

## PAPER DETAILS

TITLE: KARATAS-SEMAYÜK AND ELMALI, 1971

AUTHORS: Machteld J MELLINK

PAGES: 155-166

ORIGINAL PDF URL: <https://dergipark.org.tr/tr/download/article-file/2162284>

## KARATAŞ-SEMAYÜK AND ELMALI, 1971

Prof. MACHTELD J. MELLINK

### 1. KARATAŞ:

The Bryn Mawr College expedition<sup>1</sup> continued its work on the Early Bronze Age mound of Karataş with two main purposes: exploration of the SE sector and analysis of the architecture of the main buildings.

An extension of the MEE trench in the SE sector was made to the North in order to investigate the workshop area (a potters' establishment?) which apparently had existed here contemporary with levels III-IV of the central complex (see figure 1). In the new trench, MEE-N, features similar to those observed in MEE came to light: prepared sloping floorlevels, repeatedly replastered, basins, channels and bins, open fireplaces. Two rectangular podia probably served similar purposes. The larger podium, measuring 3.20x4.50/3.

60 m., is set on large stone foundations. It has a preserved height of 0.60 m. and is constructed of mud and pisé retained by a solid pisé rim. The smaller podium, about 2.80 x 3.30 m., is made of a pisé rim rubble and clay core. From both of these podia, ashes apparently were discarded to the West, where a level III wall separated the workshop area from the main complex, which also independently accumulated large quantities of ashes.

The pottery in this trench is fragmentary. The fill contains a relatively large number of terracotta stamp - seals (fig. 2) and beads or whorls; these may have been by - products of potters' workshops established in this sector. One seal - impressed bulla (fig. 3) came from the ashy fill near the larger platform. On the back are impressions of sticks or twigs; the seal impression has curvilinear, partly spirali-form designs (KA 833, max preserved L. 0.038 m.). The presence of such a clay sealing in the Early Bronze Age II levels at Karataş is important as evidence for the use of sealed merchandise also in SW Anatolia. At Tarsus, many bullae were found in the Early Bronze III level; in Aegean context, such sealings are best from the Early Helladic II level at Lerna<sup>2</sup>. Karataş is a relatively small site, not of urban character; more extensive evidence for the seals and sealings of SW Anatolia must be available in the larger Early Bronze Age mounds of the region.

<sup>1</sup> The season lasted from July 24 to October 30. We are much obliged to Director Tanju Özoral of the Antalya Museum and his staff, especially Bay Ibrahim Işılbaş, for their continuing aid and collaboration. Bay Nurettin Yardımcı, assistant at the Alanya Museum, represented the Department of Antiquities and Museums in 1971; we owe him cordial thanks. Staff members were the following graduate students: Robert A. Bridges, Jr, Daniel Boyd, Sevim Buluç, Marie - Henriette Carre, Dian Duryea and Tamara S. Wheeler, all field trainees supported by the much appreciated program of the Ford Foundation. Dr. W. W. Cummer III assisted with the making of plans and a contour survey of the Karaburun area. Signorina Franca Collori di Vignale continued her difficult and crucial work on the conservation of the tomb paintings at Karaburun and Kızılbey; the American Philological Society again generously contributed to the conservation work in 1971.

<sup>2</sup> cf. *Hesperia* 27 (1958) pp. 81-121; pls. 19-29.

The presumed potters' district of Karataş will be investigated again in 1972, when the trenches MEE and MEE-N will be connected with the area in grid H-I/6-7 (cf. the plan in fig. 1).

In 1971, the construction techniques of the main complex at Karataş were examined in some cross - cuts through the walls of the house and the rampart. All walls stand on foundations of one layer of small stones. These are not laid flat but rather are set with their sharp edges facing up so as to provide a good anchor for the first layer of pisé or clay. The house - walls were built in layers and have mudbricks of irregular sizes and composition (mainly brown and light clay). The weight of the roof and second floor was carried by posts which stood against the faces of the wall, often covered over by the wall - plaster. The courtyard wall was irregular in construction. It had layers of buff and brown mud but also sections made of fieldstones or brown mudbricks laid in slanting rows, herringbone fashion, levelled off with mud. The rampart consists of a succession of reinforcements of the courtyard wall. The original rampart is made of strata of rubble and clay. The first addition was of clay with a battered stone revetment, strengthened with wooden posts and coated with more clay. Against this, a palisade of wood and pisé was set along the SE side. The building technique of Karataş levels I-II is characterized by an irregular, opportunistic use of various kinds of mud, clay, and straw - tempered pisé; the plan of the rampart and the outer enclosure walls was modified several times, with a preference for curved enclosures. The entrance to the complex was at the NW, with indirect access to the doorways of house and oval courtyard (grid F/4, fig. 1).

