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LOVE FOR LYDIA

A SARDIS ANNIVERSARY VOLUME PRESENTED TO
CRAWFORD H. GREENEWALT, JR.

Edited by Nicholas D. Cahill

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LALE TEPE: A LATE LYDIAN TUMULUS NEAR SARDIS

1. INTRODUCTION, EXCAVATION, AND FINDS

Christopher H. Roosevelt

INTRODUCTION¹

The looting of a tumulus located approximately 11 km west of Sardis in the middle Hermus River valley of western Turkey led to salvage excavations conducted by the Manisa Museum of Ethnography and Archaeology in June and July 1999 (Fig. 1). Requested to assist with excavation labor, recording, and conservation, the Archaeological Exploration of Sardis provided essential help in the project and continues to house, preserve,

and protect the majority of the tomb's large and unwieldy finds, while most small finds are kept in Manisa Museum storerooms. The tumulus, now known as Lale Tepe, or "Tulip Mound," for the vibrant red flowers on its slopes at the start of the excavation, is one of at least 17 tumuli that compose a large group clustered around the Gencer Çayı, a small tributary of the Hermus, and the modern town of Ahmetli.² Its earthen mound, ca. 53 m in diameter and rising 11 m above the surrounding agricultural landscape (Fig. 2), covered a masonry-built chamber-tomb complex consisting of a *dromos* (or access corridor), a porch (or small vestibule), and a formal tomb chamber that contained several elaborately carved and painted *klinai* (funeral couches) and bore colorful geometric designs in paint on its upper walls and pitched ceiling (Fig. 3, Pls. 1–4). The overall arrangement of the tomb complex is common to Lydian tumuli of the sixth and fifth centuries B.C.E., and technological, stylistic, and artifactual details suggest that it was built and used during the Achaemenid or Late Lydian period, perhaps beginning in the early fifth century.³

1 This article is dedicated, of course, to Crawford H. Greenewalt, jr., field director of the Archaeological Exploration of Sardis, who first encouraged me to study the region of Lydia and its tumuli. I write it with great thanks for continued support and encouragement, both personal and academic, and with great admiration for someone who spent much of his own early archaeological days deep within the tunnels of Lydian tumuli in Bin Tepe. This and the following articles could not have been written were it not for Greenie's collaborative spirit and incredible generosity—famous in Turkey and elsewhere—that led to his and Sardis's involvement with the excavation and study of Lale Tepe. For permission to publish the finds from Lale Tepe, my sincere thanks to Hasan Dedeoğlu, former director of the Manisa Museum of Archaeology and Ethnography. For sharing excavation photographs and the insights only a firsthand excavator can have, I would like to offer profuse thanks also to Mehmet Önder, former archaeologist of the Manisa Museum and coexcavator of Lale Tepe. For other essential insights, comments, and criticism, I thank especially the other two contributors of Lale Tepe articles, Phil Stinson and Lizzie Baughan, and Nick Cahill, Richard Posamentir, and James Russell. I am continually in the debt of other members of the Sardis Expedition, especially Cathy Alexander, Elizabeth Gombosi, Kathy Kiefer, and Teoman Yalçinkaya. Research for this article at the Manisa Museum was completed while conducting doctoral research in 2000 and 2001, with the support of an Olivia James Traveling Fellowship of the Archaeological Institute of America, and again in March 2005. For permissions to conduct such research, my gratitude to the General Directorate of Cultural Heritage and Museums, Ministry of Culture and Tourism, Republic of Turkey.

2 Roosevelt 2003a, 216, Tumulus Group 8, A3.104. The tumulus was previously known as Höyüktepe. For previous observations of the mound, see Ramage and Ramage 1971, 152 no. 76, and Dinç 1993, map fig. 1 no. 175.

3 I employ the term "Late Lydian" for the period following the Persian conquest of Sardis in the 540s and lasting through at least the middle of the fifth century B.C.E. (if not through the end of the fourth) because of the high degree of continuity from earlier Lydian periods in the production and consumption of material culture. I have adopted this usage from Rotroff and Oliver (2003, 1, 60) and N. D. Cahill, who prefer it for the same period and even later with respect to ceramic production.

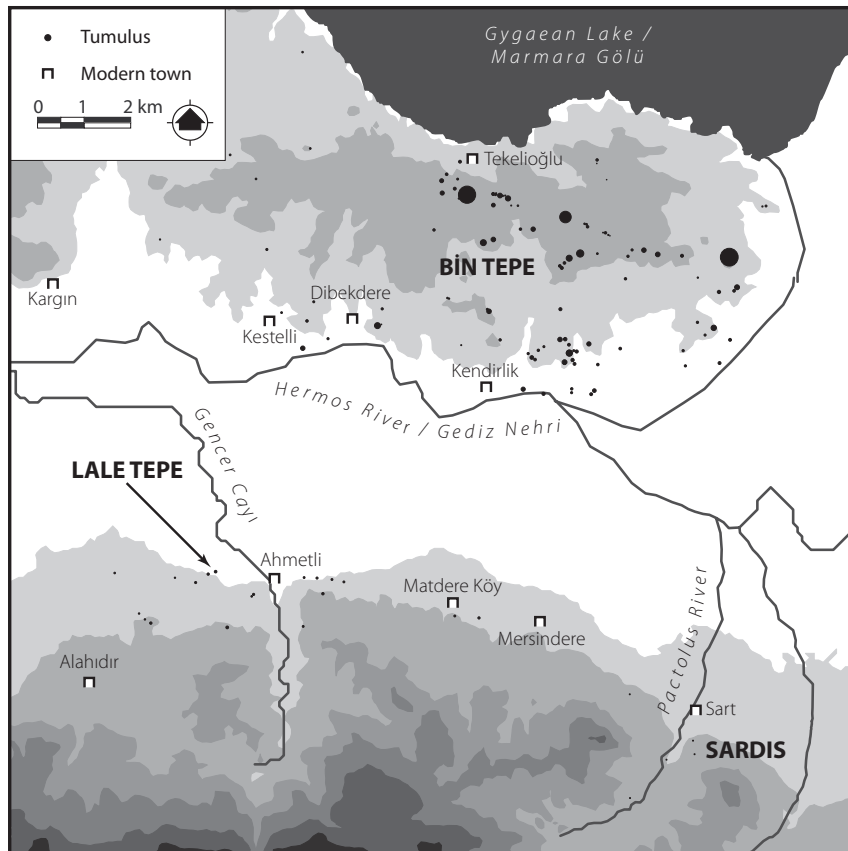


FIG. 1. Map of the middle Hermos River valley showing Lale Tepe and other tumuli, Sardis, and Bin Tepe.



FIG. 2. Lale Tepe viewed to the north in 2001. Note access alcove at right.

Although the tomb complex had been looted previously, assemblages of ceramic, stone, and bone materials were recovered from at least seven distinct contexts during the course of excavation (Fig. 4). These assemblages, along with the general configuration and condition of doors and klinai, reflect phases of activity at the tumulus ranging from original construction, to

initial interment, to later interments and/or reuse, and to prevention of reuse, and thereby offer a rare window into the use (and abuse) of a tumulus tomb complex in Lydia. This use is probably related to traditions of family burial, as suggested primarily by the provision of separate resting places for up to seven individuals. In addition to elucidating Lydian burial practices, Lale Tepe and the other nearby tumuli probably mark the location of a significant settlement in the hinterland of Sardis.⁴ The Lale Tepe tomb chamber thus provides a glimpse of the tastes of at least one of this settlement's important families. The construction, decoration, and outfitting of the tomb reveal an eclectic admixture of local traditions with eastern and western features that is typical of Late Lydian material culture both at Sardis and in its surrounding rural landscapes.

This article serves as an introduction to two more detailed studies of Lale Tepe that focus first on its architecture and painted decoration (P. T. Stinson), and then on its decorated klinai (E. P. Baughan). Here I will present the circumstances of the discovery and the excavation of the tomb complex, followed by comments on its form and appointment, find contexts, and the life of the tomb, all set within a regional context. After brief, concluding remarks, a catalogue of the small finds organized by context follows the main text of the article.

CIRCUMSTANCES OF DISCOVERY AND EXCAVATION

Lale Tepe and the tumuli of Ahmetli have been of documented interest since at least the early twentieth century, when their locations were known and they had already been pillaged.⁵ Andrew and Nancy

4 Roosevelt 2003a, 2006b.

5 H. Bozkurt and N. Bayçın, "Manisa Tarihi Arkeoloji Araştırması," 1939, unpublished manuscript, Manisa Museum, 67, mention the illicit discovery of a sarcophagus burial on the Demirağ tumulus. For general comments on the condition of tumuli and the practice of looting in Lydia, see Roosevelt and Luke 2006a.

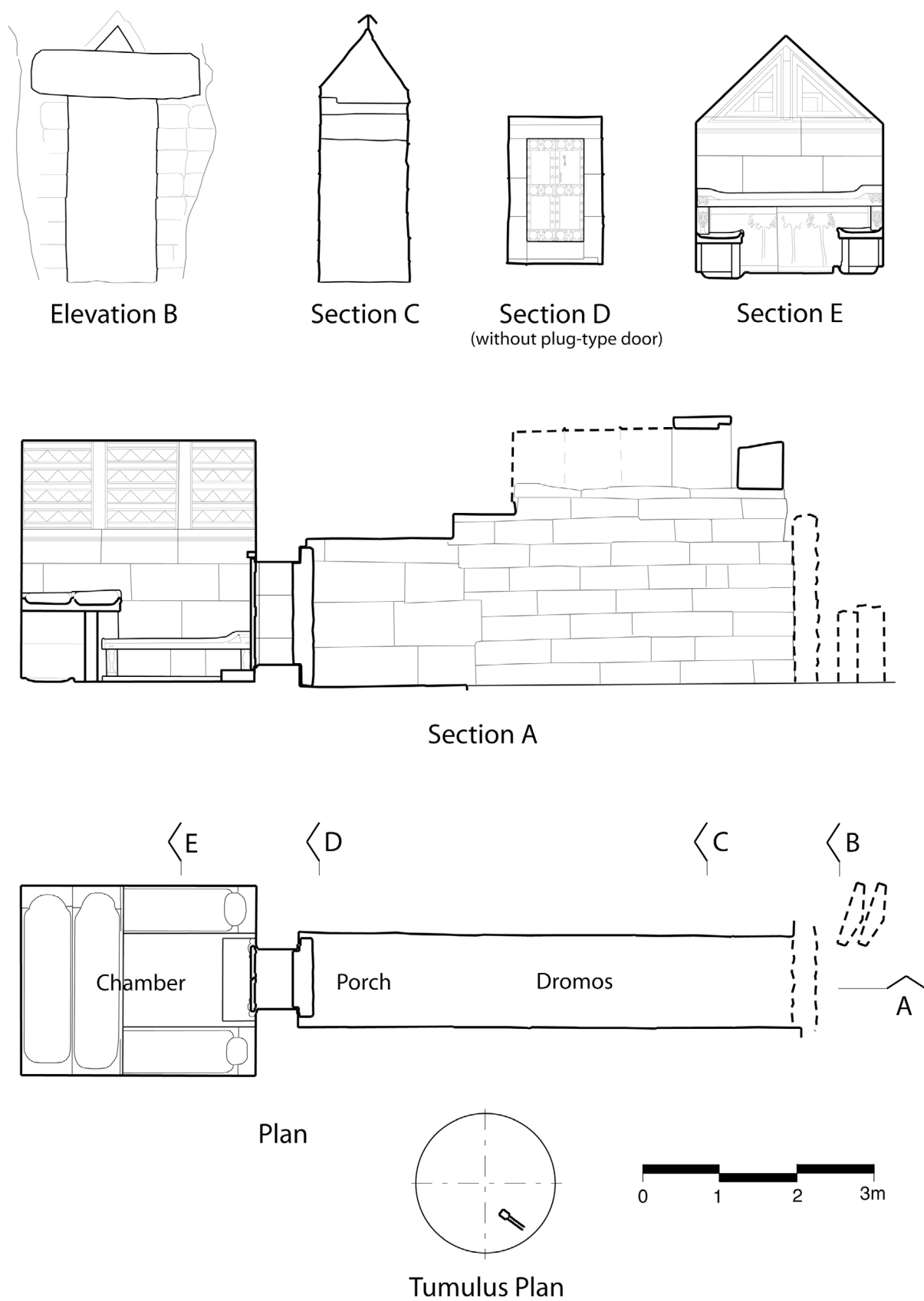


FIG. 3. Simplified and restored plan, elevation, and sections of the Lale Tepe chamber-tomb complex (scale 1:75).

