



## An Archaic Golden Pendant from Tralleis: A Brief Iconographic Reexamination

### *Tralleis'ten Arkaik Altın Kolye Ucu: Kısa İkonografik Yeniden Deęerlendirme*

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## An Archaic Golden Pendant from Tralleis: A Brief Iconographic Reexamination

### *Tralleis'ten Arkaik Altın Kolye Ucu: Kısa İkonografik Yeniden Değerlendirme*


Emre ERDAN \*

**Abstract:** In this study, an archaic golden pendant found in Tralleis will be re-examined. First evaluated by Dumont in 1879, the pendant was briefly studied by Fröhner, Perrot and Chipiez, Poulsen, Akurgal, Boardman, Duploux and finally Mazet in later years. In these studies, scholars mostly focused on the Daedalic figure depicted on the center of the pendant. In studies carried out so far, the idea that the pendant was produced by either Lydian or Rhodian workshops. The combination of ornaments; objects, animals and mixed creatures depicted beside the Daedalic female image on the pendant clearly reflects the belief of a “Potnia Theron” and even the “Mistress of the Snakes”. The production center of this work, which is especially important in terms of understanding the early local cults of Northern Caria, was also examined in the study, especially in the light of new information obtained in recent years, it was suggested that the pendant could have been also produced in Miletus or Ephesus.

**Keywords:** Northern Caria, Tralleis, Archaic, Potnia, Cult

**Öz:** Bu çalışmada Tralleis'te bulunmuş arkaik bir altın kolye ucu yeniden incelenecektir. İlk 1879'da Dumont tarafından değerlendirilen kolye ucu daha sonraki yıllarda Fröhner, Perrot ve Chipiez, Poulsen, Akurgal, Boardman, Duploux ve son olarak Mazet tarafından incelenmiştir. Bu çalışmalarda daha çok eserin üzerinde betimlenen Dedalik görüntülü figüre odaklanılmıştır. Bugüne değin yürütülen çalışmalarda kolye ucunun Lydia ya da Rodos atölyelerinin üretimi olabileceği fikri ağır basmaktadır. Kolye ucunda Dedalik kadın görüntüsünün yanında betimlenen süslemeler; nesne, hayvan ve karışık yaratıkların bir arada değerlendirilmesi açıkça bir “Potnia Theron” ve hatta “Mistress of the Snakes” inancını yansıtmaktadır. Kuzey Karia'nın erken yerel kültürünün anlaşılması açısından son derece önemli olan bu eserin üretim merkezi konusu da çalışma içerisinde irdelenmiş, özellikle son yıllarda elde edilen yeni bilgiler ışığında eserin Miletos ya da Ephesos'ta üretilmiş olabileceği önerilmiştir.

**Anahtar sözcükler:** Kuzey Karia, Tralleis, Arkaik, Potnia, Kült

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## Introduction

The cultural collapse due to climatic changes in 1200 BC caused the decrease and almost loss of rich products of Aegean Bronze Age societies for a long time. However, deep-rooted Anatolian and Mesopotamian communities in the Eastern Mediterranean managed to preserve their traditions. After the X<sup>th</sup> century BC, the communities of different ethnic group living together in Cilicia and Syria created emergence of new styles, a combination of oriental traditions in art products. This new art movement, where religious elements are very dominant, started transferred to the West through the Phoenicians, who took control of the sea trade of the Mediterranean after the collapse of the Mycenaean civilization. As a result of the political developments in the Eastern Mediterranean since the late IX<sup>th</sup> century BC, some of the craftsman here have migrated to the west, especially Rhodes. With the contribution of this migration movement and the commercial activities revived by the Phoenicians, the Aegean has entered a new phase where the eastern influences defined as Orientalizing have come to the forefront from the VIII<sup>th</sup> century BC.

What do scholars mean with the terms “Orientalizing” and “Orientalization”? Is the word "Orientalizing" used in the correct place as a preferred term to describe the process late VIII<sup>th</sup> century BC to the late VII<sup>th</sup> century BC? These questions are controversial enough to be the subject of another study. Yet, studies on the subject in recent years have started to take critical approaches on the usage of this term within the scope of archeology<sup>1</sup>.