In 1972, it is planned to complete a large cross - section through the main complex of levels I-II to the SE, connecting the mound with the ashlevels of period III and the separate workshop areas of MEE.

## II. KIZILBEL - ELMALI:

The painted tomb on the ridge overlooking the lake of Elmalı, 4 km. to the SW of the town, was inspected and studied. The condition of the wall - paintings was examined by Signorina Franca Callori di Vignale who plans to apply further treatment to the wall surfaces in 1972. Many broken blocks, belonging to the inventory of the tomb (kline and table?) and to the retaining walls in front of the doorway, were sorted and studied for reconstruction. Plans for the final conservation and protection of the tomb chamber in situ are being made in consultation with the authorities of the Department of Antiquities and Museums in Ankara and the staff of the Antalya Museum.

## III. KARABURUN:

The tumuli on the Karaburun ridge belong to a cemetery of some 30-40 small tumuli which starts in the outskirts of the village of Bayındır (5 km. NW of Semayük) and extends E across the modern road to within 2 km of Semayük. The tumuli near Bayındır now consist merely of large rock - piles. It is possible that they never had any earth cover, since similar stone tumuli can be observed elsewhere in the plain of Elmalı. Some of the Karaburun tumuli did have mounds of dirt over the rock - piles. Most of the tumuli show signs of ancient disturbance; they are again attracting the attention of modern looters.

Two small tumuli, both anciently plundered, were investigated in 1971. Karaburun III lies on the ridge about 180 m. to the NW of the painted tomb chamber of Karaburun II (cf. fig. 4 for contour plan and section of Karaburun, showing the location of tumuli I, II, and III). Tumulus III had been flattened by ploughing; it still contained part of a pile of large boulders, under the S edge of which was the remnant of a cist containing a cremation burial in a painted, two - handled vessel (fig. 5, Height 0.25 m., max Diameter 0.36 m.), resembling a dinos in shape. The de-

coration of wavy lines and bands is in panels set between the handles. The date of this vessel may be estimated roughly about 600 B. C.; a fragmentary lekythos neck from the disturbed fill suggests a date towards the later 6<sup>th</sup> century for the burial group.

Karaburun IV was a barely perceptible tumulus in a field c. 170 m. to the SE of tumulus I. It also had a disturbed rock - pile made of large fieldstones. Two cremation pits were found in the center and in a Northern annex, respectively. Remnants of the tomb gifts were iron tweezers and a whetstone with bronze attachment in the N pit, three Phrygian fibulae in the central pit. All these gifts had signs of burning, having evidently been collected from the pyre with the remains of the human bones. The date of tumulus IV may also be sixth century B. C.

The work on Karaburun II, the tumulus with the painted tomb chamber, was first of all concerned with the complete excavation of the façade of the chamber and the stratification of the tumulus to the East of it. In the first stage of tumulus building, the rear and roof of the chamber had been covered with a pile of large boulders. The East side of the chamber was kept free of this rock - pile with the aid of short N and S retaining walls constructed of field - stones. Access to the tomb chamber, in this pre - burial stage, was maintained through a central opening in the East wall, measuring 1.30 x 0.92 m. After the burial was completed, a pre - fitted block was pushed into this opening to close the masonry of the East wall. On the outside, no doorway was visible. The outer edge of the doorblock was chiselled down somewhat because the block failed to slide in as far as intended, and its joints were covered with lime plaster. The sides of the East wall blocks were prepared with anathyrosis, and the interior faces were claw - chiseled to a smooth finish, with a symbolic overhang of 5 cm. for the lintel course. We cut a modern doorway in the

door block, straightening out the ancient robbers' hole to an opening measuring 1.30 x 0.44 m. (fig. 6).