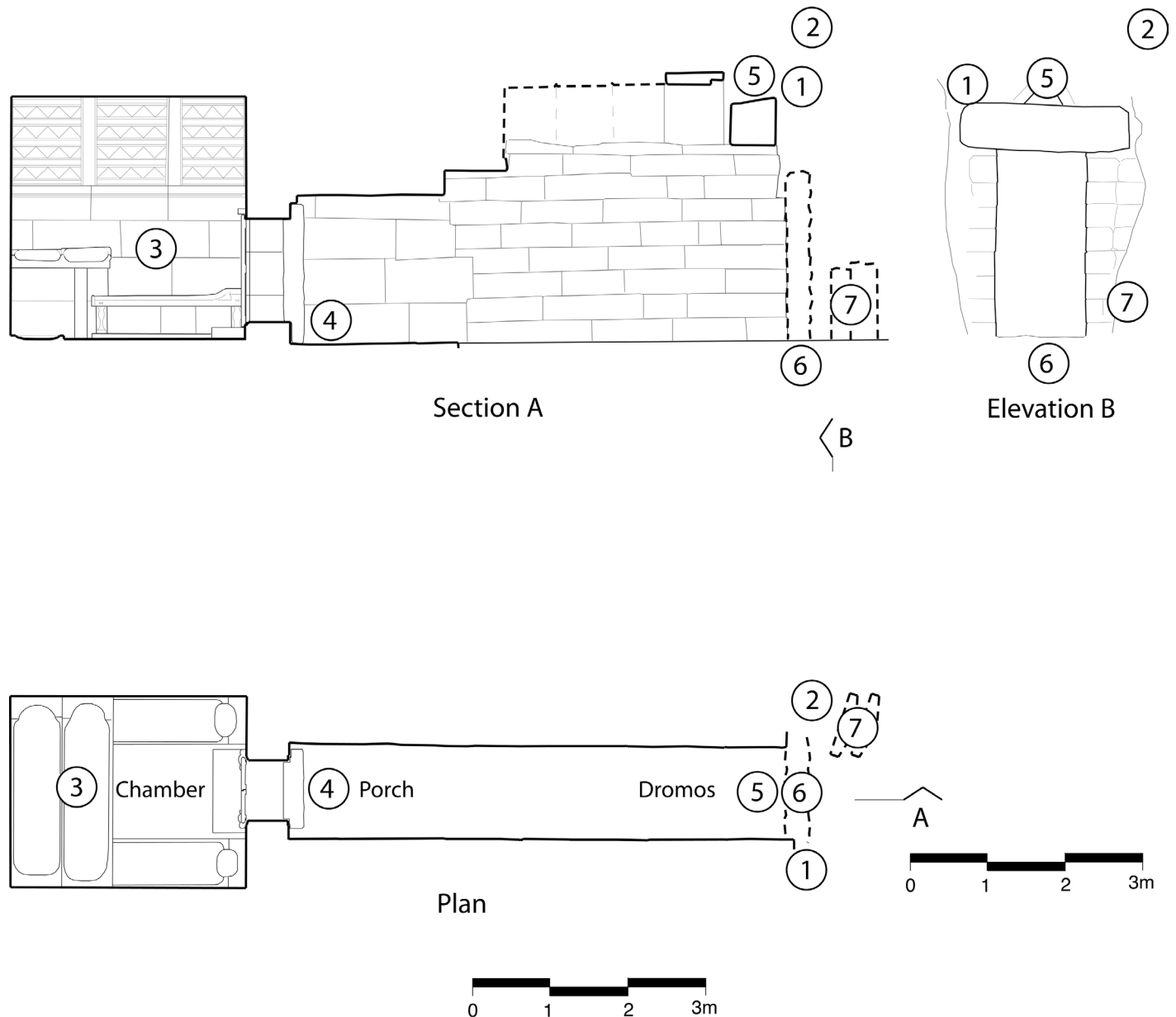


FIG. 4. Simplified plan and elevation showing the location of find contexts.

Ramage next recorded the locations of the Ahmetli tumuli in 1970.⁶ Also, at about the same time, the Manisa Museum began to monitor their repeated depredation from treasure hunting and intensive agriculture. Archaeological excavations in the area were initiated only in 1979 when, subsequent to reports of looting, the Manisa Museum conducted excavations on three tightly clustered tumuli located approximately 1.5 km southwest of Lale Tepe, near the town of Alahıdır, revealing two of their well-built chamber-tomb complexes.⁷ Again fol-

lowing reports of looting in the area, the Manisa Museum resumed salvage work in 1991 and 1992, when geo-physical and archaeological investigations were carried out on the Çiftlikkırı tumulus, located 2 km west of Lale Tepe.⁸ Once more following reports of looting, in Octo-

6 Ramage and Ramage 1971.

7 Nayır 1979. Bronze and textile remains found in the central of the three chambers of the Alahıdır T1 tumulus reportedly belonged to a

bronze kline spirited from the site and out of the country following the plunder of the tomb. See Baughan 2004, 85–88, 566–85 and in this volume, 66 and n. 92, for discussion of the possibility that the kline from the Alahıdır T1 tumulus is that acquired by the Getty Museum in 1982.

8 Manisa Museum archives, report 719–1012/1992 in binders 712–19. Although the investigations did not produce significant results, a finely finished limestone block seen outside a tunnel at the base of the mound in 2001 suggests that illicit diggers had subsequently located and violated the tomb chamber.

ber 1997 and September 1998 the Museum continued its investigation of the Ahmetli tumuli with geophysical survey and then excavation of the Demirağ tumulus, located just 450 m southwest of Lale Tepe.⁹ Here excavations revealed both the meager remains of a destroyed chamber-tomb complex and, just below the preserved top surface of the mound, the surprising and rare discovery of an intact sarcophagus burial.¹⁰

Reports of the looting of Lale Tepe itself reached the Manisa Museum in late January 1999, and museum staff investigated the tumulus early the next month, following the trace of a looters' tunnel and gaining access to the chamber-tomb complex through the pitched ceiling of its dromos. The dromos itself and the flat-roofed porch in front of the chamber were largely obscured by earthen fill that had seeped in through looters' holes and missing slabs in the dromos ceiling, but the main chamber remained accessible and the northwest-southeast orientation of the complex was noted. After brief observation of the painted decoration on the chamber ceiling and fragments of marble klinai and other debris in the earthen fill covering its floor, the looters' tunnels were backfilled and excavations were planned for the following summer.

The excavation of Lale Tepe was conducted in mid-June through early July 1999 by the Manisa Museum with invited assistance from the Archaeological Exploration of Sardis in excavation labor, recording, and conservation.¹¹ In order to gain access to the tomb complex via its dromos, a long trench was oriented roughly perpendicular to the trace of the dromos, intended to intersect its end. This trench came up slightly short, yet the lintel of the end of the dromos was located. Among rubble overlying the southern end of the lintel was found a small assemblage of sherds belonging to a jug, a flask,

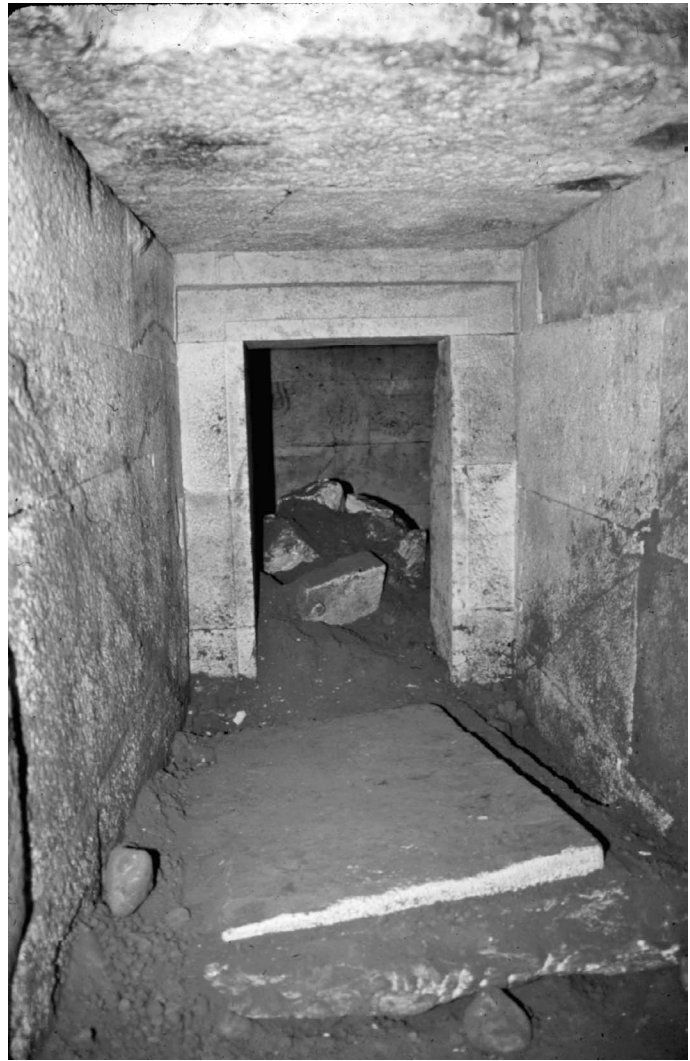


FIG. 5. Porch and chamber viewed from the dromos during salvage excavations in 1999. Note plug-type door stone lying on its back in the foreground.

and a coarse- or cooking-ware vessel (Fig. 4; Context 1: Cat. nos. 1–3). In the process of extending the trench to expose the full width of the dromos, a nearly complete jug was recovered from mound fill above the end of the dromos (Fig. 4; Context 2: Cat. no. 4).

Among smaller concentrations of rubble located just in front of the dromos was a blockage wall of rounded cobbles set in mud mortar that spanned the width of the dromos and was preserved ca. 1.75 m in height. This wall presumably sealed off the end of the dromos before (ancient?) looters disturbed its upper courses. The preserved upper half of the blockage wall was then dismantled to gain access to the complex, and the seeped-in earthen fill that rose nearly to the ceiling of the dromos was subsequently removed. In this earthen fill were several large schist slabs, fallen from the pitched ceiling, black and red painted fragments of a limestone block associated with the klinai of the chamber, and a triangular slab of limestone with projecting flanges around

9 This tumulus has had a particularly difficult modern history. Prior to looting in the 1990s, it had suffered damage already in the early 1900s, when a limestone sarcophagus burial in its mantle had been clandestinely removed (Bozkurt and Bayçın, 1939, 67, see above n. 5). In 1969 the Gediz Planning Board (a local agricultural and irrigation-oriented group) constructed a 70-ton water reservoir atop the mound, which was significantly truncated for the purpose, and a concrete stairway on its slope. These were later removed (Manisa Museum archives, reports 470–127/21.04.1969, 470–177/03.06.1969, 470–2718/25.06.1969).

10 For other comments on this sequence of events around Ahmetli, see Roosevelt and Luke 2006b.

11 The following abbreviated account of the excavation of Lale Tepe is translated and adapted from H. Dedeoğlu, M. Ülker, and M. Önder, “Ahmetli Laletepe Tümlüsü Kurtarma Kazısı Raporu,” unpublished report in the Manisa Museum archives dated December 16, 1999, with personal recollections and notes from Sardis Expedition members filling in certain gaps. For detailed descriptions and dimensions of the architectural units comprising the tomb complex, see Stinson, this volume, 25–29. For detailed descriptions and dimensions of the klinai, see Baughan, this volume, 50–76.

the edges. The latter stone, the current location of which is unknown, may originally have sealed the triangular opening at the junction of the pitched ceiling slabs and the lintel of the dromos. Upon removing the earthen fill to the level of the top of a plug-type door stone, which had been pulled from its original position “plugging” the chamber doorway and laid on its back in the porch prior to the infilling, excavation efforts were shifted to the chamber, still filled with debris (Fig. 5).

The chamber was found in what can fairly be described as complete disarray. Between the time of the Manisa Museum observation in February 1999 and the commencement of salvage excavations in June 1999, looters had entered the chamber again, not via the tunnel leading to the dromos, but by means of a newly dug tunnel and a hole they broke through the painted ceiling of the chamber. It is impossible to distinguish the damage inflicted by these looters from that inflicted earlier, aside from the new destruction of a section of the painted ceiling. At the time of the Museum visit in February 1999, the klinai had already been shattered, and the fresh, clean, white nature of their broken surfaces suggests that the destruction was quite recent. Earlier traces of looting were evident from the absence of lead and iron in long-weathered and exposed architectural clamp cuttings. Among the earthen fill and kline fragments that littered the floor of the chamber were two miscellaneous marble fragments of architecture or furniture, one decorated with a “sagging” volute and perforated by a rectangular mortise (Fig. 4; Context 3; Cat. nos. 5, 6). No other items belonging to the grave assemblage were discovered in the chamber. Once the smaller debris had been removed from the chamber, the excavators reassembled the limestone slabs composing the floor of the tomb, several of which had been pried out of place, and repositioned other large pieces that had been scattered around the chamber, including a broad step with sculpted sockets for the turning posts of a door, and the left-hand support for a double kline that once stood against the rear wall. Fragments of the klinai, their supports, and associated pieces recovered from the chamber, porch, and dromos were all taken to the Sardis Expedition compound for conservation in early July 1999.

Following the clearing of the chamber, efforts were focused in two final areas: the clearing of the remaining earthen fill from the porch and dromos, and the completion of the excavation around the end of the dromos.



FIG. 6. View of end of dromos during excavation in 1999. Note the reused material sealing the triangular gap between the lintel and the slabs of the pitched ceiling.

The fullest assemblage of the excavation was recovered from the remaining 0.15–0.20 m thick deposit of earthen fill located in the porch, between the discarded plug-type door stone and the threshold of the chamber. Here was found an assortment of stone and ceramic vessels in addition to a few poorly preserved bone fragments thought by the excavators to have been removed from the chamber by looters (Fig. 4; Context 4; Cat. nos. 7–33). Beneath the door stone itself, which excavators then slid into the dromos, lay an additional schist slab, this one with empty cuttings for four combination butterfly-and-staple clamps, two each side-by-side on opposite edges of one face (see Stinson, this volume, Fig. 6). Like the other schist slabs, this one too probably came from the dromos ceiling, and it lay directly on the limestone slabs of the floor of the porch.