## Previous Research

The first study on the golden pendant published by Dumont in the 1879 issue of *Bulletin de Correspondance Hellénique* with the title “Note sur des bijoux d'or trouvés en Lydie”. In this study, Dumont, who stated that the objects were found in Aydin in 1878, defines the example we will mention within the scope of our study as No: 2. Dumont defines the figure in the center of the scene in the influence of Egypt and he also defines the animals in the Eastern form. Dumont stated that the work must be compared with many representations of the same type found in Cyprus and Caria, and these jewels can considered as very ancient examples of Lydian jewelry<sup>2</sup>.

Fröhner, in 1886 publishes a brief description about the gold plate, who has carried out a collective evaluation of the treasury, states that all of them were 25 in total<sup>3</sup>. This short work of Fröhner was followed by the papers of Roscher<sup>4</sup>, Furtwangler<sup>5</sup> and Perrot-Chipiez both in 1890. Regarding the female figure in the center of the stage the first definition as "goddess" emphasized in Perrot-Chipiez study<sup>6</sup>. Perrot-Chipiez states that the woman figure is no doubt a goddess, is styled and draped in the Egyptian style. Perrot and Chipiez emphasizes on two centers in particular to the production centert of the object.. These are Lydia and Phoenicia. They explain their views on the subject with the following words; “*On the other hand, if there are elements borrowed from Egypt here, we can explain its presence by the relations that, since the advent of the Mermnades, the Lydian kingdom maintains with Egypt, to which it provides these Carian mercenaries who come and go between the two countries; earlier, before these knotted reports, Lydian art could scarcely draw anything from repertoire of the motifs of Syro-Cappadocian art. There is also another hypothesis which is not improbable: it would be possible that these jewels were of Phoenician manufacture*”<sup>7</sup>.

<sup>1</sup> Kerschner-Schlotzhauer 2005; Gunter 2014.

<sup>2</sup> Dumont 1879, 129-130.

<sup>3</sup> Fröhner 1886, 49-51, Pl. 20.

<sup>4</sup> Roscher 1884-90, 1767.

<sup>5</sup> Furtwangler 1890, 71.

<sup>6</sup> Perrot-Chipiez 1890, 295-299.

<sup>7</sup> Perrot-Chipiez 1890, 298-299.

In 1912, Poulsen reexamined the golden plate again. In his work published on this date, Poulsen considered the female figure on the work he briefly referred as the xoana type<sup>8</sup>. The pendant is reassessed first by Matz in 1950<sup>9</sup> and then by Akurgal in 1961<sup>10</sup>. The common observation of both researchers is that the pendant originates from the Rhodes. Akurgal stated that the pendant, which he described as “brooch” is the production of Rhodes. Pointed out that there is no wig-shaped hair seen in Ephesus, the neighbor of Tralleis, Akurgal dated the pendant to the VI<sup>th</sup> century BC, emphasized that this hair type existed in Samos in the VII<sup>th</sup> century BC and was not in use after the VI<sup>th</sup> century BC<sup>11</sup>.

In 1995, this time the pendant was examined by Boardman. Referring to the pendant in his text which interprets the cultural relations between Lydia and the Aegean over pottery samples Boardman stated that in terms of decoration and technique, the work evoked the nature of archaic Greek works, especially Cretan ones<sup>12</sup>.

About 20 years later, in 2015, the pendant is once again reinterpreted by Duploux this time<sup>13</sup>. In a study, which he wrote his observations on archaic plastic works of Lydia he mentioned about the golden pendant and compared it with the terracotta plate found from Sardis which was delivered to the Louvre Museum by Gaudin. Terracotta plaque of Sardis and golden pendant from Tralleis are both dated to VII<sup>th</sup> century BC by him<sup>14</sup>.

Mazet also briefly mentioned the Tralleis golden pendant in his work titled “Rhodian Orientalising jewellery in 19th-Century Collecting Europe” published in 2019<sup>15</sup>. Stating that the Rhodian jewelry samples are found in a limited amount in the Ionian archaeological context and that they are only recovered from Ephesus, Mazet shared the idea that the Tralleis gold pendant should be the production of “Orientalizing Lydian”<sup>16</sup>.

