143, nos 215, 217). Iranian prototypes were also suspected for the griffin protome handle attachment from Megaron 3 at Gordion (Muscarella 1988a, pp. 26–29).

³³ Kohler 1981, p. 56.

³⁴ Kunze 1950, p. 99. Herrmann (1966, p. 156) suggested a peripheral workshop that followed Neo-Hittite traditions.

³⁵ Heilmeyer 1979, pp. 110–138.

³⁶ Vogt 1991, pp. 78–79.

³⁷ See for example: Heilmeyer 1979, Taf. 62. 480, Taf. 63. 489; Vogt 1991, no. 275, Abb.46.

wooden horse from Tumulus P (TumP 106) rests on a base whose vertical sides are decorated with a zig-zag pattern similar to those on the Greek open-work plinths.

The two double-headed horses on a single plinth are a very interesting example. Double-headed animals are not unknown in the Greek bronze repertoire, though they are rare. There are examples of double-headed animals among Iranian finds.³⁸ Double-headed horses, both with and without riders, were popular in Cypriot terracotta.³⁹ It is usually accepted that the motif was shorthand for rendering four horses or a quadriga.

I would suggest one more direction when looking for stylistic parallels for the Gordion bronze animals. In addition to the classic example of Thracian Geometric art, the stag from Sevlievo (seventh century BC),⁴⁰ there have been a number of Thracian bronze cult (double) axes discovered in Bulgaria where the second blade or part of the handle is decorated with animal heads (Fig. 11).⁴¹ Some of them might have been pendants. The same range of animals as in Gordion is represented: bulls, deer/stags, goats, and rams. The outline of the animals' muzzles and necks resembles the Phrygian figurines. Unfortunately, all of the Thracian examples were found out of context and have been only broadly dated to the tenth to seventh centuries BC. Two similar axes were discovered as votives at the Ephesian Artemision,⁴² and their study made it possible to date the Thracian objects more precisely to the eighth to seventh century BC, or even earlier, to the ninth century.⁴³ Iranian, pre-Achaemenid, prototypes have been supposed for the Thracian finds.

These possible Thracian stylistic parallels might simply be considered complementary to the evidence of parallels with the similar "Animal Style" and "Nomadic Art". Iranian affinities can be seen in the bronze animals in both Thrace and in Phrygia. Combined with pottery evidence from Gordion, the stylistic similarities could also support the assumption that "open lines of communication between Phrygia and Europe" existed after the beginning of the Early Iron Age as well.⁴⁴ A cautious suggestion would be that the Thracian parallels reflected contemporary Anatolian trends toward Thracian "Animal Style" production.

³⁸ Rawson 1977, no. 14 and Muscarella 1988a, p. 160, no. 159.

³⁹ Cypriot and Greek parallels were noted by Young (1962, p. 166). See also Karageorghis (1995, pl. 34, 48, 3–4, 6; 2000, p. 152, no. 241) for Cypriot examples.

⁴⁰ Venedikov and Gerasimov 1979, no. 9; Trust for Museum Exhibitions 1998, p. 216, no. 164. Its eyes are represented by a hole running through the width of the head like those of the horses in the Gordion quadriga (TumP 40).

⁴¹ Venedikov and Gerasimov 1979, pp. 28–30, nos 4 and 10; Trust for Museum Exhibitions 1998, p. 193, no. 132; Kunst- und Ausstellungshalle der Bundesrepublik Deutschland 2004, p. 145, nos 195, 196.

⁴² Klebinder-Gauss 2007, pp. 122–123, nos 795, 796.

⁴³ Klebinder-Gauss 2007, p. 123.

⁴⁴ Sams 1994, p. 21.

CONCLUSIONS

The small group of early Phrygian bronze figurines discussed above furnishes important evidence for the minor arts in first millennium BC Anatolia. Some of the figurines appear to stand alone, not attached to any other object. This is a rare case in the ancient Near East. The function of the rest of the Gordion bronze animals remains unclear, but their provenance speaks in favour of a special deposit,⁴⁵ whether ritual or into a treasury of élite gifts.

