

TO GENERAL DIRECTORATE FOR CULTURAL HERITAGE AND MUSEUMS

Ref: 12.11.2010 Letter of General Directorate of Cultural Heritage and Museums.

A report has been requested on a golden wreath which was seized in Edinburgh by the referenced letter.

Please find the report attached. 25.11.2010

Kindly submitted for your information,

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Attachment: Report (10 pages)
Photographs (3)

REPORT

THE GOLDEN CROWN SEIZED IN EDINBURG (WREATH)

Description:

The branch-shaped main part of the crown is formed with two thin gold circular tubes. Overlapping pipes at the rear and front part of the crown are united at two points by winding with gold wires. At the front, the tubes are united by winding each other. At the same time, the two tubes are fixed firmly to the main part by winding thin branch-shaped wires one another used as a decorative element at different points in front and at side.

"The Edinburgh Crown" (picture 1) is formed by placing the branch-shaped wires and the leaves about 5 cm. in length to cylindrical and hollow main body formed a kind of thin "tube". For this purpose, some ventages are pored on the main body/branch, and leaves stalks are embedded directly to these ventages by winding in a short and relatively thick. Leaves are obtained through making into lamina / foil by pounding goldplates, and the longwise stripe-shaped vessels formed by forging in the middle of each leaves give a realistic view. Because these foils have long, thin and pointed forms, it is understood that they are olive and myrtle leaves. As far as can be seen, more than twenty leaves are placed on the top of each other at the left and right sides of the crown. Leaves on each side, pointed-ends face each other. The impressive view provided with frequency and carefulness of leaves are corroborated with thin branches. Some of these thin branch-shaped wires are thicker. Held relatively thick curved branches wreath at the back, but also has a feature functional: the junction of the main body, fastened by wrapping these branches were reinforced. The relatively thick branches at back side of the crown has also a functional feature the joint of the main part is corroborated by winding the branches. Thus, these thin branches are used as rope/ bond and do not cause any interruption or division on the aesthetic appearance of the crown. Some of the branches are more spiral, there exist decorative elements formed as flower / rosette at the end of the thin branches. The decoration is completed by being placed these thin spiral branches with flowers/rossetes not only to the undecorative parts of leaves but among the leaves. This rosette-flowers. a small plate, obtained by forging reliefs on flowering mold shape. I mean, are not designed in the form of flowers of different-independent leaves. The flowers/rossetes are in the form of relief made by forging a plate on a flowered mold. Namely, They are not designed in the form of flowers with independent leaves.

Dating

Firstly, sometimes these types of jewelry are falsely referred as "diadem" or "Crown", however "golden wreath" will be appropriate for these types of jewelry¹.

There is a common idea that the gold wreath has been available since 5th Century BC². However, the first known instance dates to 6th century B.C³. Gold wreaths began to become widespread in the early 4th century B.C, the Hellenistic period is the most popular time for them.

As mentioned, placing the leaves densely to the cylindrical main part, probably in the form of a hollow tube, is the tradition of late Classical period (4th century BC) and production technique of golden wreath⁴. The types of the wreaths especially have been seen since the mid- 4th century BC : tubular cylindrical body, densely leaves on top of each other, pores end parts of stalks on relatively thick and placed directly by bending cylindrically. This tradition continues from 3th century BC until the late 2th Century BC. However, perhaps due to the economic crisis, understanding and fashions have become less frequent. Additionally, they are linked with the help of branch or thin branch wire. Once more, at the end of the period, probably due to the same reason, the main parts of the wreaths have been converted into bands by losing its cylindrical form with the art of forging. Thus, leaves have become appallingly obvious. Since late 3rd century BC, wreaths gets lighter⁵. In particular, samples of the end of the century the number of leaves has decreased almost in half.

Golden wreaths are popular in 4th Century BC and during this period their general stylistic feature is their a realistic style⁶. The style of Late Classical period can be seen on the realistic leaves, flowers and quite natural branches of Edinburgh Wreath.

In terms of general structural features and style the Edinburgh Wreath show some similarities with golden wreaths⁷ dated to the 4th century BC.

In the light with this information, the tube-shaped main part of Edinburgh Wreaths, the amount of leaf and to the linking technique of leaves to the main part, the general naturalistic style proves that this wreath dates definitely to the mid-4th century BC. Another aspect that supports this dating is similar examples.