A trench of 13.50 m. length and 2 m. width was cut at right angles to the tomb façade and taken down to bedrock. A drainage channel was added to the South-west. The tumulus fill could thus be studied in two scarps which show the stages of accumulation of the fill. On the smoothed bedrock, a layer of limestone chips marks the working surface of the stonecutters who worked on the building blocks of the tomb chamber. The chamber itself is set on limestone floorslabs which rest on prepared bedrock. These floorslabs are visible as the "threshold" under the doorplug and as projecting ledges in front of the façade (fig. 6).

Inside the tomb chamber, the fill which the ancient tomb robbers had introduced to make a ramp for entry was removed. The floor slabs, originally carefully fitted and stuccoed with a blue painted finish, were found partly demolished. Other displaced blocks with red paint apparently belong to a table which stood in front of the kline.

The salvage and restoration of the tomb paintings was the main concern of Signorina Franca Collori di Vignale in 1971. She had to strengthen the intonaco and the lime plaster in many places where the layers had warped and buckled. Fallen fragments have been rescued and have partly been put back in place. The cleaning proceeds slowly, along with the consolidation of the precarious plaster. The work concentrated on the main (West) wall and the North wall. The upper block of the West wall is now largely (but not yet completely) cleaned, so that many details of the principal scene have become visible. The tomb - owner reclining on his kline is the dominant figure in the general decoration (fig. 7). He wears a white tunic with red rosette border. Thin redlines show the folds in the fabric. The green himation is

draped with many folds as seen by the crinkly red border, by black drapery lines, and bunched contours. The dignitary is drawn in firm black lines. His jewelry is shown in white (i. e. gold) against the pink flesh color; bracelets with lion's head finials and a large earring. The diadem is of a red - white - and blue cheked fabric edges with two kinds of beads; this needs further restoration. The portrait of the tomb owner (fig. 8) marks him as a semi-oriental dignitary of commanding stature. His profile differs from that of the youthful, unbearded towel - and fan - bearer (figs. 9 and 10). The latter has features of rather East Greek, late archaic style. The head of the woman standing behind the tomb owner, restored in 1971 (fig. 11), is also of Greek affinity. She wears a white veil, perhaps also a *krobyle*, a red *chiton*, and a blue *himation*. The servants are in Graeco - Persian attire: a long - sleeved, tight - fitting robe falling with a simple folded edge just below the knees; the knotted belt is of contrasting color. The details of the hands and precious metal vessels held in them (fig. 12) are finely drawn. Greek inspiration is responsible for such draftsmanship, but the proportions of the figures and the general iconography betray Anatolian workmanship.

The battle scene on the North wall is beginning to emerge as a victory of native warriors under the leadership of the tomb owner who appears on horseback in the center of the scene (fig. 13). He is attired in purple tunic and trousers, befitting this action, and is rendered as an Oriental absolute victor in an unemotional pose, piercing his fallen enemy with his spear. The victim is a helmeted, cuirassed warrior, who is collapsing on his shield as he is trying to ward off the spear which has already drawn blood. This helmeted warrior is the leader of the enemy, rendered in a Greek pose of the dying warrior relinquishing the grip of his shield. The soldiers of the victorious tomb owner are bare - headed. They wear short tunics with red belts and

daggers, short cloaks knotted in front, puttees, garters, and red shoes. Behind the horseman, one of these warriors in a blue tunic is killing an archer with his javelin; under the hoofs of the horse is another archer, lying prone and severely wounded. In front of the horseman and his fallen opponent, one native soldier is routing two enemies (fig. 14). He is a lively figure with a wide open eye. He carries a shield, with his javelin he is attacking the man in front of him, also equipped with a shield. The enemy at the right end of the frieze is running away in great fright while turning his head to watch his attacker. This fleeing warrior is helmeted and cuirassed; his mouth is open, his eye shows excitement, his black hair is ruffled under the edge of his helmet. His black beard is short and pointed. This and other details suggest that we should identify the defeated enemies as Greeks; the general scene is a semi - Hellenized version of battles in which Greek artists used to portray themselves as victors. Here we have the opposite side of the conflict. Although the artist is indebted to Greek artistic tradition, he is an Anatolian painter who blends Oriental and Greek traits and themes into a Southwest Anatolian, Lycian work representing the Persian view of the battles. That the scene is biographical to some extent, viz. that the tomb owner fought against Ionian Greeks under Persian auspices, can be inferred with some probability from the approximate date of these paintings, c. 480 B. C.