Final excavation around the end of the dromos revealed several more interesting features and contexts. In cleaning the rubble-filled scarp above the lintel that spanned the end of the dromos, it became apparent that the triangular gap between the lintel and the pitched ceiling slabs had been sealed with items in clear secondary, or reused, contexts (Fig. 6): an unfinished, small-scale, limestone statue of a lion (Fig. 4; Context 5; Cat. no. 34) and a fragment of a leaf of an ornamental door carved from marble. Another fragment of the same door was subsequently discovered when the remainder of the blockage wall at the end of the dromos was completely dismantled. This second fragment, which was found sealed beneath the blockage wall (Fig. 4; Context 6), joined the fragment found above the lintel, and the two together compose about half of one leaf of an ornamental, double-leaf door, reconstructed to have

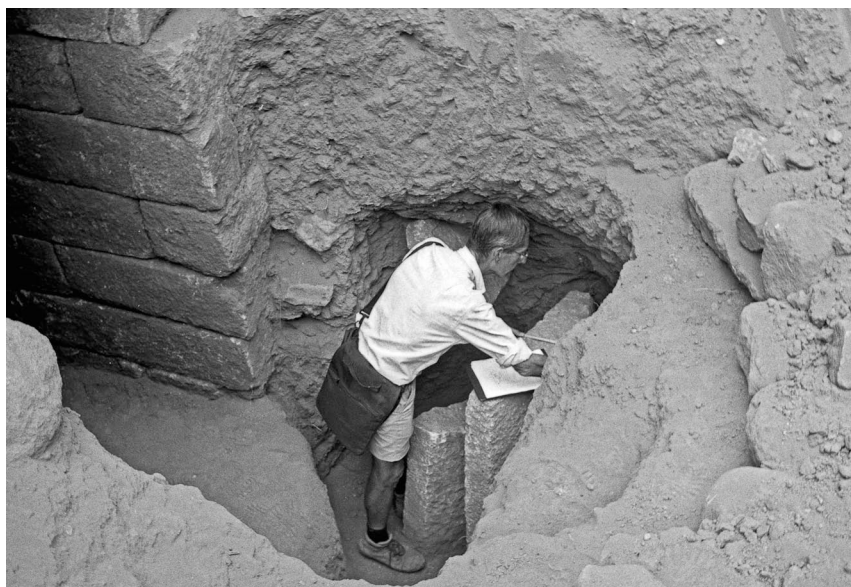


FIG. 7. Area in front of the dromos viewed during salvage excavations in 1999. Note the sarcophagus lid fragments erected like stelai, being measured by C. H. Greenewalt, jr.

sealed the chamber from the inside (see Stinson, this volume, Figs. 7, 18–22. Finally, two fragments of a gabled sarcophagus lid in limestone were found standing vertically, in the fashion of stelai, in front of the end of the dromos, ca. 0.6 m east of the end of its northern wall (Fig. 7). The lid is of a type common to sixth- and fifth-century sarcophagi of so-called bathtub type,¹² and the two fragments (measuring 0.94 and 1.16 m long and 0.88 m wide) had been set with their bottoms just below the level of the earthen floor of the dromos. From the earthen deposit around them was recovered another small assemblage of ceramics including sherds of table wares, cooking wares, and fragments of one or more plastically modeled objects (Fig. 4; Context 7: Cat. nos. 35–39).

During the remainder of July and into early August 1999, while kline fragments from the chamber of Lale Tepe were being studied and pieced together at Sardis, architects and conservators from Sardis painstakingly recorded the entirety of the tomb complex, with measurements, drawings, and photographs. In mid-August, again with assistance from the Archaeological Exploration of Sardis, the museum trench was backfilled, and a concrete shaft with metal-rung ladder was constructed at the end of the dromos to provide access to the level of the floor of the tomb complex, some 4 m below the level of the surrounding agricultural fields. The shaft was covered with a shed roof (just visible in Fig. 2) and was sealed by means of a lockable metal door. Similar doors were installed also at the end of the dromos and in the

chamber doorway to deter future attempts at looting and destruction and to control humidity.

TOMB-COMPLEX FORM AND APPOINTMENT

While more specific and complete descriptions and analyses of the architecture, decoration, and klinai of Lale Tepe can be found in the following articles by Stinson and Baughan, it remains here to highlight certain aspects of the tomb in their regional context to see how they may confirm or complement our understanding of Lydian tumulus traditions. Discussion begins with the overall arrangement of the tomb complex and then progresses

from interesting features of the chamber to those of the porch and dromos.

In its basic form consisting of a chamber, porch, and dromos, the Lale Tepe complex is fairly common, with at least 17 of the roughly 115 other known tumulus tomb complexes in Lydia showing the same arrangement of architectural units. These date generally to the late sixth and fifth centuries and are found throughout Lydia, with a concentration in central Lydia around Sardis and the Gygaean Lake, especially in the area known as Bin Tepe, or “The Thousand Mounds.”¹³ Slightly fewer tumulus tomb complexes in Lydia (15) have pitched ceilings over their chambers—though the form is more common to rock-cut chamber tombs—and these also date to contemporary and later times. The ceiling of the chamber in Lale Tepe is the tallest and steepest known example, however, with a peak height of 3.1 m above the floor and an interior peak angle of 44 degrees. The Lale Tepe chamber is notably large in floor area, too—the sixth largest in Lydia with an area of ca. 7.3 sq. m—and this capaciousness probably relates to its most remarkable aspect: the provision of seven separate resting places employing an innovative combination of klinai and “floorbeds.”¹⁴

The puzzle-like fragments of the shattered klinai were reassembled partially at the compound of the Archaeological Exploration of Sardis and fully on paper, making possible the reconstruction of their original ar-

12 For bathtub sarcophagi and gabled lids, see Roosevelt 2003a, 131–33.

13 This arrangement of units is referred to as the Type 5 tomb complex, as defined in Roosevelt 2003a, 162–63.

14 For a comparison of Lydian tumulus tomb chamber dimensions, see Roosevelt 2003a, 383, table A3.1.

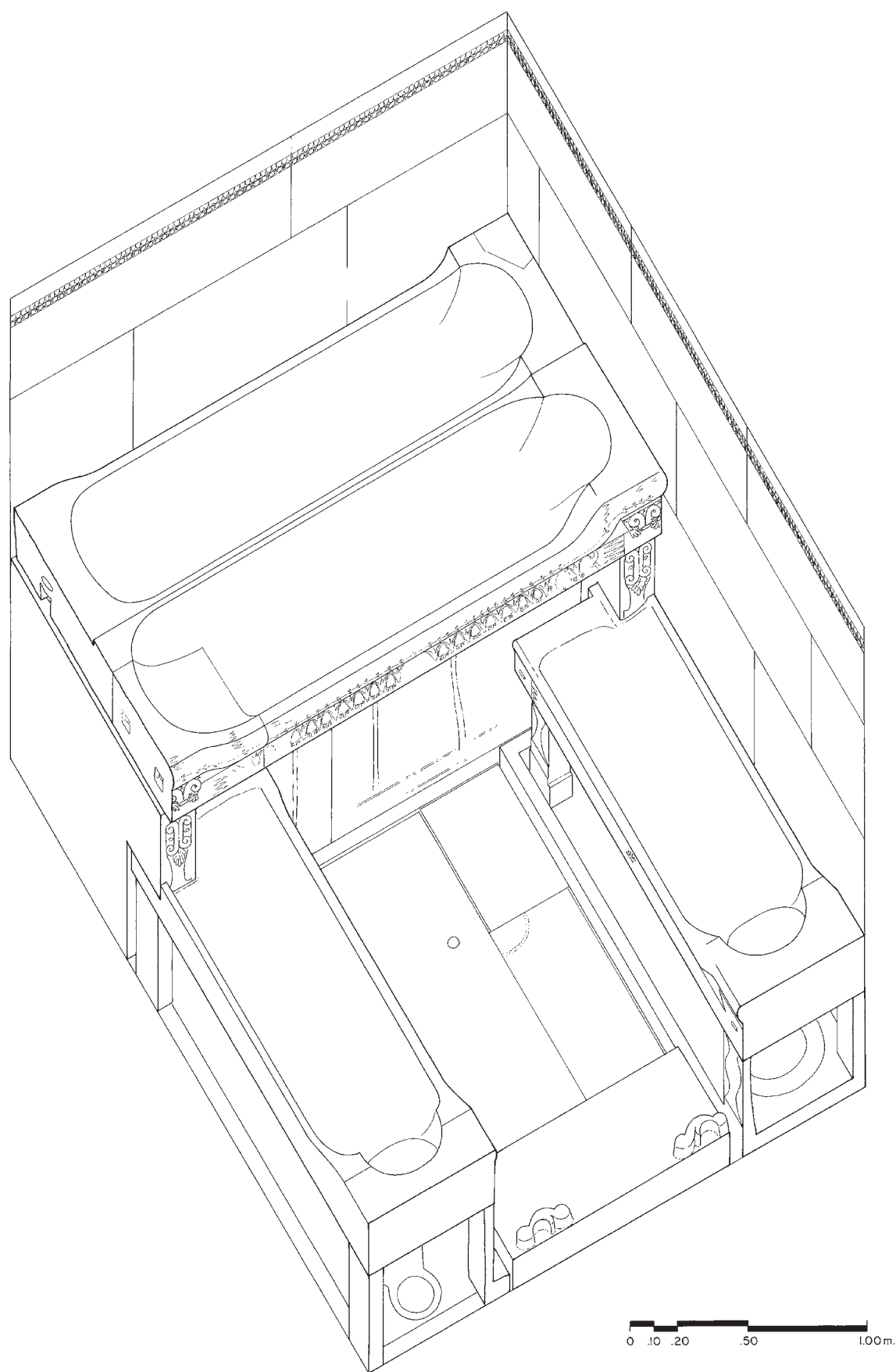


FIG. 8. Restored isometric view of chamber showing arrangement of klinai (scale 1:25).

rangement (Fig. 8, Pls. 2, 3). Each of the two single klinai located along the side walls was supported in part by projecting features hewn from the lower course of wall blocks and in part by freestanding legs.¹⁵ The elevated double kline at the rear rested on independent supports abutting the side walls, and partially concealed beneath it stood the side klinai in interlocking fashion. All klinai and their supports bore a variety of painted and carved ornament best paralleled in Greek and East Greek decorative traditions.¹⁶ Along with these resting places for the deceased, “floorbeds,” or anthropoid depressions carved into the limestone floor slabs, were located beneath each side kline and one more beneath the double kline. The latter was originally concealed from view behind limestone slabs that were as richly painted as the klinai themselves.

Nearly half the tumulus tomb complexes in Lydia for which burial furniture has been attested contained resting places for more than one deceased,¹⁷ yet the chamber of the Lale Tepe complex, with its seven resting places for the deceased, was able to accommodate more individuals than any other known tomb in Lydia. Lale Tepe is one of six tumulus tomb complexes in Lydia with more than one kline, one of eight with a double kline, and one of two with floor hollows; it is the only tomb complex to incorporate all of these features in a single chamber.¹⁸ As such, it is exceptionally illustrative of the use of multiple occupancy tombs in Archaic Lydia that probably served as family tombs (Pls. 1–6).

The painted decoration of the chamber of the Lale Tepe complex marks it as exceptional, once again. At the top of the walls, an egg-and-dart and a bead-and-reel frieze was painted together in the combination commonly referred to as an Ionic cymation. The gables were painted with Phrygian-style windows divided by king posts, themselves ornamented with anthemion-capital-like floral scrolls at their tops. The ceiling slabs were painted to give the impression of the underside of a

thatch roof, replete with zigzagging bands of reed-mat-like panels above rafters and purlins.¹⁹

Apart from the well-known figural wall paintings in the Aktepe and Harta-Abidintepe tumuli that comprised part of the so-called Lydian Hoard²⁰—paralleled by the wall paintings in the Kızılbil and Karaburun II tumuli in Elmalı,²¹ and in the Tatarlı tumulus in Dinar²²—only a few examples of non-figural painted decoration in Lydian tomb chambers survive, and none are as well preserved as the paintings of Lale Tepe. An Ionic cymation formed the dado-level ground line for the figural paintings that ornamented the upper walls of the chamber and porch in the Harta-Abidintepe tumulus in northwestern Lydia; a simple red band ca. 0.03 m tall ran along the top of the walls of the chamber in the BT 89.1 tumulus in Bin Tepe; and a thin red coating appears to have been applied over the entire surface of the walls of the chamber in the Paşa Çiftliği tumulus at the eastern end of the middle Hermus River valley.²³ All of these examples date to the first few generations of the Achaemenid period.

Rarer still is the use of simple linear and/or geometric painted designs to create the impression of the interior of a freestanding building. While contemporary evidence for the interior painting of such buildings is very rare, the Painted House at Gordion, with its ceiling painted with geometric (reed-mat-like?) designs, may be a good example of the type of interior space tomb chambers like that in Lale Tepe were intended to imitate.²⁴ Similar decoration of tomb chambers with red-painted architectural imitations is known from rock-cut chamber tombs in the middle Hermus River valley and also in northwestern Lydia, around modern Soma.²⁵ In the latter area, near the town of Beyce, imitations in

15 These integrated supports, which must have been included in the design of the chamber from its beginning, might be paralleled by similarly described features projecting from the walls of the northern chamber of the Alahıdır T1 tumulus. See Nayır 1979; Roosevelt 2003a, 437, A3.97.

16 For a thorough presentation of comparanda, see Baughan 2004 and in this volume, esp. 58–74.

17 Twenty-four of 60 tumulus tomb complexes with attested burial furniture were intended for multiple interments (Roosevelt 2003a, 138 n. 139).

18 Roosevelt 2003a, 138–39; Baughan, this volume, 49–78. Note also the somewhat later Hacıoğlu tomb complex at Sardis, with plastered resting places on the earthen floor of the chamber located beneath built-in klinai (Greenewalt et al. 1993, 31–35).

19 Roosevelt 2003a, 137; Stinson, this volume, 42–45.

20 Özgen et al. 1996, 45–46, 68–69 (nos. 2–4), 71–73 (nos. 7–10).

21 Mellink 1974, 1980b, and 1998.

22 Uçankuş 1979. For recent work on the Tatarlı paintings on wooden boards in the Afyon and Munich Museums, see Summerer 2007a and 2007b.

23 For Harta-Abidintepe, see Dedeoğlu 1996 and Özgen et al. 1996, 36–39. For BT 89.1 see Dedeoğlu 1991; Baughan, this volume, Fig. 12. For the Paşa Çiftliği tumulus, see Meriç 1985, 201, and Roosevelt 2003a, 525–26.

24 Mellink 1980b, 93. For actual reed mats discovered in tumulus mounds above tomb chambers in Lydia and Phrygia, see Roosevelt 2003a, 174 and n. 181. The occurrence of these mats above tomb chambers may derive from yet-to-be-deciphered funeral ceremonies or, more prosaically, temporary huts employed during tumulus construction.

25 For red-painted elements in rock-cut tombs at Avşar, near Turgutlu, and Akçaavlu, near Soma, see the unpublished Sardis Report of C. H. Greenewalt, jr., July 24, 1986 (also Roosevelt 2003a, A4.23), and Prayon 1989, respectively.