A blend of different elements created an original Phrygian style in miniature animal figurines. The choice of animals represented at Gordion possibly reveals “Nomadic” affinities, while similarities with Iranian finds appear to reflect general characteristics of the so-called Animal Style rather than direct contacts or influences. Earlier Anatolian traditions are also attested. The figurines possibly display North Syrian influences as well.⁴⁶

In addition, both stylistic and functional analogies with bronze animal statuettes of Greek Geometric art cannot be ignored. Hundreds of animal figurines were deposited in Greek sanctuaries. Some of them, with two transverse plinths, could have been vessel handle attachments. The rest were possibly made specifically as votives. Votive deposits are not all well stratified and dated. It has been claimed that all the Greek examples mentioned above and their parallels date to the eighth century BC; at the earliest, the first quarter of the century. According to the new dating of the Gordion Destruction Level,⁴⁷ the Gordion figurines would be earlier than the earliest Greek ones. As argued elsewhere, Phrygia was an intermediary for the transmission of certain Anatolian and Near Eastern ideas to the Greek world.⁴⁸ Was it the same with the production of animal bronze figurines? If this were the case, it would boost the new Gordion dates. One would however need more examples and better stratification of artifacts to support such an assumption.

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⁴⁵ See the catalogue for the textile pseudomorphs spotted on three of the figurines and one of the plinths: cat. nos 2, 3, 4b and 6, which might have been wrapped in cloth.

⁴⁶ As discussed for other categories of objects on a number of occasions by Sams (1974, 1978, 1993).

⁴⁷ See note 5.

⁴⁸ Muscarella (1970, p. 116); and Sams (1974, p. 193) about painted pottery.

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CATALOGUE

1. Deer(?) (Fig. 2): 6632 B 1327

Description: Animal figure on a plinth, possibly a deer. Burnt, swollen and cracked from bronze disease; mended. The animal is standing still on all four legs, slightly bent to the front when viewed in profile, otherwise body twisted sideward; cylindrical body, neck and muzzle; abrupt transition between the shoulders, body and rump; the muzzle is flaring and flat on the front; one ear is broken off; two hollows mark the eyes (could have been inlaid); head slightly raised up and turned to the side; hooves marked by incised lines and ridges; tail broken off. The animal stands on a rectangular, slightly convex, plinth, the corners of which are rounded. Probably cast together.

Findplace: TB-2, 30 cm south of the north wall in the burnt fill; found stuck together with nos 2 and 3

Location: Gordion Museum; on display

Measurements: MPD⁴⁹: L. 0.075 m, H. 0.097 m, D. body 0.02 m, D. neck: 0.016 m; Plinth: L. 0.077 m, W. 0.038 m, Th. 0.005 m

References: Gordion Notebook 89, 1959, 192; Young 1962, pp. 165–166.

2. Goat (Fig. 3): 6633 B 1328

Description: Swollen, cracked longitudinally from bad bronze disease. Cylindrical body, thinner in the middle, then smoothly becoming thicker at both ends; no abrupt border between the body and the rump; tubular, rather thick muzzle with a short beard hanging from it; traces of finishing at the base of the beard; bulging eyes with punched circles, one is damaged by a crack; big spread ears, stretching almost perpendicularly from the head; one ear mended; two wide horns curving backwards and tapering at the ends; three round bulges on each horn; short tail, tip broken off; two of the legs broken, now mended; knees are bulging; the legs are in a position to suggest a walking animal, left front and hind legs stepping forward; feet/hooves broken off; the legs are twisted sidwards because of damage, so the animal cannot stand on them. Traces of textile pseudomorphs.

⁴⁹ MPD stands for Maximum preserved dimensions.

Findplace: TB-2, 30 cm south of the north wall in the burnt fill; found stuck together with nos 1 and 3

Location: Ankara Museum

Measurements: MPD: L. 0.095 m, H. 0.085 m, L. head 0.035 m; Horns: L. 0.045 m, W. 0.007 m

References: Gordion Notebook 89, 1959, 192; Young 1962, pp. 165–166.