¹ In many catalogs in English and publications "Gold Wreath", noun phrases, and the ones in German "Golden Kranz" has been used. For instance, Pfrommer 1990, 8vd; Williams-Ogden 1994, 106-107.

² Kotsidu 1991, 85 vd: It is considered as a gift of honor given to the winner in Panathenaea festivals and music contests.

³ The oldest gold wreath was unearthed in Sanctuary of Artemis Orthia. Dawkins 1929, 383 no.7, 03, 14; Higgins 1982 102.

⁴ Meriçboyu 2001, 183.

⁵ Higgins 1961, 157. "the maximum effect with minimum golden leaf... the wreaths in any ways are related with burial and dead cult. Further reading see footnotes 4.

⁶ Higgins 1982, 143; Pedde 1991 531.

⁷ Despini 1996, 52-55; Andronicos 1981, lev.31; Landenius 1976, 46-49 Artomonow 1970, 74; 268-269

“Edinburgh Wreath” and Anatolian Samples

One of the samples produced similar style and technique with Edinburgh Wreath is the wreath of Tekirdag-Naip Tumulus (Pic.2)⁸. That wreath and Edinburgh Wreath are produced within the same framework of art. Both the linking technique of tubes and realistic style of leaves are confirmed. Moreover, Tekirdag Wreath and Edinburgh Wreath resemble each other in respect to flower/rosette placing at the end of thin branches⁹.

Because of both tubular main part, and decoration of leaves and their density the wreath unearthed in Tumulus II, Bergama show similarities with Edinburgh in terms of technique and style¹⁰. However dissimilarly, the leaves are in form of oak leaves and an Heracles knot with Eros is placed in the middle of two-line leaf sequences. Because of these structure, it dates to 3th century BC. Although Bergama Wreath dates to later period than Edinburgh's, its the product of the same style and tradition.

In addition, a golden wreath being on display in the British Museum, thought to be Anatolian Dardanelles and perhaps associated with Dardanel¹¹ has same characteristics. However, that wreath also is made of oak leaves and has small acorns as a decorative element at the ends of bent branches. This sample dates to 300-350 BC because of both its decoration and figuration of main part. It is similar with our sample in terms of style and decoration. However, the difference between them is only its oak leaves, which can be explained with the personal preference or cultic features.

The leaves of golden wreaths are generally imitations of oak, laurel, myrtle and olive leaves. Very rarely, in the form of ivy leaf can be seen¹².

Some other Anatolian samples similar with the leaves of Edinburgh Wreath in terms of decoration method and style are available

The wreath stored in the Museum of Anatolian Civilizations shows close similarity with the sample in respect to decoration of leaf and style¹³. However, the main part is not decorated in the form of tube, but in the form of band. Therefore, it is supposed to be a sample of late 3th century or the early 2nd century and that indicates the olive leaf decoration is available for a long period of time. In the Roman Imperial Period, laurel and olive leaves, are the most favored ones. That shows the continuity in cultural style of leaves of golden wreaths in Anatolia.

Once more, in the production of another golden wreath on display in the Museum of Anatolian Civilizations, golden foils in the form olive leaf is used however, because of the reduction in the number of leaves and linking point to the main part, the wreath dates between 1th century BC and 1th century AC¹⁴.

⁸ Delemen 2004, 53,54, fig.44

⁹ Delemen 2005, 55, fig. 46

¹⁰ Pfrommer 1990, 8, 44, 53, 241, lev.6.1-3.

¹¹ Williams- Ogden 1994, 106-107, fig. 60.

¹² Despini 1996,47.

¹³ Bingol 1999,53 No.14

¹⁴ Mericboyu 2001,182, 1.

Perhaps the most well-known samples of Anatolia wreaths is the one of Ada, Caria Princess, currently on display at the Underwater Museum of Archaeology, Bodrum. The wreath was found in 1998, made of gold (Figure 4). With the decoration of main the body as well as the leaves it shows close similarity with our samples. Moreover, the vertical nervure in the middle of the body and fixing method of leaves to main body, pointed ends, tubular main body and flower/rosette motives of bent branches used as binder at the rear part and those of at the end of thin branches show close similarities with the sample. The only clear characteristic is flower/rosette figuration at the center point in the front of the wreath. The leaves of the wreath probably consists of partly stylized myrtle leaves and tiny flowers/rosettes in between make it more sensible than the olive leaves. The wreath of Ada in terms of technique and style shows close similarity with Edinburgh Wreath, additionally, that associated with the origin of the Carian Coast is important.