#### Golden Pendant from Aydin/Tralleis

The golden pendant (Fig. 1), which will be examined within the scope of this study, is one of many important artifacts that stolen from Aydin-Tralleis in the late 19th century and smuggled to museums abroad. The pendant believed to have been transferred with 24 other objects (Fig. 2) from the same place by some researchers<sup>17</sup>.



Fig. 1. Golden Pendant from Tralleis. © RMN-Grand Palais (musée du Louvre) / Philippe Fuzeau



Fig. 2. Artifacts taken to the Louvre Museum with gold pendant. (Fröhner 1886, 49)

<sup>8</sup> Poulsen 1912, 146-XXXI.

<sup>9</sup> Matz 1950, 533.

<sup>10</sup> Akurgal 1961, 216, Abb. 186.

<sup>11</sup> Akurgal 1961, 216, 218.

<sup>12</sup> Boardman 1995, 113, 116, Fig. 117.

<sup>13</sup> Duploux 2015, 87-88, Figure 1.

<sup>14</sup> Duploux 2015, 88, Figure 2.

<sup>15</sup> Mazet 2019.

<sup>16</sup> Mazet 2019, 135.

<sup>17</sup> Fröhner 1886, 49.

Pendant is crescent-shaped thick gold plate. It is 6.8 cm high and 7.7 cm wide. It is rounded in a semicircle surmounted by a horizontal tube which passes through four rings, and a row of cut discs, each surrounded by a beaded border and placed all together in a frame. The rings of the cylinder decorated with grains of gold. The two central discs serve as the background for two small bull heads (Fig. 3), in stamped gold leaf; on the side discs two large ram heads stand out (Fig. 4); looking from left, the second and fifth discs are only decorated with an umbilicus bordered with granulations.

Below the tube, at the top of the semicircular piece, we see an applique of bull head (Fig. 5) between two large griffin heads (Fig. 6). Between these animal heads there are possible two schematic waterfowls depicted (Fig. 7). Except these waterfowls, necks of all other seven animal heads enter circular openings in the middle of each disc and fold down from behind without being rivet, as can be seen by looking the part from reverse. Lower down, in the middle, there is an appliqué figure of a woman, in stamped on gold, appears in a deific pose (Fig 8). The woman figure styled and draped in the Egyptian style. She has long and bare arms that go down to her hips. While the lower body, from the waist, is wrapped in a sort of skirt, which decorated with diamonds and triangle shaped globules. On both sides of her, there are two snake descriptions (Fig. 9) created with a series of granules from the knee level to the griffons located in the left and right upper corners. These ornaments, as well as all the contours and interior details of the figurine, are made using the finest granulations. On each side, a rosette with six petals, surrounded by a circle, has been cut from the gold leaf. Finally, six holes fixed to the reverse on the lower edge, were aimed for the pendulum pendants.



Fig. 3. The two central discs serve as the background for two small bull heads © RMN-Grand Palais (musée du Louvre) / Philippe Fuzeau



Fig. 4. Detail of ram heads. © RMN-Grand Palais (musée du Louvre) / Philippe Fuzeau



Fig. 5. Detail of bull head. © RMN-Grand Palais (musée du Louvre) / Philippe Fuzeau



Fig. 6. Detail of griffins. © RMN-Grand Palais (musée du Louvre) / Philippe Fuzeau



Fig. 7. Details of schematic waterfowls? © RMN-Grand Palais (musée du Louvre) / Philippe Fuzeau



Fig. 8. Detail of Potnia. © RMN-Grand Palais (musée du Louvre) / Philippe Fuzeau



Fig. 9. Detail of the snakes. © RMN-Grand Palais (musée du Louvre) / Philippe Fuzeau

### Iconography

Ornaments made with granules and appliqués on the pendant with a half-moon shape is common in Archaic Period. In order to explain the characteristics of the scene more clearly and to make a more concrete dating, it is necessary to evaluate the figures and ornaments on the pendant one by one. As we mentioned before, pendant consists of two scenes separated by a tube. At the top of the tube there are six ornaments. In the center of these disc shaped ornaments two central discs serve as the background for two small bull heads. On the side discs there are two large ram heads stand out. The second and fifth discs are only decorated with an umbilicus bordered with granulations. As it is known, ram heads are produced either directly as a whole figurine with their trunks or as protome, especially on ivory, terracotta, and bronze objects since the last quarter of the IX<sup>th</sup> century BC. These mostly attract attention not as sacrifice scenes but as independent production. Especially Artemis Orthia, Ephesus Artemision and Olympia are among the places where such artifacts are encountered.