3. Bridled animal (a horse?) (Figs 4 and 10): 6634 B 1329

Description: Difficult to identify due to damage from fire but most probably a horse. Burnt, cracked and swollen by bronze disease; front and hind legs are stuck together two by two. Cylindrical body with highly raised rump; neck bent backwards and head turned to the side; short muzzle on the sides of which are two horizontal grooves marking the straps of a bridle; the front part of the muzzle is badly damaged, so the nose strap could only be supposed; bulging eyes, no traces of inlay, punched or incised circles; both ears broken off; between the ears are two flaps bending forward, one broken and bent; possibly rendering the mane, which might be suggested by the sharp ridge running vertically on the back of the animal's head and neck; feet/hooves missing; hind legs cracked and bent; knees bulging; the animal seems to have stood on four stretched legs; traces of a tail between the hind legs; the back side of the figurine is rather flat with an oval shallow opening bordered by a relief ridge; remains of an iron object on the animal's belly; stains of rust near the opening, on the rump and on some other smaller spots on the back side. Traces of textile pseudomorphs all over.

Findplace: TB-2, 30 cm south of the north wall in the burnt fill; found stuck together with nos 1 and 2

Location: Gordion Museum; on display

Measurements: MPD: L. 0.085 m, H. 0.083 m, D. body 0.023 m, D. neck 0.018 m

References: Gordion Notebook 89, 1959, 192; Young 1962, pp. 165–166.

4a. Two double-headed horses (Fig. 5): 6631 B 1326

Description: Two double-headed horses standing on a plinth. Bronze disease; bronze sheet of the plinth broken and mended in many places. One horse found loose, then mended; each horse has two necks and two heads; the two heads look slightly away from each other; cylindrical bodies, necks and legs; back feet no longer join the plinth properly; slightly articulated knees (less than in the other statuettes) and hooves; one ear broken off and one nose badly damaged; articulated round rump; tubular, slightly flattened muzzles, crossed by two parallel ridges: nose-straps, bulges for eyes; upright triangular ears. Plinth is a plain flat rectangle wrapped on the bottom by a bronze sheet, perforated from inside out in straight lines, which is folded up all around to give a margin of *ca.* 0.007 m.

Findplace: TB-2, 30 cm south of the north wall in the burnt fill over Early Phrygian floor, slightly northwest of nos 1–3

Location: Ankara Museum; on display

Measurements: MPD: H. 0.075 m, W. 0.075 m; Plinth: L. 0.073 m, W. 0.06 m

References: Gordion Notebook 89, 1959, 193; Young 1962, pp. 165–166.

4b. Two horse's heads (Fig. 6): 6631 B 1326

Description: Burnt and damaged. One conical muzzle, and one tubular, flat, each crossed by two nose-straps; ears almost gone; no eyes rendered; very similar to the complete piece; on one of the pieces the mane is better articulated on the back side of the head and bordered by a vertical incised line. Traces of textile pseudomorphs(?).

Findplace: TB-2, found loose together with No. 4a

Location: Ankara Museum

Measurements: MPD: 1. L. 0.024 m, H. 0.015 m; 2. L. 0.029 m, H. 0.01 m

5. Goat or mouflon (Fig. 7): 6635 B 1330

Description: Burnt, cracked and swollen by bronze disease. Cylindrical body, thicker at the shoulders and the rump; short cylindrical neck and muzzle, flat on the front; short horns of oval section, curved

backwards, now stuck together; tips broken off; no eyes visible; two front legs missing, hind legs broken off higher at the hips; tail broken off.

Findplace: TB-2, along the north wall in the burnt fill over Early Phrygian floor, near nos 1–3

Location: Gordion Museum

Measurements: MPD: L. 0.075 m, H. 0.062 m, D body 0.02 m

References: Gordion Notebook 89, 1959, 193; Young 1962, pp. 165–166.