Almost all of this type of wreaths were placed to tombs/ sarcophagus. This tradition is confirmed by the unearthed finds¹⁵. On the other hand, wreaths, crowns and diadems compared in terms of functionality, situation becomes sensible: it is supposed to be considered that in daily life or ceremonies women prefers full-round or half-round crowns, because a certain ease of use is clear. The wreath with too many leaves and bent branches are not convenient as much as diadems and crowns in the way of use.

Evaluation

1- Edinburgh Wreath in terms of form; with its main body made as cylindrical tube and relatively thick leaves placed directly to the main body, bent branches with thick/thin stalk in between leaves and decorative element at the end of those branches and density of leaves show close similarity with the samples of the mid-4th century BC.

As described above and in the footnotes, it is possible to see many same samples or similarly designated ones in museums around world. The vast majority of these examples related sources BC 4 century. Many of these samples dates to the mid-4th century BC and the second half of the 2th century BC in relevant literature. So dating for our sample is supposed to be between the first half of 4th century BC and third quarter of 4th century BC. Therefore, dating around 350 BC is appropriate for the Edinburgh Wreath.

2- Leaves form: with its thin and pointed ends, they resemble to olive or myrtle leaves. Again, as indicated in the footnotes, on the samples with olive leaf decoration, the decoration element used in bent branches is olive, while on our sample, instead of olive motif small rosette/flowers are used. From this perspective, it can be said that they are myrtle instead olive leaf but as a result the leaves of both plant have been used collaterally during the same period. Furthermore, the importance of olive is a well-known in the ancient world. That would not be wrong to say that the meaning attributed to the fruit and branches of the olive consecrates the plant. The situation is no different in terms of Anatolia in Ancient Period : olive was an important source of industry especially in the western regions of Anatolia, the ancient Caria and Ionia. As described above and in the footnotes , there are samples with olive leaf used as tomb gifts. However, preferring rosettes/flowers in our sample instead of small olives gives rise to thought that the sample is formed with stylized myrtle leaves.

¹⁵ Higgins 1961, 101-02; Pfrommer 1990, 8, 44, 53, 241; 6.1-3

3-Purpose of use and the tomb / sarcophagus as a place of discovery: the first appearance of this type of gold wreaths , the idea is that they are given as an gift of honor to the winner of music contest in panathenaea festivals. Later, they became the tomb gifts¹⁶. Almost all of the samples comparing and bearing resemblance with our sample and of those currently on display all around the world are tomb gifts. Also, in terms of functionality, this situation is conceivable, using a product having such complex leaves in daily life does not seem possible.

It has been clearly understood so far that these types of wreath are used as a tomb gifts. However, it does not seem reasonable for generally well-protected types are used in tombs directly in the ground, in any case, all those mentioned above and in the footnotes are unearthed from tombs or sarcophagi¹⁷. **Thus, “Edinburgh Wreath” is certainly unearthed from a sarcophagus or a tomb.**

4 - Possible In situ – Relation with Anatolia

4a- As Thrace Origin; Thrace is an important region with tomb / tumulus tradition. Both 1930s and in recent years, lots of tombs and gifts have been found in excavations in this area. Once considering other samples similar with the Thrace Wreath, associating the Edinburgh Wreath with the region is a possible major concern to keep in mind.

4b- As Caria Origin: Also, in terms of style and decoration, the similarities of the sample with the wreath of Ada mentioned above being on display in the Underwater Museum of Archaeology is quite obvious.

Furthermore, all of this information and the findings and a great illegal excavations shown up recently in Sanctuary of Zeus Carios in Milas, Muğla and wall decorations of the tomb that came to light in this event brings to mind that the origin of the artifacts is to be reviewed more carefully.

These decorations are polychrome and extremely careful ones. So, it is one of the finest samples of its kind. In the center, the frontal depiction of a man on his throne is decorated. The man looks at the veiled lady (probably his wife). The man depicted as bearded mature, and dressed, reaches out his arm to forward-up by twisting at the elbow and holds an scepter with his left hand. the upper side of scepter is leaned on his shoulder. Because of frontal decoration, the left arm is not very clear. As far as can be seen, the feet under the mantle fabric is on a thranon.