Bulls has been among the animals most associated with the goddess since the earliest times in history. In Urartian and Phrygian metal works, it is possible to encounter bull heads produced as applique protomes in large cauldrons. Starting from the VIII<sup>th</sup> century BC, bull's head protomes, which we often see on bronze artifacts, begin to find a place in the art of jewelry as well on these dates.

The decorations on such artifacts, so-called disks or bosses, are one of the quite an ancient tradition. It seems to me that these kinds of ornaments, which have a kind of symbolic approach, are frequently evaluated together with goddess descriptions starting from the Late Bronze Age. It is possible to see this pattern in the head of the snake goddess in Late Bronze Age Minoan depictions<sup>18</sup>, and in the Iron Age, sometimes as an omphalos in the interior of the bowls, and sometimes as a chest depiction. This pattern emphasizes the breasts, as can be seen from the bell-shaped idol dating back to 700 BC, which was unearthed at Boeotia and associated with Artemis<sup>19</sup> (Fig. 10a). A similar image is encountered on an anthropomorphic vase in Knossos North Cemetery<sup>20</sup> (Fig. 10b).

<sup>18</sup> Caskey 1915, Fig. 2a.

<sup>19</sup> Boardman 1998, Fig. 101.

<sup>20</sup> Stampolides-Karetsou 1998, 192-193, no. 210.



Also, there are some thoughts that this pattern was used in the symbolic depiction of the goddess breast in Iron Age Central Anatolian pottery<sup>21</sup>. What is interesting at this point is that the pattern in question is depicted together with rosettes at different points not only on the body but also on plastic works associated with the goddess. A relief amphora published by Weinberg and found in Crete is one of the best examples of a use in this direction, dating back to the VII<sup>th</sup> century BC<sup>22</sup> (Fig. 10c). Large examples of the so-called disks mentioned as shields are also known among the Protoattic votive deposit finds found in the Athens Agora dating back to the VII<sup>th</sup> century BC<sup>23</sup>. In the early examples of Rhodian jewelry, it is seen that this type of pattern was used in the production of ornaments<sup>24</sup>.

The part that we will concentrate more on to define the scene are the ornaments at the bottom of the tube. There are two griffin and one bull head riveted as protomes. Below them there is a woman depicted in the Daedalic style as the main figure. On both sides of the woman, there are two upward snakes in motion formed by granulation technique.

Griffins, which have started to appear in the visual mythological sources of the east since the IV<sup>th</sup> millennium BC, have also taken place in the religions of other environmental communities over time. Especially the strong industrial and economic relations established by Urartian and Phrygians with the West in the VIII<sup>th</sup> century BC and the migration of eastern craftsmen to the Aegean islands have enabled this mixed creature to be recognized in the Iron Age Greek art. Griffins, which have a strong association with goddess cults in Anatolia and Aegean, quickly adopted and re-discovered in the Greek world, has acquired new features here, especially by the Samian artisans. Local artisans have added some non-oriental features to griffin image, such as knobs to the head of the creature<sup>25</sup>. Since the griffins on the Tralleis example have these knobs, they provide one of the most important proof that the artifact is western production.