6. Plinth (for a figurine) (Fig. 8): 6769 B 1351

Description: Badly burnt and cracked, almost split longitudinally; bad bronze disease; mended from two fragments. Rectangular plinth with rounded corners, slightly convex; now almost trapezoid from damage; two stubs (of feet?) of circular section, bordered by two small holes, just in the middle of both short sides of the plate. Traces of textile pseudomorphs.

Findplace: TB-2, along the north wall in the burnt fill over Early Phrygian floor, near nos 1–3 and 5

Location: Gordion Museum

Measurements: MPD: L. 0.065 m, W. 0.022–25, Th. 0.004–5 m, D. stubs 0.008 m, D. holes 0.002–3 m

References: Gordion Notebook 89, 1959, 192.

7. Plinth (for a figurine): 6770 B 1352

Description: Burnt, cracked and swollen by bronze disease; mended. Rectangular plinth with two circular protrusions (stubs of feet?), slightly convex; one corner of the plate is partially torn off and bent over to stick to its upper side; part of a smaller circular opening can be detected; a square hole near the other short side, possibly from damage; the two holes had probably been destroyed by fire and other physical damage.

Findplace: TB-2, along the north wall in the burnt fill over Early Phrygian floor, together with no. 6

Location: Gordion Museum

Measurements: MPD: L. 0.065 m, W. 0.029, Th. 0.005 m, D. stubs 0.01–0.011 m

References: Gordion Notebook 89, 1959, 192.

8. Leaping animal (a deer?) (Fig. 9): 6797 B 1357

Description: Burnt, cracked, swollen and twisted by bronze disease. Cylindrical body and neck; back humped in the middle; bottom rendered as a wider cylinder than the rest of the body, abrupt transition between the two parts; body and neck slightly twisted to one side, head turned to the side; head damaged beyond recognition: a deer, or a stag whose antlers are preserved just at the beginning; short cylindrical muzzle, flat in the front; one ear preserved, the other twisted and stuck to the muzzle; all four feet missing, front legs seem to be bent under them, one broken off, while the hind are stretched; articulated hind knees; hind legs twisted and stuck together in their lower parts; the animal looks in a leaping position.

Findplace: TB-1, in the burnt fill in the central part of the room, along the south scarp, near some kind of furniture: bronze tacks embedded in pieces of wood (6840 B 1372)

Location: Gordion Museum

Measurements: MPD: L. 0.088 m, H. 0.064, D. body 0.016 m, D. neck 0.012 m

References: Gordion Notebook 100, 1961, 28.