Probably, there is a cover of the mantle fabric on his head and the wreath motif can be seen on the cover. Just as the legs of throne he sat with scepter, the wreath is also decorated with gold foil. (Also can be seen, gold decoration are available on the skirts of his mantle and the area under the neck) When looking at carefully to the decoration of the wreath, it can be understood that the leaves are relative thin-long and with pointed end just like our sample.

¹⁶ Higgins 1961, 124

¹⁷ the word “grave” is not used in any relevant literature, tomb that means burial chamber is preferred instead. In the excavation carried out in Caria region, at burials in the ground only leaves near skulls (Oren-Belentepe Excavations) or in osthotek or in urns(Knidos Excavations)were found rather than a whole wreath.

When considering the carefulness and the cost of the material used in decorations, the tomb is certainly built in the honor of a very important person for the region of Caria. Of course such a tomb for an ordinary person is not expected. However, for those who are rich enough and peers these kinds of tomb can be built. When taking into account in stylistic perspective the style of face and clothes crinkle of the figures, that indicates the Late Classic (4th century BC) period.

It is known that in this period “**Hekatomnos**” ruled the Caria region. Milas was the capital of Caria during the time of Hekatomnos, however; Halikarnasos became the capital in the period of Mausolus. It is known that all executive members of the dynasty made significant investments and conducted construction activities. Therefore, to tomb associate with a member of this dynasty is extremely sensible. In brief, the tomb owner could not be an ordinary citizen in any way, building the chamber just for a rich citizen is a remote possibility. It is supposed to be attributed to a very wealthy peer.

In the light of all the similarities mentioned above , it is possible to associate the Edinburgh Wreath with the Milas Tomb.

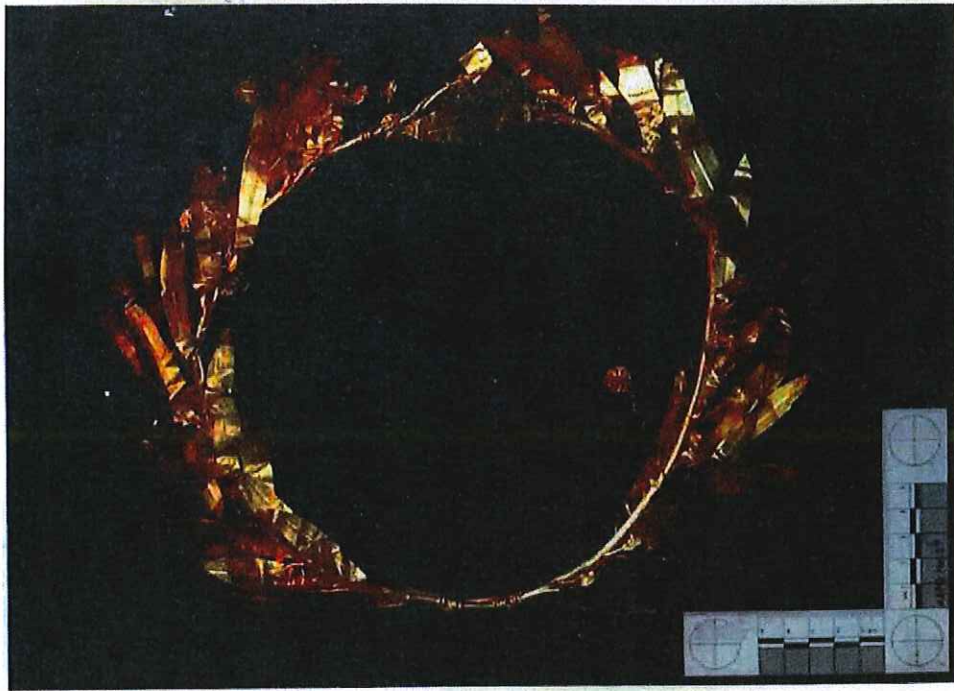
CONCLUSION

- 1) In the light of all those information, findings and the results of style-critic analysis, the Edinburgh Wreath dates to 350 BC.
- 2) It is extremely consistent to say that the wreath is used as gift in a tomb or sarcophagus of Anatolian origin –probably Carian Region
- 3) According to available data , when considering this Anatolian originated artifact in the scope of Cultural heritage protection legislation law, these kinds of artifact are public property according to both Asar-1 Atika Regulations being in force during Otoman Period in 1884 and the article 5 of the law on the protection of cultural and national heritage No. 2863. For this reason, in any way those artifacts cannot pass into private ownership. The artifact is supposed to be returned to its cultural geography in the shortest period of time.