Here, the most interesting and helpful pattern for us is the depiction of the upward curved image of the snakes which are depicted in both sides of the goddess figure. As it is known, snakes are among the attributes that have appeared in goddess cults since the early periods of history. The clearest images of the goddess-snake association, which has been started to be depicted through eastern or eastern influenced goddesses from Mesopotamia to Crete, and later continued on Cybele in Anatolia, are especially observed in Lydia and close surroundings in the VII<sup>th</sup> century BC and beyond. Snakes are also depicted next to the goddess in the VII<sup>th</sup> century BC and later in Greece in sites such as Corinth and Athens<sup>26</sup>. As a matter of fact, the image of the snake formed with a fixed

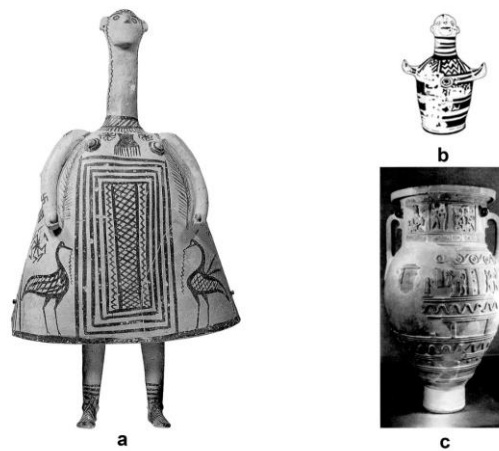


Fig. 10. a. Bell-shaped Artemis from Boeotia (Boardman 1998, Fig. 101); b. Anthropomorphic vase from Knossos (Stampolidis-Karetsou 1998, 192-193, no. 210); c. Relief amphora from Crete (Weinberg 1973, 98-100, Pl. 17/1-3)

<sup>21</sup> Dönmez 2000, 709-712.

<sup>22</sup> Weinberg 1973, 98-100, Pl. 17/1-3.

<sup>23</sup> Brann 1962, Plate 30.

<sup>24</sup> Mazet 2019, 135, Fig. 2.

<sup>25</sup> Boardman 1995, 53.

<sup>26</sup> Barclay 2013.

body and dots on the sides, reminds the VII<sup>th</sup> century BC style, known from a Boeotian amphora<sup>27</sup> (Fig. 11a), a plaque from Proto-Attic deposit of Athenian Agora Northern Necropolis<sup>28</sup> (Fig. 11b) and a bowl from Miletus<sup>29</sup> (Fig. 11c). The symbolic image of the goddess-snake coexistence, which roots go back to the Late Bronze Age<sup>30</sup>, also suggests that we can consider the figure in the center as the *Mistress of the Snakes*.

Another factor that allows us to make comparisons from a historical point of view is the design on the skirt of the goddess figure. As we mentioned there is a skirt-like dress on the lower body of the goddess while upper body is naked. The depictions of the nude or half-naked goddess, believed to have been formed by the eastern influence in Crete, have been a popular practice in a limited time and in a narrow area. The closest analogues of the garment in the example of Tralleis is the ivory plaque found in Orthia<sup>31</sup> (Fig. 12a) and a figure on a relief amphora from Tenos also bears close depiction<sup>32</sup> which are both dated to the VII<sup>th</sup> century BC (Fig. 12b).

The style of the hands of the figure that goes down from the waist adjacent to the body also gives an idea in terms of dating. When examined carefully, it is seen that the hands of the figure are formed in a large and anatomically inappropriate form compared to other parts of the body. The best-preserved of such examples are known from Ephesus<sup>33</sup>. Here, a similar image can be seen in well-known ivory works. Just like in the example of Tralleis, hands are formed adjacent to the body and quite large in here too and these ivory sculptures are dated to VII<sup>th</sup> century BC both by Akurgal<sup>34</sup> and Işık<sup>35</sup>.

### Conclusion

There are not much data about the early history of Tralleis in both the written sources and the archeological studies carried out to date. Almost all of the remains of the city that can be seen today belong to the Roman Period. However, during the excavations carried out in the city, no comprehensive studies were carried out to discover the early settlement area. This situation makes it difficult for us to understand the historical past of this important city of Northern Caria.