Large sections are still missing from the battle frieze, and all the restoration work of the opposite wall (the *ekphora* with the chariot procession) still has to begin. Signorina Callori di Vignale will spend at least two more seasons on the consolidation and restoration of the paintings; she has already succeeded in making visible to us the survival in Southwest Anatolia of extensive examples of wall paintings hitherto presumed lost.

#### IV. YALNIZDAM:

In the village of Yalnızdım, 8 km. Northwest of Elmalı, a limestone tomb stela was noted. It has a Graeco - Persian relief of a victorious horseman in early fourth century B. C. style. This stela had apparently been found in Byzantine con-

text where it had been re - used recarved. The stela is in two pieces; its original height was 2 m. It must have been set up near an important built tomb or tumulus in the plain West of Elmalı. The stela is now in the Antalya Museum as an impressive document of North Lycian funerary sculpture.

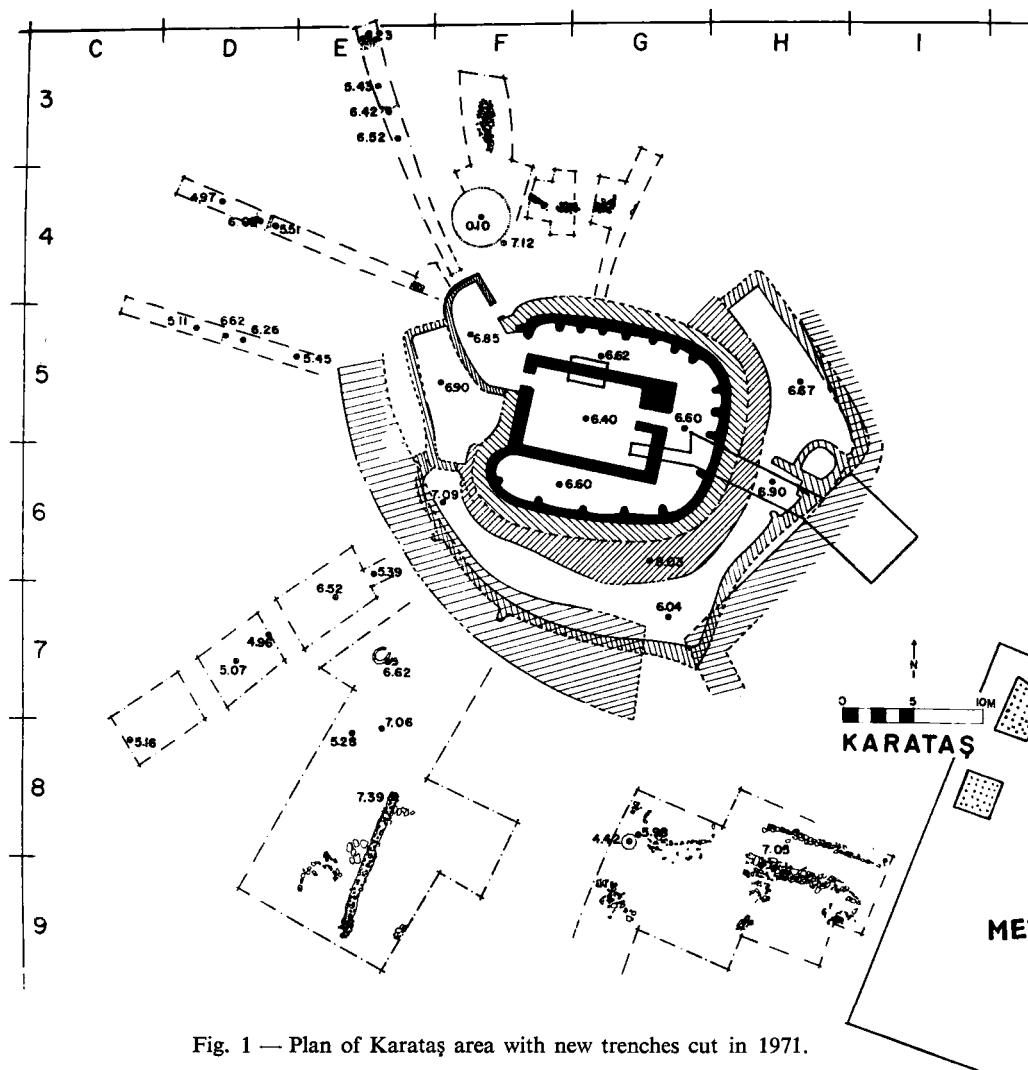


Fig. 1 — Plan of Karataş area with new trenches cut in 1971.

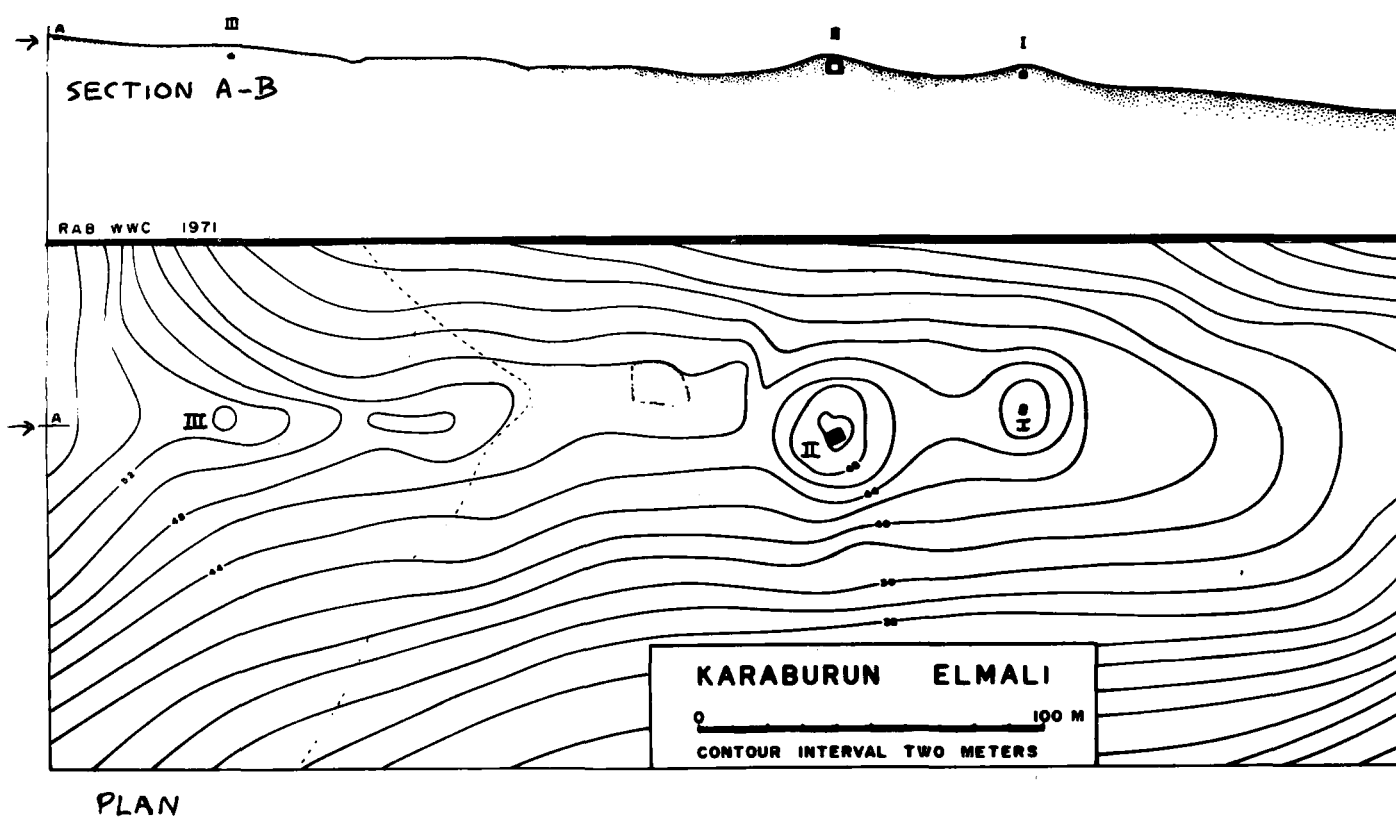


Fig. 4 — Contour plan and section of Karaburun.