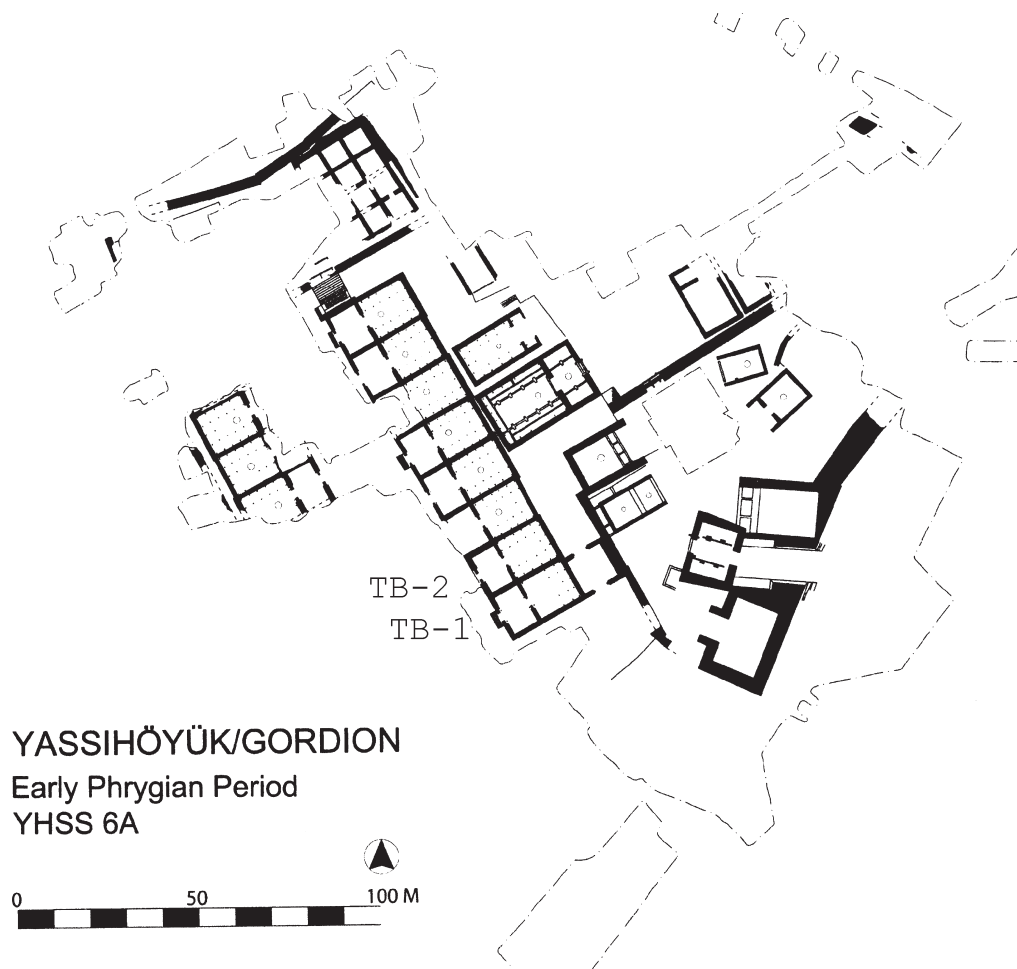


Fig. 1 Plan of Gordion in the Early Phrygian Period (after Voigt 2005).



Fig. 2 A deer-like animal
(Cat. no. 1; after Sams and
Temizsoy 2000).



Fig. 3 A goat (Cat. no. 2).
Photograph: the author.
Courtesy of the Gordion Project.



Fig. 4 A bridled animal (a horse?)
(Cat. no. 3; after Sams and Temizsoy 2000).



Fig. 5 Two double-headed horses
(Cat. no. 4a).



Fig. 6 One of the detached horse's heads
(Cat. no. 4b). Photograph: the author.
Courtesy of the Gordion Project.

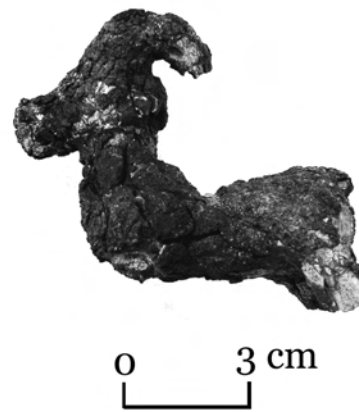


Fig. 7 A goat or a mouflon (Cat. no. 5).
Photograph: the author.
Courtesy of the Gordion Project.

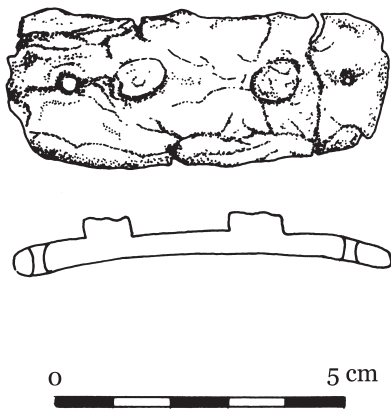


Fig. 8 Plinth (for a figurine?) (Cat. no. 6).
Drawing: the author.
Courtesy of the Gordion Project.



Fig. 9 Leaping animal (a deer?) (Cat. no. 8).
Photograph: the author.
Courtesy of the Gordion Project.



0 3 cm

Fig. 10 The back view of the bridled animal (Cat. no. 3). Photograph: the author. Courtesy of the Gordion Project.



Fig. 11 Bronze cult axe from Teteven, Bulgaria (Venedikov and Gerasimov 1979).