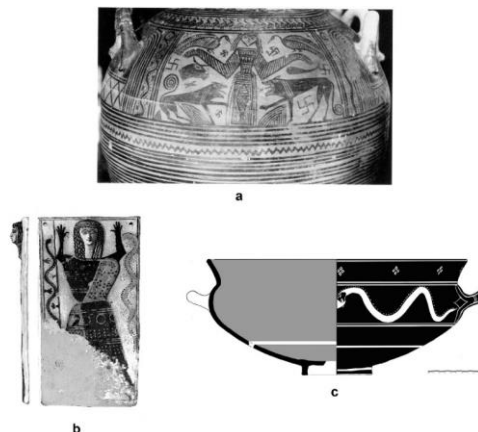


Fig. 11. Examples of “dotted” snakes: a. Boeotian amphora (Muss 2017, Figure 2); b. Athenian Agora Northern Necropolis (Bevan 1985, Fig. 45); c. Miletus (Panteleon 2015, Abb. 7)

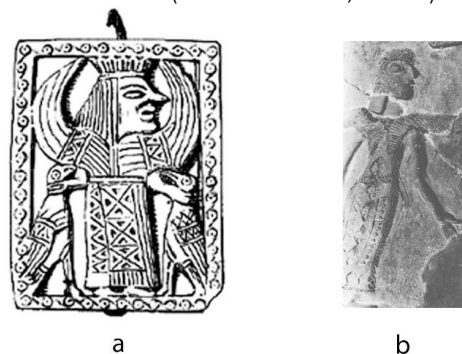


Fig. 12. a. Ivory plaque from Orthia. (Dawkins 1930, Pl. XCI-1, 1A). b. Relief amphora from Tenos (Schefold-Simon 1982, 7, Fig. 1)

<sup>27</sup> Kahane 1973, 27; Muss 2017, Fig. 2.

<sup>28</sup> Bevan 1985, Fig. 45; Laughy 2018.

<sup>29</sup> Panteleon 2015.

<sup>30</sup> Kahane 1973, Abb. 1; Day 1992, 188, Fig. 2.

<sup>31</sup> Dawkins 1930, Pl. XCI-1, 1A; Barnett 1948, Pl. X-a; Boardman 1963, 4; Kopanias 2009, 125, Fig. 12.2.

<sup>32</sup> Schefold-Simon 1982, 7, Fig. 1.

<sup>33</sup> Jacobsthal 1951, PL. XXXVa-b

<sup>34</sup> Akurgal 1961, Fig. 155.

<sup>35</sup> Işık 2015, 316.



The earliest piece of art that has been recovered from the city and its immediate surroundings to date is the golden pendant I have evaluated in this study. Although the artifact was taken to the Louvre Museum with a collective group of finds, this is the only example recorded in the inventory as a Tralleis find.

The example of Tralleis gold pendant clearly shows that it was created as an extension of the strong *Potnia* belief that has been going on in the Aegean since the II<sup>nd</sup> millennium BC. As we evaluate together with similar examples in iconographic scope, the stage on this object, which *Mistress of the Snakes* is depicted, contains the composition of goddess and related animals, mixed creatures that we usually encounter in the Aegean especially after the Geometric Period. The figures on the golden pendant, produced with both applique and cast technique, are in line with the contemporary examples we know in the context of the goddess cults of the Aegean. As it is known, griffin attachments are mostly associated with goddess cults such as Artemis and Hera. However, bull heads applied at three points on the gold pendant are among the late examples of an application we have seen in goddess belief systems since the Neolithic Period. In the below of the scene, the granule figures, which are located on both sides of the bull's head and which I define as schematic waterfowl figures, also attract attention as an attribute found in the mother goddess belief system, especially in Rhodes and Macedonia. These bird species, which are often depicted on metal works during the Geometric and Archaic Periods, especially the fibulae, have many examples obtained in the goddess cult areas.

The snakes on both sides of the goddess, which is the main figure on the golden pendant, were engraved in a characteristic form of the VII<sup>th</sup> century BC which I tried to explain by the examples of Boeotia, Athens, and Miletus. This allows us to recommend the Tralleis gold pendant as one of the earliest *Potnia* examples of the Iron Age Caria.