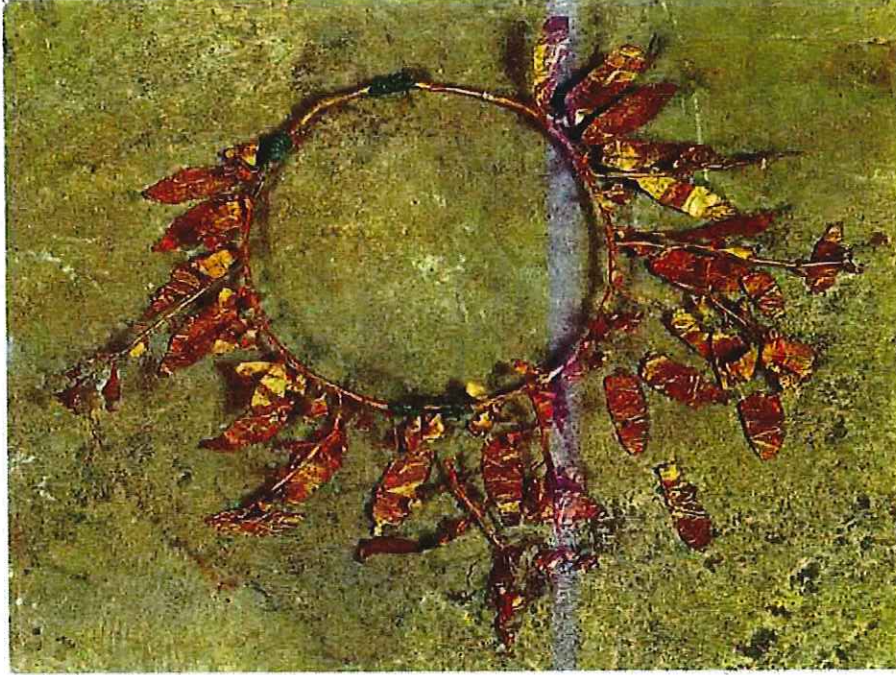
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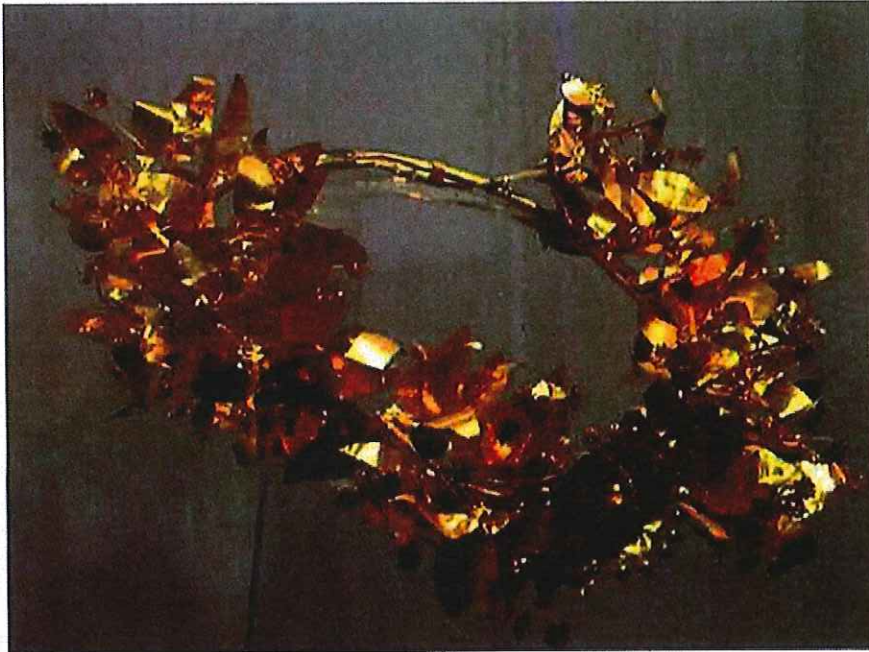


Picture 1 The Edinburgh Wreath



44. Drñic iġlenip I Rfuf T. Bustlù

Picture 2 Tekirdag Naip Wreath



Picture 3 The Wreath of Ada, Halikarnasos Princess