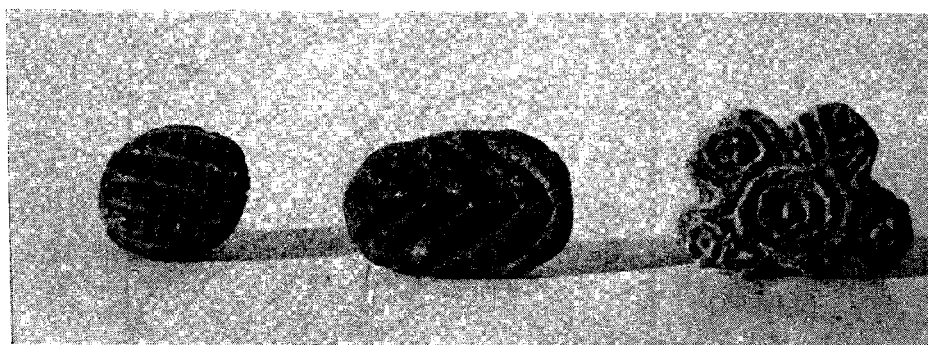


Fig. 2 — Clay stamp seals from Karataş mound.



Fig. 3 — Seal-impressed bulla from Karataş, SE sector.

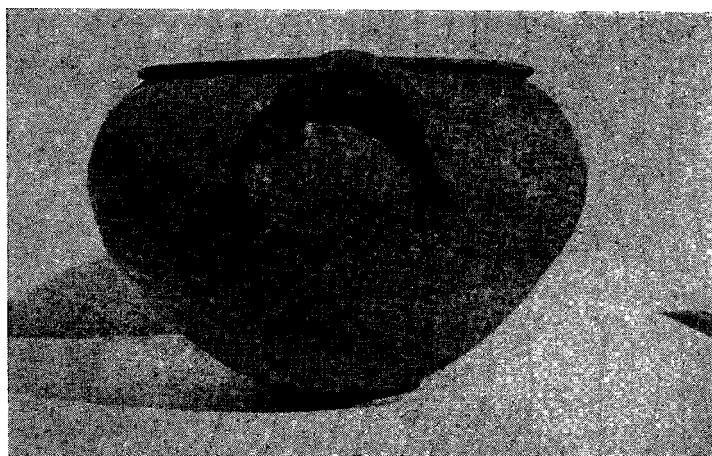
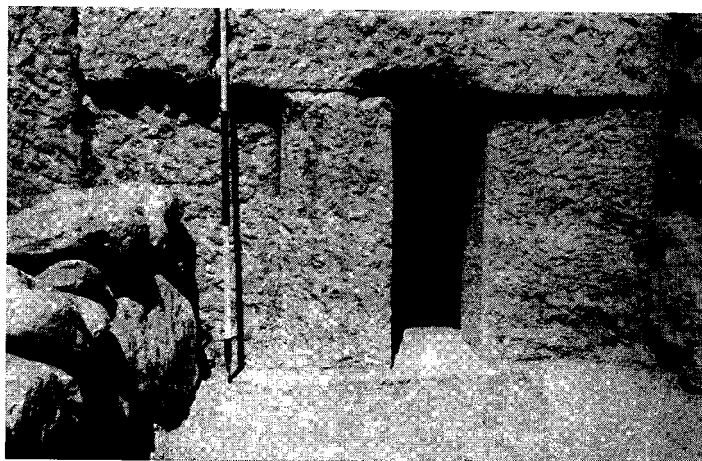


Fig. 5 — Painted cinerary vessel,  
Karaburun tumulus III.