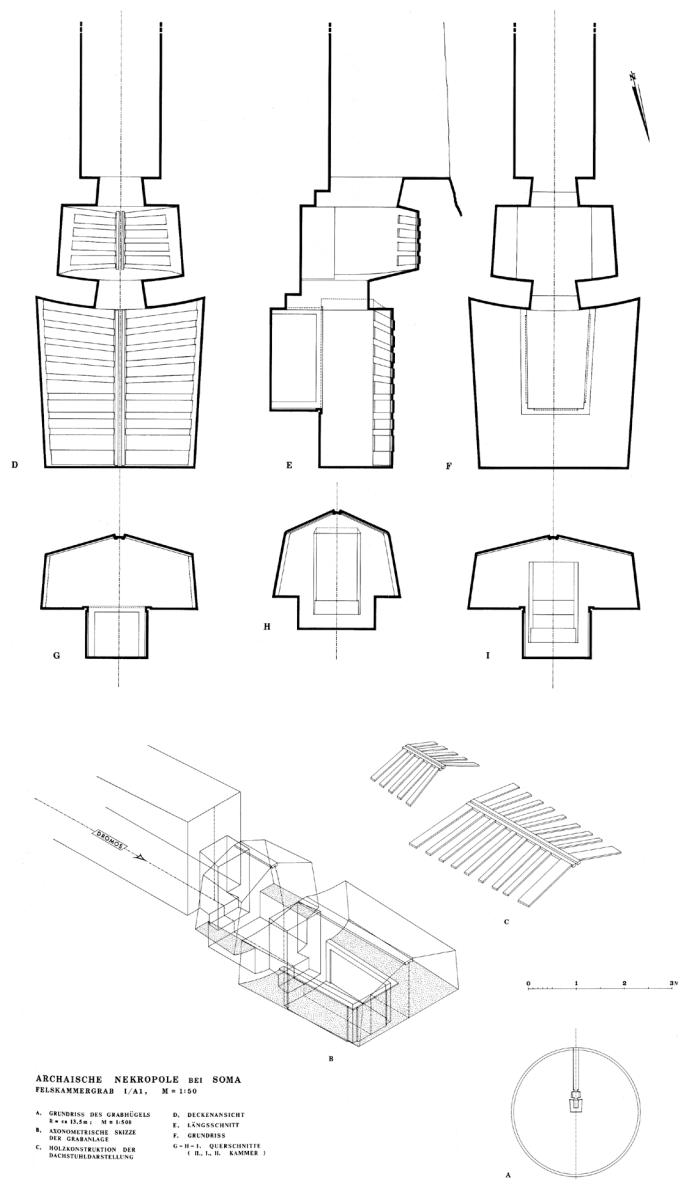


FIG. 9. Plans, elevation, sections, and isometric reconstruction of rock-cut chamber tomb A1 at Beyce.

tomb interiors of the interior spaces of timber buildings roofed with thatch were rendered not just in paint, but also in three dimensions, with ridge beams and rafters hewn from the bedrock in a manner similar to the hewn kline supports in the Lale Tepe chamber (Fig. 9).²⁶

The decorative allusion to the interior of a freestanding building at Lale Tepe was furthered by the use of a double-leaf marble door to seal the chamber from the interior. Carved with rosettes and bosses in imitation of contemporary wooden doors and richly painted with colorful floral and geometric designs on its outward face, the door is represented by only two joining frag-

ments of roughly one half of one door leaf, the separate secondary findspots of which are described above. Similar doors, although in limestone, were found sealing the chamber and antechamber of the Selçikler-Sebaste T2 tumulus in the Lydo-Phrygian borderlands, and two leaves of another Lydian example from Kula are now in the Istanbul Archaeological Museum.²⁷ Unique to the Lale Tepe chamber doors, however, are the preserved painted decorations and light, arcuate incisions on the recessed panel of one door leaf that appear to form crescent shapes (see Stinson, this volume, Figs. 18, 22). The intended design and meaning of these crescents, if indeed intentionally decorative at all, remain little understood.²⁸

Examples of such functional swinging doors are known from only three Lydian tumuli (assuming that the pair of doors from Kula came from a tumulus), but at least three other Lydian tumulus tomb complexes must have been outfitted with similar doors, as sockets for their turning posts and locking mechanisms attest. These sockets were carved either directly into the threshold, lintel soffit, and jambs of doorways, as in the chambers of the Bekçitepe, Kral Bağı, and Selçikler-Sebaste T2 tumuli, or into extensions of lintels and thresholds that project into the chamber, as in the chamber of the Kordon tumulus and in the antechamber of the Selçikler-Sebaste T2 tumulus.²⁹ The Lale Tepe door was fixed in place in a manner most similar to the latter two examples, but in a more ornamental fashion, with a rectangular socket for the locking mechanism and round sockets with surrounding raised decoration for the lower doorposts carved from a separate block that abutted the threshold (see Stinson, this volume, Fig. 17).

27 For the doors of Selçikler-Sebaste T2, see İzmirligil 1975, 45–46. For the Kula examples, see Mendel 1912–14, vol. 1, 355–58, nos. 140, 141. For similar doors in wood and stone found elsewhere in contemporary Mediterranean contexts, see Roosevelt 2006a, 69 nn. 18–20, 74 nn. 44, 45.

28 For crescent designs at Sardis, see Greenewalt 1984, 205 n. 25. One of the two inscriptions naming the god *Qldāns* at Sardis bears gamma- and crescent-shaped characters above the inscription, leading to the original identification of *Qldāns* as a moon god, an earlier incarnation of the Phrygian-Persian *Mên* (Butler 1922, 94, ill. 95). Although this identification has been rejected by some (Hanfmann and Mierse 1983, 94, 133, 194) it still remains a good possibility. Interestingly, the only other inscribed instance of *Qldāns* “the Mighty” appears on a symbolic door stele, where he is invoked in a protective guise, to discourage ill-doers from tampering with the tomb. Could the incised crescents on the door at Lale Tepe be read as a symbolic invocation of the protection of this same *Qldāns* the Mighty? See Stinson, this volume, 41, for an equally plausible and more prosaic interpretation.

29 Roosevelt 2003a, 146. For Bekçitepe see Nayır 1982, 199–204; McLaughlin 1985, 262–64; Dinç 1993, 206–14; Roosevelt 2003a, 484–85. For Kral Bağı, see Dinç 1993, 280; Roosevelt 2003a, 564–65. For Selçikler-Sebaste T2, see İzmirligil 1975. For Kordon, see Aydın 2001; Roosevelt 2003a, 515–16.

26 Kasper and Albert 1970, tumulus tomb chambers A1 and A2, with the rafters of the latter also bearing fugitive traces of red paint (fig. 5). In the same chamber, we see an arrangement of klinai (or rock-cut benches, in this case) the same as that in Lale Tepe (see Baughan, this volume, 56).

Three rectangular sockets located above the jambs and doorway suggest that the upper ends of the doorposts were held in place by an attached lintel piece that no longer survives (see Stinson, this volume, Figs. 1, 2, 8; Pl. 1A).³⁰

An additional, undecorated plug-type door once sealed the chamber doorway from the outside, having originally been slid into position from the porch. Such plug-type doors are far more common than the ornamental, swinging kind, having been found in at least 25 other tomb chambers in Lydian tumuli. Only one other tumulus, the Kordon tumulus, has been found to employ the same combination of both plug- and double-leaf-type doors to seal its chamber.³¹

Moving away from the extraordinary chamber of the Lale Tepe complex, the porch is comparatively common in its average dimensions and in the construction of its flat ceiling, wall, and floor from limestone blocks and slabs: at least 27 other tumuli in Lydia share these common features.³² Also common is the very subtle articulation of the dromos from the porch, indicated only by a change of materials from limestone to sandstone and by the termination of the porch floor.³³ The earthen floor of the dromos extending away from the porch in the Lale Tepe complex matches the 56 other known dromoi in Lydian tumulus tomb complexes, none of which have built floors. The ceiling of the Lale Tepe dromos is rarer, however, in its combination of pitched and flat sections of schist-slab construction. Only one other tumulus tomb complex has a dromos with a pitched ceiling, while yet another is an exact parallel for the Lale

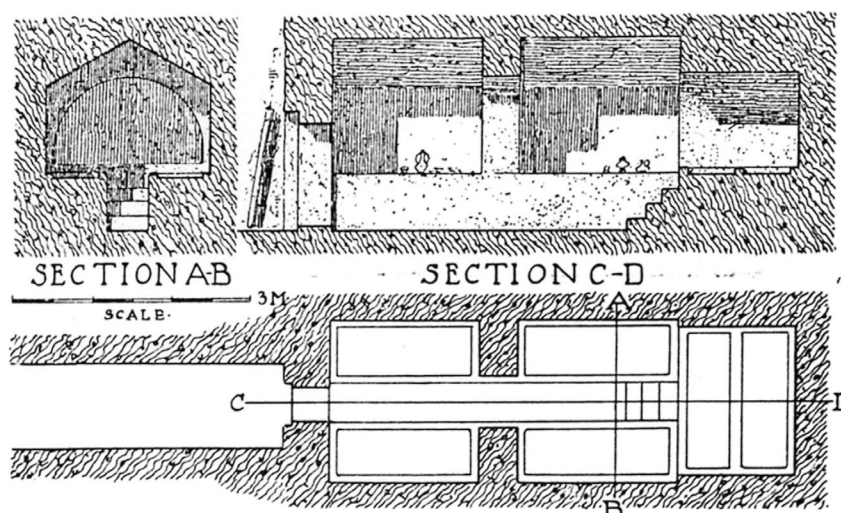


FIG. 10. Plan and sections of rock-cut chamber tomb at Sardis.

Tepe dromos, with both pitched and flat sections.³⁴ The termination of the Lale Tepe dromos in a roughly constructed blockage wall appears to be rare at first glance, as well: similar blockage walls have been discovered in only nine other tumuli in Lydia. This low number, however, is probably a result of the incomplete exposure of most tumulus tomb complexes, with discovery efforts—both sanctioned excavations and illegal digs—usually focused on finely built chambers, with little interest given to more roughly constructed dromoi and their ends.³⁵

The form and appointment of the Lale Tepe complex in whole and in parts fit comfortably into our current understanding of tumulus tomb traditions in Lydia in the period following Persian conquest. By the late sixth century, at the latest, and continuing at least through the late fifth century, tumulus tombs became more diversely designed with respect to their architectural units and interior furniture.³⁶ A parallel trend apparent in rock-cut chamber tombs³⁷—like the Beyce tombs mentioned above and also those in the cemeteries of Sardis and elsewhere in Lydia (Fig. 10)—suggests

30 Roosevelt 2003a, 441–42. For the suggestion that the lintel attached by means of these sockets was stolen because it was made of marble, see Stinson, this volume, 37. A nearly exact situation was found in the antechamber of the Selçikler-Sebaste T2 tumulus (İzmirligil 1975, 45–46), where the piece(s) attached by means of sockets were robbed out, leaving little evidence of their form and how, exactly, they served as turning sockets for the upper doorposts.

31 Roosevelt 2003a, 145. Note, however, that two blocks were apparently employed to block the doorway of the Bekçitepe chamber from the porch.

32 Roosevelt 2003a, 148–50.

33 Owing to the equally subtle articulation of porch and dromos in other Lydian tumulus tombs, the two spaces are often conflated into one, usually referred to as a dromos. That the architectural units should be considered separately is arguable from their clear articulation in a few tomb complexes and their individual appearance in others (see Roosevelt 2003a, 148–53).

34 The dromos of the Mangaltepe tumulus tomb complex, near the town of Alibeyli in the Hyrkanian Plain, has both pitched and flat sections (Nayır 1982), while that of Selçikler-Sebaste T2 in the Lydo-Phrygian borderlands has only a pitched section (İzmirligil 1975). See also Roosevelt 2003a, 152–53.

35 For blockage walls in Lydian tumulus tomb complexes, see Roosevelt 2003a, 153–54. These features are known from other Archaic tombs in western Anatolia, as well: for a blockage wall in the “Lion Tomb” at Miletos, for example, see Heres and Forbeck 1997.

36 Ratté (1989b, 104–5, and forthcoming, ch. 5) suggests that this diversity results from the loosening of a masonry tradition that had previously been under royal Lydian control, and this may be the case. For related comments on the introduction of the ashlar masonry tradition, see Ratté 1993.

37 McLauchlin 1985, 54–66.

that the rock-cut and masonry tomb construction traditions were intricately linked.³⁸ Several features of the construction of the Lale Tepe complex confirm this understanding and illustrate the combination of rock-cut and ashlar techniques of construction. Following the rough, initial phase of tomb construction with wall courses bonding between chamber and porch and between porch and dromos, and with the use of L-shaped blocks that “turn” corners in the chamber and porch, the inner wall faces were trimmed back, in places quite substantially.³⁹ This face trimming is essentially the creation of a rock-cut space from one that is masonry built, and the carving of some of the kline supports from the chamber walls in Lale Tepe was similarly a process more familiar to rock-cut than to ashlar traditions.⁴⁰

As we have seen already, the Lale Tepe chamber is an excellent example of how some of these funerary spaces were decorated to imitate the interior spaces of freestanding buildings, probably elite houses, and the emplacement of funerary klinai and functional doors only enhanced this effect. The form and appointment of tomb chambers such as that in Lale Tepe were probably intended to evoke associations of elite life, as this and other evidence seems to suggest. Beyond the simple conception of the tomb as the *Totenhaus*—the eternal house of the dead⁴¹—the finely decorated space reminiscent of contemporary elite structures, the elaborately carved klinai connotative of elite dining practices and accommodating whole families in some cases, and the rich diversity of banqueting and personal items that make up typical grave assemblages all work together in complex combinations that reflect what the well-to-do in the Late Lydian period considered to be proper funerary associations.