The disks on the upper part of the pendant, separated by the tube, are interesting items that must be examined in more detail in the context of the goddess cults, as I briefly mentioned in the study. I think that these objects, which are mostly identified as disks in the studies and which I think are symbolically included in the goddess cults, may be *cymbals* that will be among the attributes of Cybele in the following periods. Perhaps before the tympanum, which was frequently included in Cybele's descriptions with the Hellenistic period, cymbals somehow depicted on works related to the goddess. However, we are not in a position to make further comment on the subject with our current knowledge.

It is known that luxury objects such as Tralleis gold pendants are among the votive objects that offered to the temples and sometimes to noble tombs. Although it is not the subject of this study, there is a possibility that some pieces in the treasure group that are mentioned to come together to Louvre with the golden pendant have been used together. In such a scenario, it can be suggested that the piece in question belongs to a deposit of a temple or a rich tomb.

As evaluated in the study, Tralleis gold pendant has been examined by many researchers to date. While some of them suggested Rhodes as the production site, another group argued that it could be a Lydian production. In my opinion, the pendant should be from the second half of the VII<sup>th</sup> century BC due to its stylistic features, and there is no direct similar element among the jewelry samples that correspond to these dates in Lydian metalwork. A terracotta plaque recovered from Sardis, the capital of Lydia, dating back to the VII<sup>th</sup> century BC is also not very compatible with the Tralleis example.

On the other hand, it is necessary to draw attention to some studies carried out in recent years. Especially artifacts in a similar style obtained from Miletus and thoughts that this place may be a production area are interesting. In such a situation, considering the political atmosphere of the VII<sup>th</sup>

century BC, the eastern elements reflected in the art of Miletus as a result of the cultural relations with both Aegean and Lydia suggest that the possible workshops here may have created works of art influenced by both regions in the production of metal works. As a matter of fact, in a study published recently by Brize<sup>36</sup>, the example of a wig-haired figure depicted on a sheet of gold from Miletus and dated to the VII<sup>th</sup> century BC is very similar to the example of Tralleis. Similarities between recently published Archaic terracotta figurines from Miletus with Tralleis example also remarkable<sup>37</sup>. Given all this, it should be noted that in the light of the new studies conducted in here makes Miletus as a strong candidate for the production location of the Tralleis golden pendant. By the way, no one should ignore Ephesus. The presence of spectacular gold<sup>38</sup> and bronze artifacts obtained from here which are dating back to the VII<sup>th</sup> century BC also indicates the presence of intensive production in Ephesus at that time. In sum, the views suggesting a non-Anatolian production center within the scope of aesthetic products such as Tralleis gold pendant are not very valid within the scope of recent findings of Anatolian centers during the Geometric and Archaic periods.

Tralleis was an important city where many god-goddess sanctuaries, especially Zeus, are known through ancient texts and inscriptions. In the ancient texts about the city, especially the Zeus cult is emphasized. However, the Roman coins of the city reveal the existence of a belief in *Ephesian Artemis* in the city<sup>39</sup> (Fig. 13). Although there is serious long-time difference, the Tralleis gold pendant is important as it reflects the traces that such a belief system may be going back to the Archaic Period in the city. However, a newly discovered open-air sanctuary in the region is remarkable as it reveals the existence of a strong "goddess" belief in the territory of Tralleis<sup>40</sup>.

Finally, the gold pendant, which is reported to belong to Tralleis, is compatible with the stratigraphic results obtained in the studies carried out in the city. The unpublished Late Geometric-Early Archaic pottery fragments found during the early excavations conducted in the north of the city, near the theater, shows that early Tralleis still has much to give. However,



Fig. 13. Tralleis coins depicted with Ephesian Artemis.  
(Head 1964, Pl. XXXV-6)

unfortunately it should be noted that as in many other Northern Caria cities, it is clear that the discovery of an early settlement is not one of the main objectives of archaeologists especially during the last 20 years in the excavations. In the future, it should be expected that the examinations that will have this aim will provide more concrete information about the secrets of early Tralleis.

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<sup>36</sup> Brize 2017.

<sup>37</sup> Von Graeve 2017.

<sup>38</sup> Pülz-Bühler 2006; Pülz 2009.

<sup>39</sup> Head 1964, Pl. XXXV-6.

<sup>40</sup> Ateşlier-Erdan 2020, *passim*.

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