Fig. 6 — Façade of Karaburun II  
chamber with newly cut doorway.



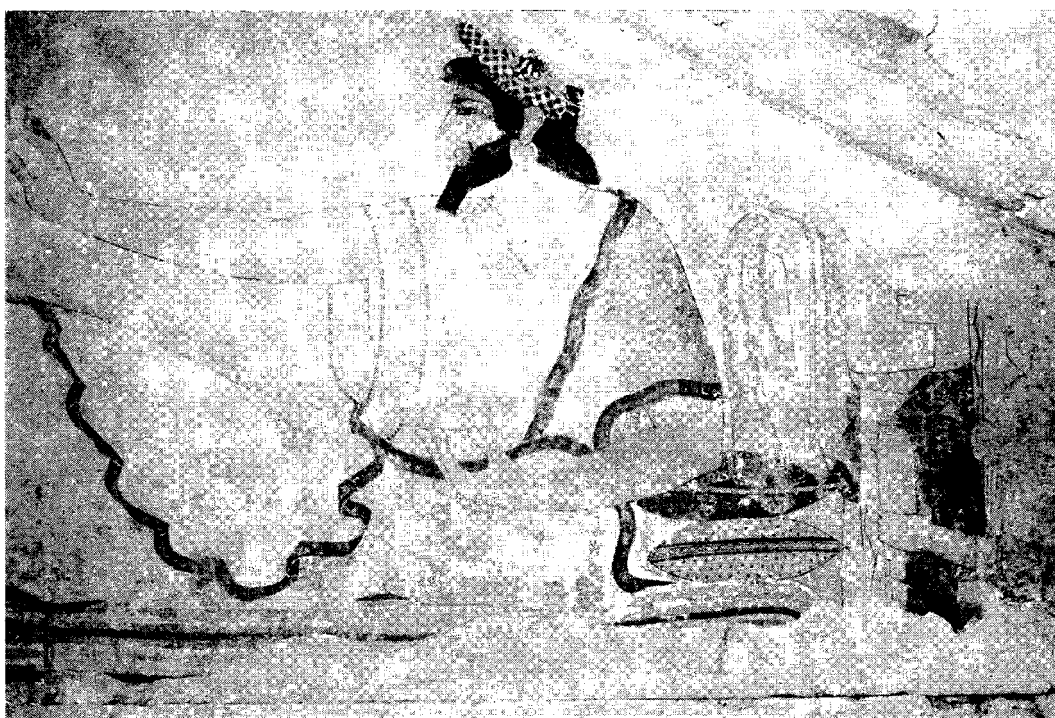


Fig. 7 — Karaburun II, West\_wall. Dignitary.



Fig. 8 — Detail of figure 7.