FIND CONTEXTS AND THE LIFE OF LALE TEPE

The catalogue at the end of this article includes all small finds that were recovered during the excavation of Lale Tepe and that are now housed in the storerooms of the Manisa Museum and the Archaeological Exploration

of Sardis. These finds are typical of what grave robbers often pass over—ceramic and other small assemblages from several contexts—while precious metal jewelry and metal vessels are notably absent. Jewelry and metalwares would surely have been included as grave goods in a tomb as richly appointed as Lale Tepe, but they must have been taken by looters at some point, perhaps early in the life of the tomb. Incompleteness notwithstanding, the general nature of some of the contexts is consistent with “banqueting” assemblages from other Lydian tumuli that evoke images of elite dining on couches in festive auras resplendent with perfumed participants.⁴² In addition to a partial grave assemblage, the finds from Lale Tepe and their distinct contexts represent other stages in the life of the tumulus tomb complex, from construction and initial decoration and use, to later reuse and/or attempts to prevent reuse and plunder, and thus add to our understanding of the long-term use of tumuli in Lydia.

Contexts 1, 2, and 3 include finds from above the dromos lintel, from mound fill above the dromos end, and from the chamber, respectively, and all represent the phases of initial tumulus construction and use; none can be dated more precisely than the late sixth or early fifth century. The jugs, flask, and cooking wares of the first two contexts most likely represent the apparently disposable remnants of vessels used (by laborers?) during the construction of the tumulus (Cat. nos. 1–4). Perhaps apt modern parallels would include today’s ubiquitous water bottles and microwavable Tupperware containers. The third context includes fragments of architecture or furniture from the chamber and represents what we can presume to be the original embellishment of the tomb with carved and painted features (Cat. nos. 5, 6).

The derivation of the finds in Context 4, the earthen fill of the porch located between the threshold and the discarded plug-type door, is less clear-cut, though the finds probably represent the partial remains of a grave assemblage (Cat. nos. 7–33). Included in the context are unguent containers in stone (alabastra) and clay (lydions, flasks, and a lekythos), ceramic cups and dishes for eating and drinking, several jugs, and at least one cooking pot. The types and varieties of vessels found here are consistent with other Lydian grave assemblages, as mentioned above, containing both local and imported forms—including an Attic band skyphos and Achaemenid bowls—and the cooking pots, especially, may represent vessels used during a funeral ceremony

38 Greenewalt 1978b, 70; McLauchlin 1985, 13, 82, 196, 201–6; Roosevelt 2003b; 2003a, 192–96.

39 For a description of this process, typical to ashlar wall construction in Lydia, see Ratté 1989b, 40, and forthcoming, ch. 3.

40 Further evidence for the merging of native Lydian (or Anatolian) and newer masonry traditions can be found in tumulus tomb complexes that are entirely rock-cut or partly rock-cut and partly built of ashlar (Roosevelt 2003a, 195). See Stinson, this volume, 30, for related comments on the significance of these features.

41 For the idea of the *Totenhaus*, see Waelkens 1980, 3–12.

42 Roosevelt 2003a and, especially, Baughan 2004 and Baughan, this volume.

involving some sort of meal. Cooking wares have been found in at least four other tumuli in central Lydia, and knives or small blades and traces of burning in the dromoi of other tumuli may be additional evidence for such funeral meals.⁴³

The excavators originally assumed that this assemblage of finds represented the leavings of grave robbers, who collected in the porch what material they could gather from the chamber, and then selected the finest goods for removal and, presumably, sale. Similar contexts for grave assemblages have been found in the porches in front of the chambers of other tumuli in Lydia and western Anatolia, including the Dedetepe tumulus in the Troad, where all of the pottery was found outside the chamber, and the BT 89.1 tumulus in Bin Tepe, where the assemblage included a stone alabastron and the figural bronze linchpins of a disassembled chariot or wagon, at least two wheels of which had been deposited in the dromos.⁴⁴ In this latter example, the porch context was apparently a primary context, undisturbed since its original deposition. That the porch context in the Lale Tepe complex is secondary and derives from a grave assemblage originally deposited in the chamber is strongly suggested by the discovery of human skeletal matter intermixed with the other finds (Cat. no. 33). The porch context at Dedetepe represents a similar situation.

What is the date of this grave assemblage and what can it tell us about the date of the initial use of the tomb? Most of the locally produced vessels in Context 4 can be dated only generally to the sixth and fifth centuries, with some restricted to the slightly narrower range of the second half of the sixth century to the mid fifth century. Only Cat. no. 26, the band skyphos of Attic manufacture (or a faithful Ionian imitation of the same), can be dated with more accuracy to ca. 480. While it is tempting to set the initial use of the tomb to this neatly precise date, we cannot be sure that the assemblage of Context 4 represents the first grave assemblage deposited in the tomb. As we shall see below, the tomb was likely reused over time. What is more, although Lale Tepe was designed to accommodate up to seven indi-

viduals, we can say next to nothing about the sequence of interments and the more personal circumstances of its design, construction, and use. That is, we cannot tell whether the tomb was intended for the individual interment of a family's leading couple or patriarch with other family members to be interred subsequently, for the group interment of a family suddenly stricken with disease or made the casualties of war, or for some other indeterminate combination of group or individual interments. Lacking any substantial evidence of the deceased themselves or of their adornment, we do not even know that the tomb ever fulfilled its potential of housing seven individuals. Notwithstanding these serious gaps in our understanding of the tumulus, evidence from architectural styles and tool use and from stylistic analyses of kline form and decoration presented in the following articles confirm that the tomb was indeed probably first constructed and used sometime in the first half of the fifth century. Similar evidence makes clear that the tomb complex was accessed again later, as damage and repairs confirm.

At some point in antiquity, probably relatively soon after the initial interment, given the lack of diagnostically later finds, the tomb was reentered, presumably by those not meant to do so, perhaps repeatedly, resulting in the breakage of the decorative marble door that sealed the chamber from the interior. The locking mechanism of the door must have worked so well as to necessitate the destruction of the door itself in order to enter the chamber, a testament to the proficiency of ancient locksmiths.⁴⁵

By about the same time, the triangular slab of limestone that had sealed the gap between the dromos lintel and the pitched ceiling slabs had—as a result of looting or instability, we do not know—fallen from its original position into the dromos, where excavators discovered it. One fragment of the shattered marble door was then used to close this triangular gap partially (Context 5), while another was concealed beneath the construction of a blockage wall at the end of the dromos (Context 6).⁴⁶

A subtler and more sophisticated repair was made to the right-hand side kline in the chamber, which had

43 Cooking wares have been found in the BT 63.6, BT 89.1, Kılcanlar B, and Gözde tumuli in addition to Lale Tepe; traces of burning were apparent in the dromoi of Toptepe and Aktepe in eastern Lydia; small knives have been found in BT 89.1, Aktepe, and Beylerbeyi III, in Bin Tepe, eastern Lydia, and southeastern Lydia, respectively (Roosevelt 2003a, 187). Animal teeth and bones recovered during the salvage excavations of BT 63.2, BT 62.4, and BT 89.1 may also derive from funeral meals, yet their antiquity has not been established. For related iconographical evidence, see Baughan 2004 and this volume, *passim*.

44 For Dedetepe, see Sevinç et al. 1998, 317. For BT 89.1, see Dedeoğlu 1991 and Kökten Ersoy 1998.

45 See Stinson, this volume, 40–41, for a reconstruction of the locking mechanism and its Lydian particularities.

46 Note that it is possible that the plug-type door was installed at this point. However, given the comparatively rough nature of the blockage wall construction and the piecemeal resealing of the triangular space between the dromos lintel and the pitched ceiling slabs, it is more likely that the plug-type door—finely finished on its interior and flange in a manner consistent with the original finishing of the rest of the tomb—was original to the design of the tomb.

cracked, and presumably partially collapsed—again, as a result of looting or some other factor we do not know. The timing of this repair, however, remains unclear, and it may have occurred at the time of original installation along with repairs to the double kline.⁴⁷

Among the material used to seal the triangular gap between the dromos lintel and the pitched ceiling slabs was the unfinished lion statuette (Context 5: Cat. no. 34). We cannot be sure whether this lion composed part of the original grave assemblage and was retrieved from the chamber to fill the gap, as was the fragment of the marble door, or whether it was plucked from some other convenient source. Equally, we cannot be sure of its intended function, simply to fill a space as rubble, or perhaps to serve an apotropaic or protective function, even if obscured from view by the fragment of the marble door.⁴⁸ In any case, its presence in Lale Tepe provides the first clear example of the funerary use of a lion statue in the middle Hermus River valley.⁴⁹

The repair to the side kline and the resealing of the tomb may have followed upon a secondary, unrelated interment or phase of interments, but perhaps they are evidence that descendants of the tomb owners repaired and resealed the tomb with care after grave robbers had plundered it. If indeed the lion served an apotropaic function, its placement over the lintel would make more sense in the context of family members attempting to protect an ancestral tomb that had already been plundered at least once. While the evidence does not permit refinement of these scenarios, the latter possibility seems most likely given the relatively narrow chronological range of the finds, klinai, and construction techniques: descendant family members responsible for the maintenance of the tomb saw to its repair and protection. This scenario is perhaps supported also by the final context of finds discovered outside of the actual tomb complex.

In the earthen fill around the fragments of the sarcophagus lid were found sherds of table wares, cooking pots, and an obscure plastically modeled object that can be dated no more precisely than the general dates de-

rived from the majority of the tomb assemblage (Context 7: Cat. nos. 35–39). If indeed the fragments of the sarcophagus lid were erected to serve as stelai—their visibility from outside the tumulus cannot be proved definitively—then the finds around them might represent offerings of descendants, laid before their ancestors' tomb. More formal complexes of stelai and bases are known from at least 17 other tombs in Lydia, seven of which are tumulus tombs, and these graveside monuments probably served as the foci of "ancestor cult," or the maintenance of ancestors' tombs with regular offerings.⁵⁰ Given the comparatively fine original appointment of the tomb, it is likely that the sarcophagus lid fragments were reused in this ramshackle stele-like fashion only later, perhaps about the same time that the blockage wall was built and when the lion and marble door fragments were put to related secondary uses.

CONCLUSION

Comparanda can be found for many aspects of the Lale Tepe tomb complex, but no other tumulus in Lydia yet known to me employed such an interesting combination of features in one singularly designed and finely executed complex. In its form, appointment, and small finds, then, Lale Tepe presents features common to other tombs but exhibited together here in extraordinary fashion and with good preservation, despite the depredations of time and tomb robbers, both ancient and modern. In addition, we see the mixing of features of local Lydian or Anatolian origin with those of East Greek, Phrygian, and Persian traditions in the construction and ornamentation of the tomb complex, in the use and decoration of its klinai, and in the composition of its find assemblages. The combination of these features deriving from local and widespread sources is typical of elite material culture in the time of Achaemenid hegemony, when a pronounced eclecticism that began in Lydian times came to define the norm, illustrating the cosmopolitan tastes of elites living both at Sardis and in its hinterland (see Dusingberre, this volume).

The importance of Lale Tepe lies not just in its exemplary illustration of these features of elite, Late Lydian material culture, but also in its presentation of rarities in Lydian funerary archaeology. The number of resting places built into its design from the beginning is unsurpassed in other Lydian tumuli. The incorporation of a lion statue into its very fabric, again, is a first for our

47 See Baughan, this volume, 73–76 for the details of these repairs.

48 For the apotropaic function of sphinxes at tombs, see Richter 1961, 6.

49 For the funerary uses of lion statues elsewhere in Lydia and western Anatolia, see Ratté 1989a, 390. For examples from the Kral Bağı tumulus in northern Lydia, see Roosevelt 2003a, 564, A3.405, 676, A4.106; the Bölcek tumulus in the upper Kaikos River valley, see Radt 1996. For parallels at Miletos, see Gabelmann 1965, 119 no. 114, and Heres and Forbeck 1997; for the Karaburun II tumulus in northern Lycia, see Mellink 1975, 1976, and 1979; for lions at Arslantaş and Yılantaş among other monuments of the Phrygian highlands, see Haspels 1971; Draycott 2006. In addition to their apotropaic functions, it is likely that lions and funerary monuments were united also by the cult of Cybele.

50 Roosevelt 2006. For more elaborate arguments about cult activities associated with the same types of monuments, see Polat 2005.

knowledge of tumuli in central Lydia. The preservation of its wall paintings, and, indeed, their very existence, is extremely rare, and nowhere else in Lydia is the appearance of the interior of a freestanding building so vividly represented.

All these characteristics are probably related to the use of the tomb as a family mausoleum, and its reuse and repair are likely evidence of its maintenance by descendants of the deceased. Familial duties may be represented as well by the finds from outside the tomb complex, best interpreted as offerings made before the tomb and attesting to the long-term importance of at least one family living a half a day's walk from Sardis. If this one tomb is at least partially representative of the 17 other tumuli located in the nearby area, we can imagine here, in the hinterland of Sardis, a small but bustling community of affluent families who established it as one of the many important satellite settlements in rural Lydia, in close contact with contemporary elites at Sardis and deriving wealth from the richness of their lands.

POSTSCRIPT

In spite of the three locked, metal doors installed after the completion of the excavation, the Lale Tepe complex has been entered and damaged repeatedly in the decade since 1999. The floor slabs of the chamber were removed over the winter of 2001/02, presumably in the vain search for treasures lying beneath them; subsequently the floor was repaired and the doors welded shut. This did not stop vandals, however, who again destroyed the three doors and removed the floor of the tomb sometime before the summer of 2004. Finally, before late June 2008, several blocks of the rear wall were pried from place, damaging both the removed blocks and those remaining in situ, and leaving the wall and pedimental blocks above dangerously unsupported. An indeterminate amount of time thereafter tires and other debris were dumped into the complex and lit afire, covering the walls and ceilings with a thick layer of rubber soot and completely obscuring the painting. Whether or not these most recent depredations can be reversed with intensive conservations efforts remains to be seen, but, at least for the present, Lale Tepe is lost, and what a great loss it is.

CATALOGUE OF FINDS

This catalogue presents descriptions and measurements of all pottery and small finds collected during the 1999 salvage excavations, organized by context in order of initial discovery (see Fig. 4 for the location of these contexts). All entries are housed in the Manisa Museum except for catalogue numbers (Cat. nos.) 5, 6, and 34, which are housed without inventory numbers in the depots at Sardis. Only three of the entries have Manisa Museum inventory numbers: Cat. no. 9 (Manisa Museum Inv. no. 9005); Cat. no. 10 (Manisa Museum Inv. no. 9007); and Cat. no. 12 (Manisa Museum Inv. no. 9006). Brief comments on comparanda and date follow the first entry for each particular form. All measurements are in meters.