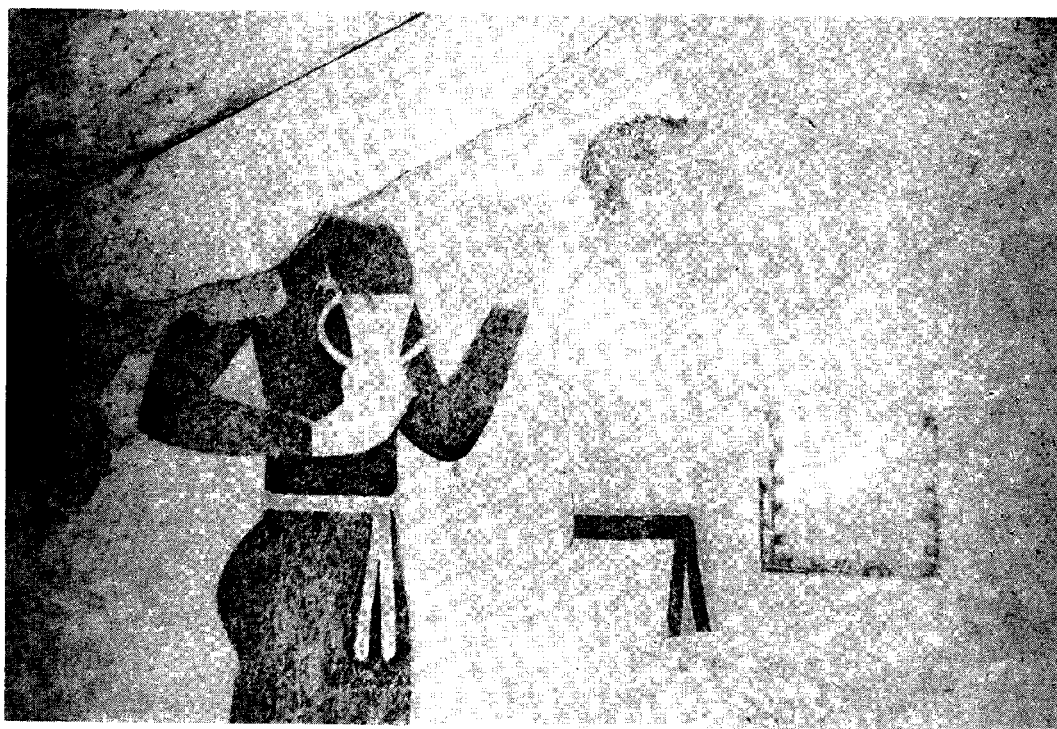


Fig. 9 — Karaburun II. West wall, servants.



Fig. 10 — Karaburun II. Head of towel - bearer.



Fig. 11 — Karaburun II. West wall. Head of woman restored. (cf. fig. 7).



Fig. 12 — Karaburun II. West wall. Hand of first servant, goblet with griffin finials.





Fig. 13 — Karaburun II. North wall. Horseman and victim.

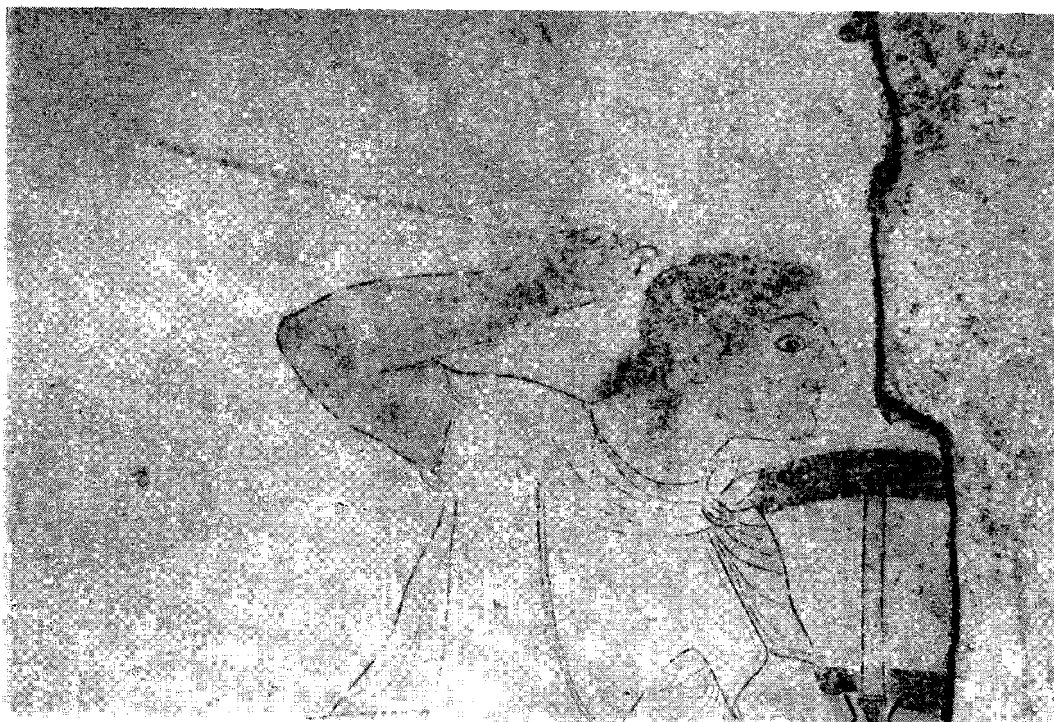


Fig. 14 — Karaburun II. North wall. Victorious soldier.