Abbreviations:

D = diameter	pres. = preserved
est. = estimated	TH = thickness
H = height	W = width

Context 1: Layer of rubble above dromos lintel

1. Squat, trefoil jug. Figs. 11, 12. H: 0.133; rim D: 0.074-0.076; base D: 0.058; max. D: 0.141. Fine, light brown to gray fabric. Full profile except for handle restored from numerous fragments; handle broken off at base with attachment to lip missing; rim chipped. Gently molded trefoil rim with rounded lip; slightly flaring neck; squat, rounded body with smooth transition to nearly flat bottom bearing an incised circle. Handle stump on body perforated diagonally. Smooth surface covered with white concretion over slipped decoration that is worn away in some places. White slip covers entire vessel. Blackish brown slip decoration over lip; horizontal band at neck-body transition with pendant petal-like drips; two horizontal bands on body, a thin one just above handle, a thicker one below it.

A similar but not exact parallel for this jug was recovered from salvage excavations of the İkiştepe tumulus of late sixth- or early fifth-century date.⁵¹

2. "Pilgrim"-type flask. Figs. 11, 12. Rim D: ca. 0.046. Brownish gray micaceous fabric. Rim and neck fragment. Echinoid rim with rounded lip; nearly cylindrical but slightly hourglass neck broken at transition to body. Surface smooth with white powdery concretion, especially over breaks. Blackish brown slipped decoration covers exterior, rim, and ca. 0.015 down interior.

51 Özgen et al. 1996, 51, fig. 105 (Uşak Museum Inv. no. 1.58.70).

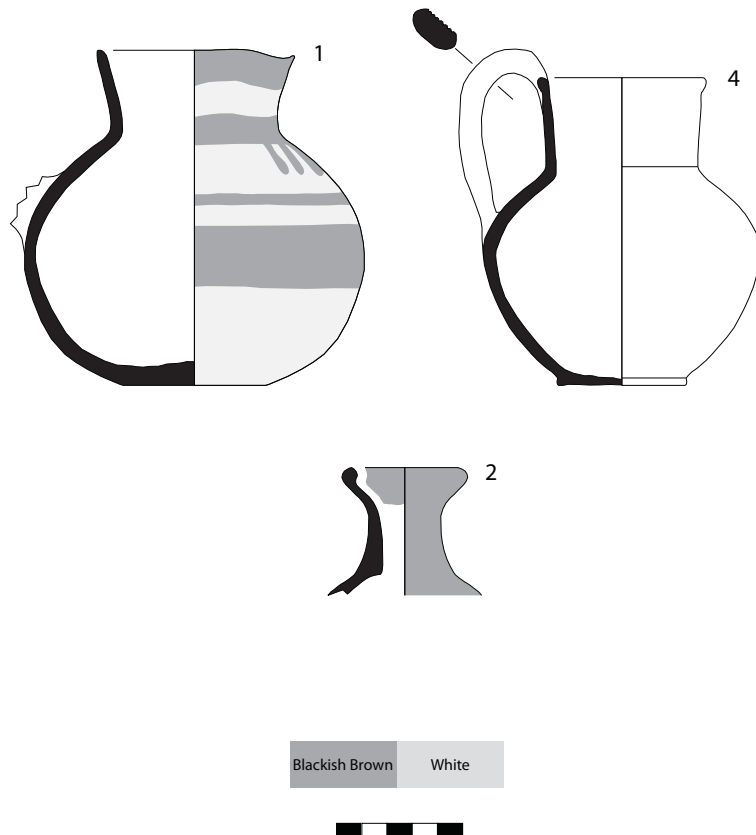


FIG. 11. Selected pottery from above dromos end and mound fill (Contexts 1 and 2: Cat. nos. 1, 2, and 4) (scale 1:3).



FIG. 12. Selected finds from above dromos end (Context 1: Cat. nos. 1, 2, and 3).

Similar vessels from Sardis have been found in domestic contexts dating to the first half of the sixth century,⁵² as well as other, probably later, funerary contexts.⁵³

3. Fragments of cooking wares or hearth equipment? Fig. 12. Coarse-grained, dark gray to brown fabric. Two fragments (one restored from two pieces) of thick, shallowly concavo-convex cooking ware or hearth equipment (?). Each shows blackened burning marks on both sides, one focused around an edge, the other in its middle.

Context 2: Tumulus fill above dromos end

4. Squat, round-mouthed jug. Fig. 11. H: 0.122; rim D: 0.060; base D: 0.050; max. D: 0.108. Fine, brownish red, micaceous fabric. Full profile restored from 19 fragments; missing half of rim and shoulder, part of body. Slightly thickened, rounded, and flaring lip separated from slightly flaring neck by a shallow groove; rounded, bulbous body tapers to a shallow groove above a nearly flat discoid base; grooved strap handle attaches from lip to body. Smooth surface is decorated with an uneven and barely evident blackish brown slip over parts of the lip, neck, handle, and upper body, and dripping down over parts of the lower body.

A similar jug was recovered from the dromos of the BT 66.2 tumulus, dating to the late sixth century.⁵⁴ Vessels of similar shape but made in silver help compose the so-called Lydian Treasure and probably come from the İkištepe tumulus of the late sixth or early fifth century.⁵⁵

Context 3: Miscellaneous fragments from the chamber

5. Miscellaneous fragment of architecture or furniture with “sagging” volute. Figs. 13, 14. Sardis control no. T-79. W: 0.208; pres. H: 0.117; TH: 0.043; mortise W: 0.065; mortise H: 0.023. Medium-grained, gray marble. Fragment broken along top; all other edges and surfaces are finished,

⁵² Greenewalt et al. 1990, 151–52, fig. 14, 170 n. 26.

⁵³ Butler 1922, 119, ill. 125.

⁵⁴ Ratté 1989b, 183 no. 4, figs. 66d, 67a, and forthcoming, catalogue of monuments.

⁵⁵ Özgen et al. 1996, 74–75 nos. 11, 12.

with the back rougher and slightly raised within neat edges. “Sagging” Ionic volute with broken feature above an abacus with central rectangular mortise. Below abacus the volute and its borders are flat in profile. Corner petals below abacus are angular, while three-petal palmettes below volute are rounded. Traces of painted pigment on most surfaces: possible traces of black on abacus; traces of green on corner petals; black in space between abacus and volute; traces of red on borders of volute; possible traces of black on volute; possible traces of red on three-petal palmettes; traces of green and red on back; traces of red on preserved top surfaces.

Both the use of and comparanda for this fragment are enigmatic. Was it a decorative finial set above the doorway or part of an obscure piece of furniture? Comparanda shed little light on the matter. Similarly shaped volutes but of different functions are known from ByzFort at Sardis, from Didyma, and from vase paintings.⁵⁶

6. Miscellaneous fragment of architecture or furniture (?). Fig. 15. Sardis control no. T-80. L: 0.192; bottom W: 0.067; top W: 0.044; TH: 0.030–0.039. Medium-grained, gray marble. Fragment of unidentified piece of architecture or furniture (?). “Front”: chipped along lower left side and at lower corners; smoothly finished surface with edges rounded to beveled; central area roughly trimmed down. “Sides”: smoothly finished except for minor chips and gouges; tapering with smooth, concave curvature to narrower “tab” at top. “Back”: broken along bottom and over entirety of the narrow “tab” at top; central area roughly trimmed down. No visible decoration.

Context 4: Earthen deposit, ca. 0.15–0.20 m thick, in porch, between discarded door stone and threshold

7. Stone alabastron. Fig. 16. Pres. H: 0.040; rim D: 0.046; rim TH: 0.004. Very light beige with travertine-like wavy banding. Fragment with dislike rim, vertical

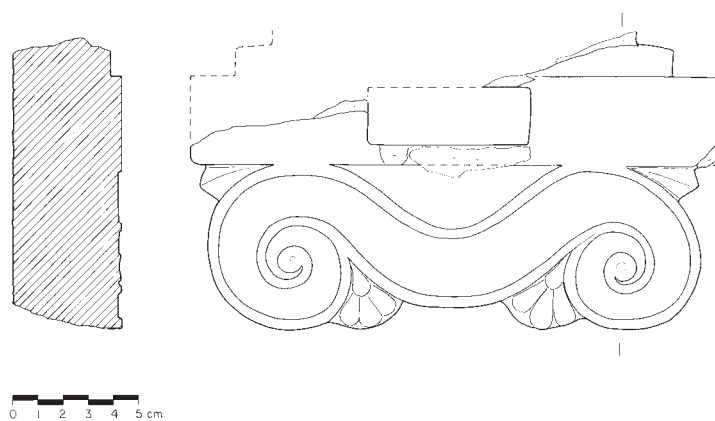


FIG. 13. Miscellaneous fragment with sagging volute from the chamber (Context 3; Cat. no. 5) (scale 1:3).



FIG. 14. Miscellaneous fragment with sagging volute from the chamber (Context 3; Cat. no. 5).

neck, rounded shoulder, and half-round lug. Surface smoothly polished but for chips above the lug. Interior bears polish in one area; dislike rim shows very fine parallel tooling on top and bottom.

Cat. nos. 7 and 8 represent one of the most popular grave goods in western Anatolia, especially in Lydia, and are notoriously difficult to date with precision. The examples here are paralleled best by others found in tombs dating from the mid sixth to the mid fifth centuries.⁵⁷

8. Stone alabastron. Fig. 16. Pres. H: 0.064; est. rim D: 0.045; rim TH: 0.005. Very light yellow with white travertine-like horizontal banding. Two fragments

56 For these references I thank Lizzie Baughan, who notes the composite form of the piece—incorporating both the corner petals of Aeolic volutes and the palmettes of Ionic volutes—that is paralleled by the volutes on the rear kline in Lale Tepe. For the ByzFort example, see Greenewalt et al. 1987, 79, fig. 27; Ratté 1989b, 27, 252 no. B14, fig. 174, and forthcoming, ch. 1 and catalogue of architectural fragments for S85.14:9150. For an example from Didyma see Gruben and Kaster 1963, 138 nos. 26, 27, fig. 29. Examples in red-figure vase paintings include Athens CC1167, ARV² 512.13 [Beazley Archive vase # 205750] (a volute capital on a kline) and Louvre G266, ARV² 461.32 [Beazley Archive vase # 204714] (a column supporting a sphinx).

57 For a detailed review of the form and its origin and date, see Roosevelt 2007. See also examples from the following tumuli in Lydia: İköztepe (Özgen et al. 1996, 131 no. 86 (more than 10 examples); Aktepe (Dinç 1993, 260 nos. 11–13, fig. 351); BK 71.1 (Ratté 1989b, 94 nos. 1, 2, fig. 82, and forthcoming, catalogue of monuments); BT 89.1 (Dedeoğlu 1991, 130, 149, fig. 19; Dinç 1993, 159 no. 20, fig. 128). Silver examples (one with added gold-leaf decoration) are known from the İköztepe and Basmacı tumuli (Özgen et al. 1996, 121–25 nos. 75–78). Stone examples from tumuli outside of Lydia include those from the Dedetepe and Kızıldün tumuli in the Troad, dated to 480–460 B.C.E. and the late sixth century, respectively (Sevinç et al. 1998, 391–92 no. 19; Sevinç et al. 1999, 492 nos. 2–4, fig. 3) and the Kızılbel tumulus in the Elmalı plain (Mellink 1998, 4, pl. Vc, d).

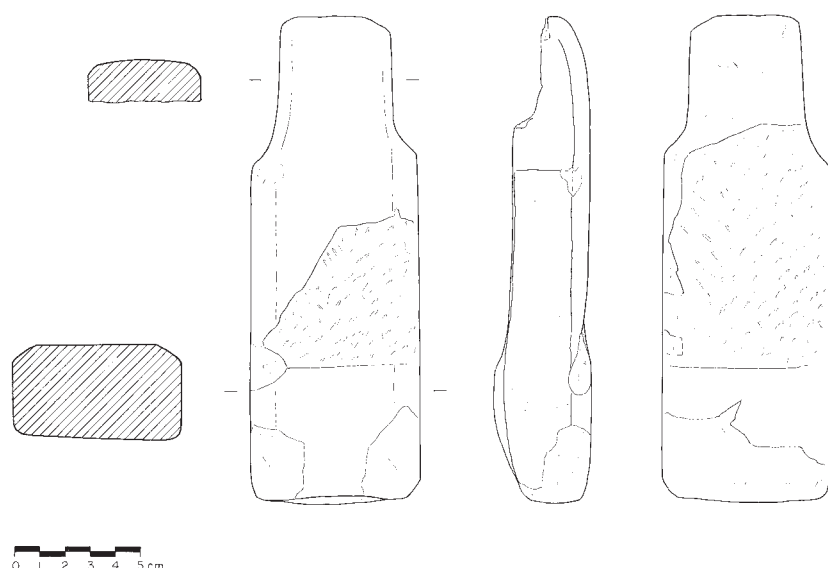


FIG. 15. Miscellaneous fragment of architecture or furniture from the chamber (Context 3; Cat. no. 6) (scale 1:3).

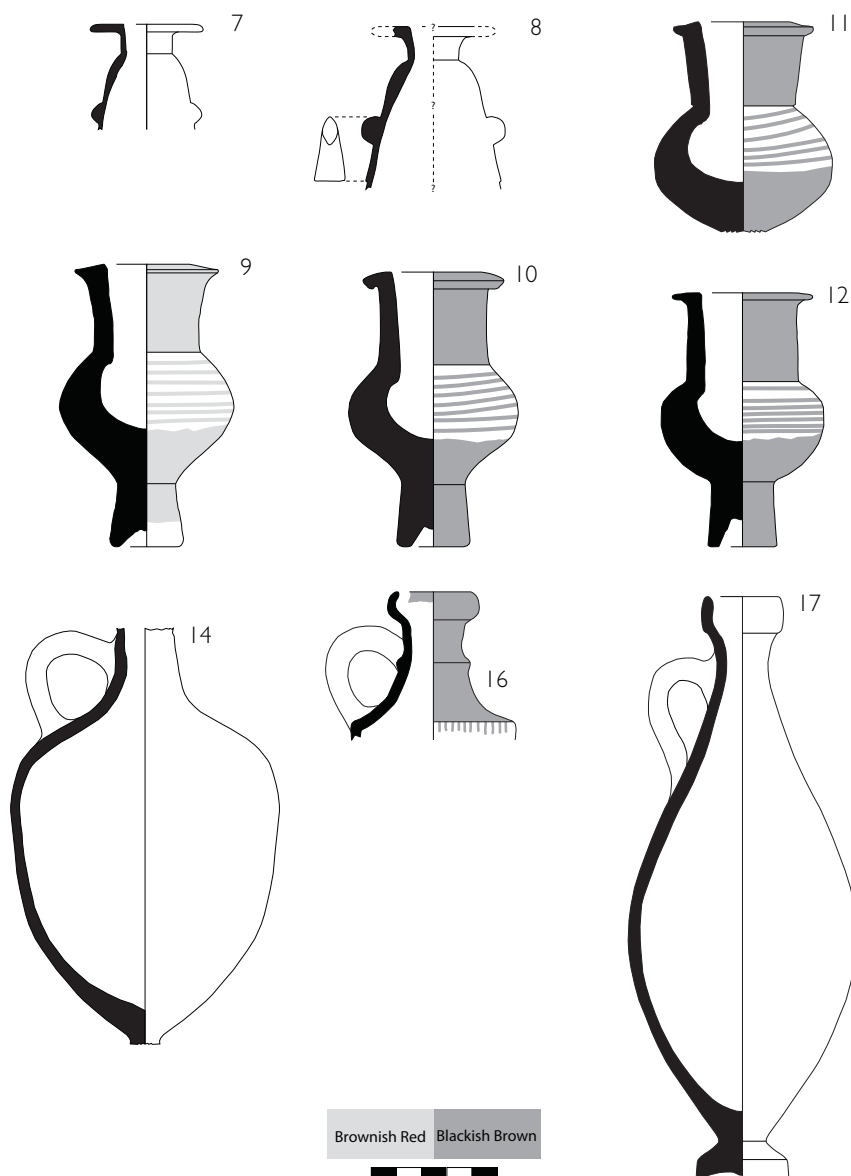


FIG. 16. Selected finds from the porch (Context 4; Cat. nos. 7–12, 14, 16, 17) (scale 1:3).

with partial disclike rim, slightly flaring neck, rounded shoulder, and half-round lug above a trapezoidal plaque. Exterior and interior surfaces smoothly polished but pitted in places.

9. Lydion. Figs. 16, 17. Manisa Museum Inv. no. 9005. H: 0.112; rim D: 0.057; base D: 0.028; max. D: 0.068. Fine, brownish red micaceous fabric. Complete vessel except for chips on rim and body. Slightly down-turned and pinched rim; slightly flaring neck; thick-walled and bulbous body; near vertical, two-thirds solid foot. Smooth surface with decoration in brownish red slip varying to blackish brown in places over a light (self-slip?) ground. Three concentric circles on ledge of rim; somewhat streaky but solidly slipped neck, lower third of body, and upper half of foot; nearly horizontal spiral bands on upper two-thirds of body.

Cat. nos. 9–13 all belong to the later type of this very common Lydian unguent vessel, dating to the later sixth or fifth century.⁵⁸

10. Lydion. Figs. 16, 17. Manisa Museum Inv. no. 9007. H: 0.109; rim D: 0.056; base D: 0.030; max. D: 0.068. Fine, brownish red, micaceous fabric. Complete vessel except for large chips on rim and foot. Shape is similar to Cat. no. 9, but rim–neck transition is marked by a groove on underside of rim, and lip is down-turned and somewhat squared. Decoration is similar to Cat. no. 9, but slip is a consistent blackish brown and extends to bottom of foot.
11. Lydion. Fig. 16. Pres. H: 0.081; rim D: 0.056; max. D: 0.070. Fine, brownish red, micaceous fabric. Upper profile broken at joint between body and foot; chipped on rim; gouged on body. Shape is similar to Cat. no. 10, but with irregular incised groove at

58 Greenewalt 1966, 35–37. For contemporary examples from Daskyleion, see Gürtekin-Demir 2002, 132, fig. 17, nos. 102, 103, and 2003, 212, fig. 2, nos. 14–24. The large number of lydions found in the İkiştepe tumulus (16 clay examples, one silver one) demonstrate the popularity of the local form in Lydia (Özgen et al. 1996, 133 no. 88). For baccaris as the unguent once contained in these vessels, see Masson 1962, 21, fig. 104, F 19; Greenewalt 1966, 103–16.



FIG. 17. Selected lydions from the porch (Context 4: Cat. nos. 9, 10, 12).

base of neck. Decoration is similar to Cat. no. 10, but sloppier, with irregular, wavering bands.

12. Lydion. Figs. 16, 17. Manisa Museum Inv. no. 9006. H: 0.101; rim D: 0.056; base D: 0.027; max. D: 0.064. Fine, brownish red, micaceous fabric. Complete vessel except for chips on rim. Shape is similar to Cat. no. 10, but smaller; lip of rim is rounded; foot has irregular raised band at top. Decoration is similar to Cat. no. 10, and surface is covered with a red beady concretion over a white powdery concretion.

13. Lydion. Pres. H: 0.082; rim D: 0.054; max. D: 0.065. Fine, brownish red, micaceous fabric. Upper profile broken at top of foot; chipped and spalling on rim, neck, and body; pitted on one side. Shape is similar to Cat. no. 10, but smaller (as Cat. no. 12); with near horizontal ledge rim; shallow incised groove at base of neck (as Cat. no. 11). Decoration is similar to Cat. no. 9.

14. Broad-bodied flask. Fig. 16. Pres. H: 0.172; neck D: 0.030; max. D: 0.115; shoulder D: 0.100. Medium, reddish brown, micaceous fabric. Almost complete profile, missing rim, upper neck, and foot, restored from 14 sherds. Oval-section handle attaches narrow neck to slanting shoulder; rounded shoulder-body transition marked by a narrow groove; broad body gradually tapers from near vertical sides to a narrow joint with the foot. Smooth surface partially covered in white concretion, partially friable and pitted.

Cat. nos. 14 and 15 are broad-bodied versions of another unguent vessel shape common in western Anatolian and East Greek graves throughout the sixth and fifth centuries.⁵⁹

15. Broad-bodied flask. Medium, reddish brown, micaceous fabric. Thirty unrestored fragments missing rim, upper neck, and foot. Surface friable and spalling. Similar to Cat. no. 14.

16. Lekythos. Fig. 16. Pres. H: 0.190; rim D: 0.035-0.037; max. D: 0.064. Fine, reddish brown, micaceous fabric. Upper profile with rim, handle, and shoulder restored from four fragments, three joining. Rounded collar rim with rounded lip, hourglass neck, and angular shoulder above near vertical body walls. Oval-section handle attaches from neck to shoulder. Solid blackish brown slip covers rim, handle, and shoulder; vertical strokes of

same slip continue over shoulder onto body.

This is a lekythos of "Lydian-Samian type," another unguent vessel very common in western Anatolian and East Greek contexts of the sixth and early fifth centuries.⁶⁰

17. Flask. Figs. 16, 18. H: 0.231; rim D: 0.031; base D: 0.037; max. D: 0.092. Fine, brownish red, micaceous fabric. Full profile restored from 14 fragments. Near vertical collar rim, hourglass neck with smooth transition to rounded body that tapers to slight groove above disc foot with very slightly concave bottom. Oval-section handle attaches from neck to shoulder. Smooth surface is partially covered in white powdery concretion, partially pitted.

Cat. nos. 17–25 are more slender examples of the flask represented by Cat. nos. 14 and 15, an unguent vessel shape common in late sixth- and fifth-century graves in western Anatolia and East Greece.⁶¹

18. Flask. Fig. 18. Pres. H: 0.180; base D: 0.031. Fine, brownish red, micaceous fabric. Full profile except for neck and rim restored from five fragments.

no. 12, pl. 3:2. Mid sixth-century examples are known from the MMS-I sector at Sardis (pers. comm., N. D. Cahill).

⁶⁰ Greenewalt 1972, 126 (d), 134; Cook and Dupont 1998, 134, fig. 19.1c. In addition to contexts from Sardis (Butler 1914, 435, fig. 8), examples are known from the İkiştepe and Yanık Mezarı tumuli of the late sixth or early fifth century (Özgen et al. 1996, 52, fig. 107); BT 63.2 of the mid to late sixth century (Ratté 1989b, 178 nos. 2, 3, fig. 55, and forthcoming, catalogue of monuments), and the Gözde tumulus of the late sixth century (Dinç 1993, 186 nos. 7, 8, figs. 177, 178).

⁶¹ Cook and Dupont 1998, 134, fig. 19.1e. Examples in Lydia include those from the Alahıdır T1 tumulus (Nayır 1979, pl. 9, fig. 27; Dinç 1993, 178 no. 3, fig. 168) and the Kendirlik M1 tumulus (Bilgin et al. 1996, 212 nos. 1–3). Examples from the Troad include those from the child's sarcophagus of the Kızöldün tumulus (Sevinç et al. 1999, 493 nos. 5, 6, fig. 3).

⁵⁹ Cook and Dupont 1998, 134, fig. 19.1e. For an example from Tomb 61.2 at Sardis, dated to the mid sixth century, see Greenewalt 1972, 117



FIG. 18. Selected flasks from the porch (Context 4; Cat. nos. 17–25).

Smooth surface. Similar to Cat. no. 17, but slightly smaller.

19. Flask. Fig. 18. Pres. H: 0.136; base D: 0.024; max. D: 0.067. Fine, brownish red, micaceous fabric. Neck, handle, and foot broken. Smooth surface with white concretion on foot. Similar to Cat. no. 17, but much smaller; foot has biconical profile.
20. Flask. Fig. 18. Pres. H: 0.157; rim D: 0.032; max. pres. D: 0.078. Fine, brownish red, micaceous fabric. Upper profile restored from five fragments; missing the foot and half the neck and body. Smooth surface with white concretion on exterior and interior. Similar to Cat. no. 17, but collar rim is slightly rounded; handle top is grooved.
21. Flask. Fig. 18. Pres. H: 0.138; rim D: 0.030; max. D: 0.078. Fine, brownish red, micaceous fabric. Upper profile restored from three fragments; missing the foot and half the body. Surface partially covered with white, bumpy concretion. Similar to Cat. no. 17, but collar rim flares slightly.
22. Flask. Fig. 18. Pres. H: 0.062; rim D: 0.037; max. pres. D: 0.060. Fine, brownish red, micaceous fabric. Fragment preserving neck and shoulder with handle scar. Surface partially covered with white powdery concretion and spalling. Similar to Cat. no. 17, but rim is rounded.
23. Flask. Fig. 18. Pres. H: 0.081; max. pres. D: 0.056. Fine, brownish red, micaceous fabric. Two fragments from shoulder and handle. Surface partially

covered with white concretion. Similar to Cat. no. 17.

24. Flask. Fig. 18. Pres. H: 0.059; max. pres. D: 0.038. Fine, brownish red, micaceous fabric. One fragment with shoulder and handle. Surface spalling. Similar to Cat. no. 17, but with blackish brown slip on handle.
25. Flask. Fig. 18. Pres. H: 0.077; base D: 0.039; max. D: 0.088. Fine, brownish red, micaceous fabric. Lower profile fragment missing everything above middle. Surface partially covered with white powdery concretion and spalling. Similar to Cat. no. 17, but foot has slightly rounded edge.
26. Band skyphos. Figs. 19, 20. Pres. H: 0.075; rim D: 0.099; ring-foot D: 0.056; max. D: 0.099. Fine, very light pink fabric. Five fragments including two from rim, two from body with handle scars, and ring foot. Slightly flaring

rim; flaring sidewalls; ring foot. Smooth surface covered and decorated with uneven black glaze (slip) with metallic sheen in places. Uneven black glaze interior and rim; two reserve bands on exterior: tall band at handle height with palmettes flanking handles and other figural black-glaze decoration; short reserve band below. Underside of base within ring foot reserved except for central dot and small circle.

This is a band skyphos of “Hermogenean” type with a rim like that of an Attic cup-skyphos and a ring foot like that of a Corinthian skyphos.⁶² The shape and the composition and silhouetted form of the decoration suggest a date of ca. 480 B.C.E.⁶³ The quality and uneven firing of the slip may indicate that this is an Ionian imitation of an Attic shape rather than a true Attic import.

62 My sincere thanks to Kathleen Lynch and Andrew and Nancy Ramage for help in identifying this skyphos.

63 For shape and decorative arrangement see CVA, Greece, fasc. 4 Athens National Museum, Attic Black-Figure Skyphoi, 25 no. 639, fig. 5.4, pl. 13.9 and 10 (ca. 480 B.C.E.); 25 no. 20848, fig. 5.5, pl. 13.11 (ca. 480–470 B.C.E.); 26 no. 23456, fig. 5.6, pl. 13.13 and 14 (ca. 475–450 B.C.E.). For earlier examples from Sardis, see Ramage 1986, 423, ill. 4; Schaeffer et al. 1997, 88–89 nos. Att 85, Att 87. For the silhouette decoration of fifth century examples, see Pipili 1993, 24. The closest parallel in shape and decorative technique is no. 28048, dated to ca. 480–470 B.C.E. Compare similar examples of the shape, although with finer painted decoration from the Haimonian workshop, from Klazomenai, ca. 500–470 B.C.E. (Tuna-Nörthing 1995, nos. 105–10, fig. 2, pls. 10, 11; Ersoy 2004, 58, figs. 19f, 20), and Old Smyrna, ca. 500–470 B.C.E. (Tuna-Nörthing 1995, 37–40, fig. 8, pls. 9, 10, nos. 153–65, and esp. no. 162, ca. 480–470 B.C.E.).

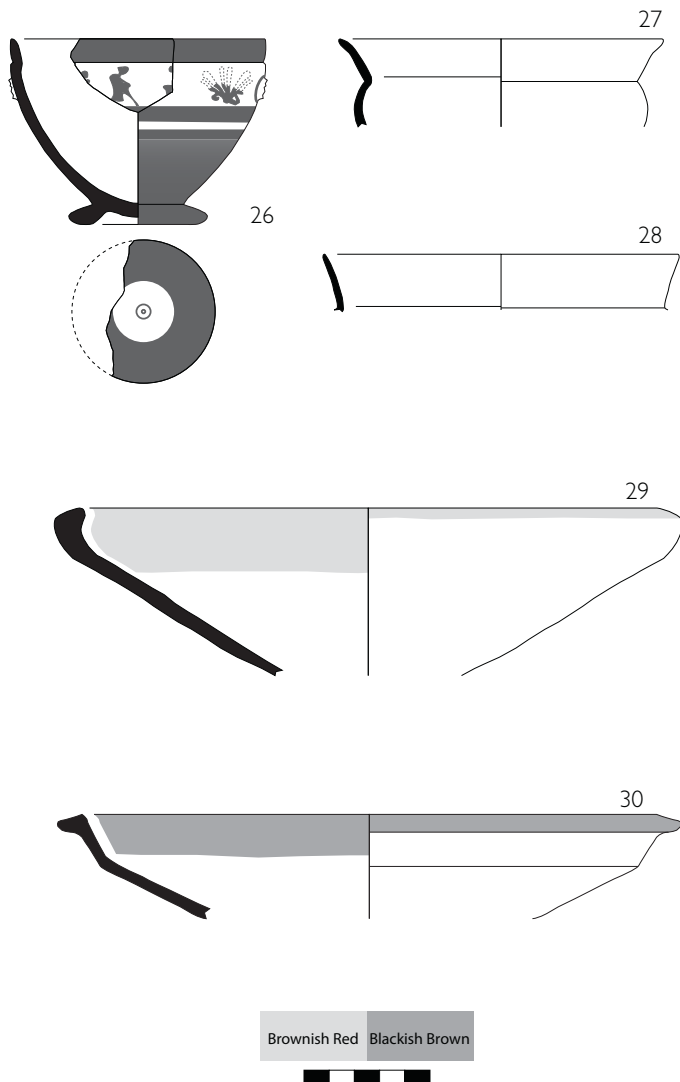


FIG. 19. Selected pottery from the porch (Context 4; Cat. nos. 26–30) (scale 1:3).

27. Achaemenid bowl. Fig. 19. Rim D: 0.128. Fine, brownish red to dark gray fabric. Two fragments including a flaring rim with rounded lip that joins a rounded body fragment at the rim–body transition. Smooth surface with interior and exterior slip ranging from brown to red to black; exterior black slip with metallic sheen in places.

Cat. nos. 27, 28, and 35 are paralleled by numerous examples of this common shape in Achaemenid-period western Anatolia. The examples here are consistent with the early phase of the form, dating to the late sixth or fifth century.⁶⁴

64 Dusingberre 1999, 90–93, table 1; 2003, 185–89, table 1. The best parallels for the examples from Lale Tepe include, for Cat. no. 27, one from the BK 71.1 tumulus in Başlıoğlu Köy, near Sardis, dating to the late sixth century (Ratté 1989b, 194 nos. 3–5, fig. 83, and forthcoming, catalogue of monuments), for Cat. no. 28, one from the Harta-Abidintepe tumulus (Dinç 1993, 230 no. 1, fig. 275), and for Cat. no. 35, one from the BT 66.2 tumulus (Ratté 1989b, 183 no. 3, fig. 67b, and forthcoming, catalogue of monuments).



FIG. 20. Band skyphos fragments from the porch (Context 4; Cat. no. 26).

28. Achaemenid bowl. Fig. 19. Rim D: 0.140. Fine, red fabric with brown core. Fragment of a slightly flaring rim broken at transition to body.

29. Dish. Fig. 19. Pres. H: 0.066; rim D: ca. 0.250. Medium, brownish red, micaceous fabric. Upper profile of a bowl or “fruit dish” restored from seven fragments. Rounded and inward-thickened rim; smoothly tapering body. Exterior partially covered in concretion. Brownish red slip over rim, partly down interior, and just over rim on exterior.

Similar but not exact parallels for this dish were recovered from the Aktepe and Hamamtepe tumuli in Lydia, both dated to the late sixth century.⁶⁵

30. Dish. Fig. 19. Pres. H: 0.037; rim D: 0.230. Fine, brownish red, micaceous fabric. Fragment of a tall dish or bowl with out-turned rim and rounded lip; sidewall in two degrees, slightly flaring above carination, shallow below. Exterior partially covered in concretion. Blackish brown slip over rim and lip and partly down interior.

Similar but not exact parallels for this dish have been found in mid to late sixth-century funerary contexts in Lydia.⁶⁶

31. Fragments of 11 to 13 tableware vessels, decorated and undecorated. Seven fragments from five or six closed vessels with fine, brownish red, micaceous fabric and exterior decoration: one blackish brown,

65 For the example from the dromos of Aktepe, see Dinç 1993, 259 no. 7, fig. 348. For that from Hamamtepe see Dinç 1993, 220 nos. 1, 2, fig. 256, 267.

66 For an example from Karnıyarıktepe, see Ratté 1989b, 168 no. 22, figs. 41a:a, 41b:a, and forthcoming, catalogue of monuments; for one from the Kendirlik M2 tumulus, see Bilgin et al. 1996, 218 no. 9, fig. 15c.

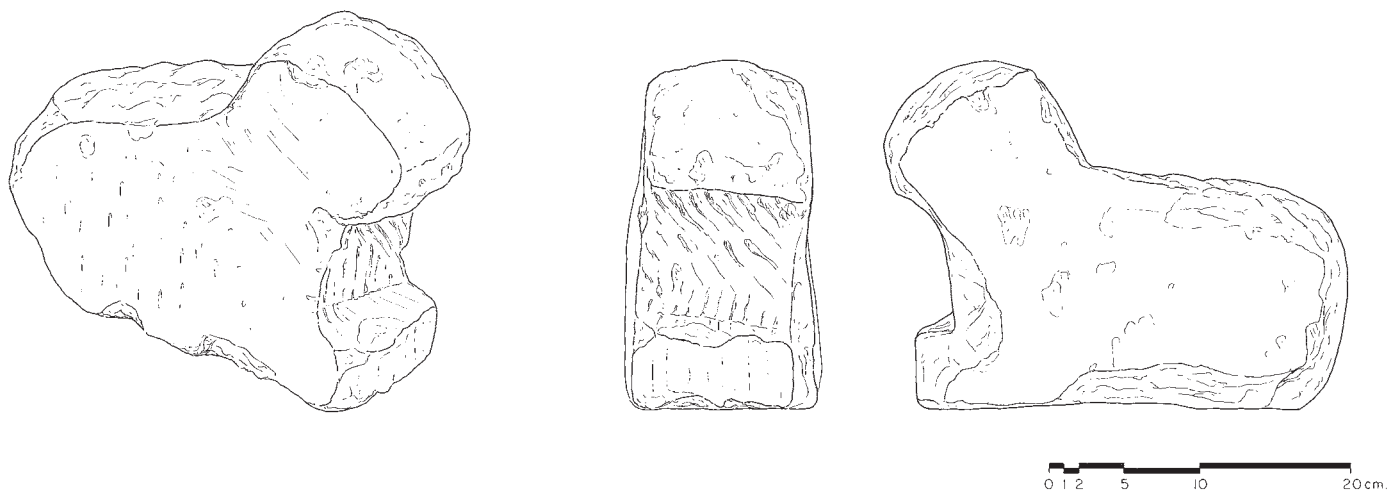


FIG. 21. Unfinished recumbent lion statuette from above the dromos lintel (Cat. no. 34) (scale 1:5).



FIG. 22. Unfinished recumbent lion statuette from above the dromos lintel (Cat. no. 34).

slipped ring-foot base; one neck fragment from a jug with white horizontal bands over red slip; one black-slipped shoulder fragment from a jug; two body sherds with thin, whitish bands over a blackish brown slip; one body sherd with a horizontal brown band; and one body sherd with thin black bands over a brown slip.

Two fragments from one or two closed vessels with fine, light brown fabric and exterior decoration: one shoulder fragment from a jug with black horizontal lines over a brown band; and one small body sherd with reddish brown drips of slip.

One body sherd from an open vessel with horizontally applied reddish brown streaky slip on the interior and three horizontal white bands over a reddish brown slip on the exterior.

Six fragments from at least four closed vessels bearing no decoration: one nearly flat base fragment with brownish red fabric; one large body sherd with brownish red fabric; two body sherds with brownish red fabric; and two body sherds with grayish brown fabric.

32. Cooking pot(s). Coarse-grained black fabric. Four fragments of at least one cooking pot including one nearly flat bottom fragment and three body fragments.
33. Skeletal material. Eleven unidentified bone fragments and five human teeth with worn enamel.

Context 5: Triangular space above the dromos lintel found sealed with the lower fragment of the marble door (see Stinson, this volume, Figs. 7, 18–22).

34. Unfinished recumbent lion statuette. Figs. 21, 22. Sardis control no. T-81. L: 0.300; front W: 0.105–0.115; rump W 0.120; back H: 0.155; head H: 0.235. Creamy white limestone. Abraded along top and left back of head, right forepaws, and rump; width tapers slightly toward front. Unfinished limestone statuette of recumbent lion with forward-looking head, projecting forepaws, and near horizontal back. Left and right sides chiseled flat except for rough hollows (left side smoother than right). Head, breast, forepaws, back, and rump bear rough, point-dressed (?) surfaces. Initial modeling perhaps includes a concavity for the left eye socket, ear formation, and a central ridge on the rump for the tail.

This is apparently an unfinished version of the “Late Archaic Standard Type” lion statue common to Lydia and East Greek areas.⁶⁷ Examples from Sardis have been dated between 600 and 560 B.C.E.,

⁶⁷ Gabelmann 1965, 91.

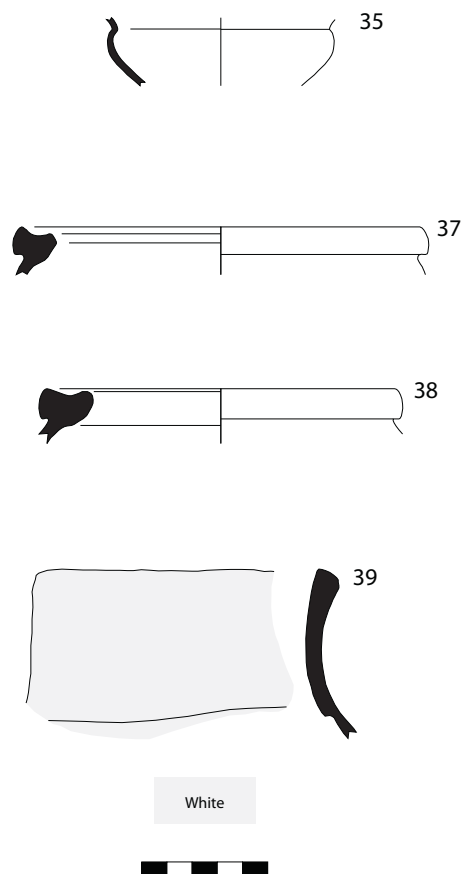


FIG. 23. Selected finds from in front of the dromos (Context 7: Cat. nos. 35, 37–39) (scale 1:3).

while Kayster River valley examples may date as early as the late seventh century.⁶⁸ The example from Lale Tepe cannot be dated closely, in part owing to its unfinished nature, but probably dates somewhat later, to the mid sixth century or later.

Context 6: Beneath blockage wall at end of dromos

No finds other than the upper fragment of the marble door (see Stinson, this volume, Figs. 7, 18–22).

Context 7: Earthen fill associated with the sarcophagus lid fragments in front of the dromos

35. Achaemenid bowl. Fig. 23. Pres. H: 0.032; est. max. D: 0.090. Fine, brownish red fabric. Fragment of rounded sidewall and shoulder broken just above a groove marking the transition to the flaring neck. Smooth surface partially covered with brownish white concretions.

See above Cat. nos. 27, 28 for similar examples.



FIG. 24. Plastically modeled object(s) from in front of the dromos (Context 7: Cat. no. 39).

36. Fragments of tablewares, decorated and undecorated. Body sherds from two decorated vessels with brownish red, micaceous fabric: one open vessel with reddish brown slip on interior; one closed vessel with brown band on buff ground on exterior. Eleven body sherds from closed vessels bearing no decoration.

37. Cooking pot. Fig. 23. Rim D: 0.158. Coarse-grained, black fabric. Partial upper profile restored from one rim fragment and two body sherds. Globular cooking pot with out-turned ledge rim.

Cat. nos. 37 and 38 are examples of the globular or chytra-type cooking pots, very common in sixth-century domestic contexts at Sardis. The only funerary context I know for these pots is the late sixth-century Gözde tumulus in Salihli.⁶⁹

38. Cooking pot. Fig. 23. Rim D: 0.138. Coarse-grained, black fabric. Partial upper profile restored from three rim fragments. Globular cooking pot (possibly two different pots) with out-turned ledge rim.

39. Plastically modeled object(s)? Figs. 23, 24. Fine, brownish red fabric with blackish gray core. Nine nonjoining fragments of hand-modeled object(s) with varying degrees of curvature and concavity; two with roughly flat, finished edges. All fragments bear white slip on the exterior, usually convex side.

68 For examples from Sardis, see Hanfmann and Ramage 1978, nos. 26–29, and Ratté 1989a. For examples from the Kayster Valley, see Strocka 1977. For examples from Ballica and Bölcek in northwestern Lydia and the Lydo-Mysian borderlands, see Radt 1996.

69 Dinç 1993, 185 no. A1.

