

## EXCAVATIONS AT ANEMURIUM (ESKİ ANAMUR) - 1975

JAMES RUSSEL

A five and a half week season of restoration, conservation and excavation was conducted, commencing 3 July and concluding 12 August with a labour-force of twenty workmen including one master-mason. The work was directed by Professor James Russell, University of British Columbia, assisted by Professor E.H. Williams, University of British Columbia. Mr. Ian Bristow, research fellow, University of York, England, was responsible for architectural restorations and Miss Pamela Pratt, Institute of Archaeology, London, supervised the programme of conservation<sup>1</sup>.

The principal objectives were A) to complete the repair and restoration of the four tombs originally scheduled for preservation (A III 5, A IV 7a, A VI 2, and B I 16<sup>2</sup>); B) to continue the work of cleaning and conserving the wall-paintings situated within; C) to pursue

further archaeological investigation of discoveries resulting from the work of restoration; this being essentially a continuation of the programme originally commenced in 1974, but terminated because of the Cyprus crisis after only one week of normal operations; D) in addition, to carry out some minor projects in other areas of the site in continuation of work begun in previous seasons. A summary of these various activities follows:

**A. Restoration of Tombs :** Each of the tombs has now been restored to a condition that will ensure the permanent well-being of the painted surfaces inside (figs. 1-2). The work, directed by Ian Bristow, involved an initial cleaning of the natural cover of earth and vegetation from the roof-vaults, followed by the removal of the original rendering and cleaning of the

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<sup>1</sup> Other senior members of the staff were Mrs. Caroline Williams, Institute of Archaeology, London, as pottery expert, and Miss Sheila Campbell as mosaic expert. Our staff also included five student assistants, Miss Tamsen Fuller, Miss Susan Stock, Mr. Jonathan Tubb and Mrs. Jonathan Tubb, all students at the Institute of Archaeology, London, as conservation assistants and Miss Mine Inankur, University of Ankara, field assistant. In addition Bay Rifat Ergeç, archaeologist and assistant of the Adana Regional Museum, served as our Representative. We record our deep gratitude for his sound advice and assistance provided on numerous occasions.

As in earlier seasons, we wish to express our gratitude to the Department of Antiquities

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and Museums for the renewal of permission to continue our work. In particular we appreciate the continuing interest and support of Bay Hikmet Gürcay, the General Director, Bay Burhan Tezcan, the Deputy Director, and Bay Çetin Anlaşan, Director of Excavations, the prompt and practical help of Mr. Leonard Edwards and his staff at the Canadian Embassy in Turkey, and the unfailing courtesy and consideration we receive from the local officials at Anamur. Last, we are grateful to the University of British Columbia and the Canada Council for financial support.

<sup>2</sup> All references involving tombs are to E. Alföldi-Rosenbaum, *The Necropolis of Anemurium* Ankara, 1971.

spaces between the stones of the vault. After initial repointing of the stonework a fresh mortar was applied to the vaults in three successive coats, the setting coat composed, like its Roman predecessor, of local lime, beach-sand and crushed brick. Shallow gutters terminating in short spouts were constructed along the ledges at the base of each vault to ensure the quick discharge of rainwater. All vegetation and decayed mortar were removed from the side walls and eroded areas repointed in a cement - lime mix. Holes in the original masonry were filled with dry stone walling. To prevent recurrence of dampness, debris was removed from the vicinity of side walls and drainage channels constructed along their bases where necessary. Finally each tomb was secured with a wrought iron gate with lock as protection against vandalism.

**B. Cleaning and Conservation of Paintings:** A team of four student conservators under the supervision of Pamela Pratt made excellent progress in cleaning and consolidating extensive areas of the painted decoration in two of the tombs (A VI 2 and B I 16), following the methods perfected in the previous season. From an archaeological point of view the cleaning of the painted surfaces produced gratifying results that deserve special comment. The paintings of both tombs have of course been described previously by Professor Alföldi - Rosenbaum,<sup>3</sup> but with the removal of the salt deposits and organic growths that previously obscured them many details, previously invisible, have emerged to view. Moreover the colours generally are seen to be far brighter than was previously suspected (figs. 3-4).

<sup>3</sup> For detailed description of these paintings before cleaning, see Alföldi - Rosenbaum, *op. cit.*, 108, 153 (A VI 2), 112 - 116, 179 - 180 (B I 16).

The results were especially dramatic in B I 16A which yielded figured groups hitherto invisible on the south and west walls respectively of the antechamber. On the south wall towards the southwest corner of the chamber appeared the upper part of a youthful male draped in a red tunic with green hem (fig. 5). He stands frontally with his head turned to the left and his right arm, broken at the wrist, extended to the side. His winged cap and the inscription, EPMHC, visible to the left, identify him as Hermes Psychopompos, the shepherd of souls, a deity that appears frequently in tomb decoration. The direction of his glance and the gesture of his right arm suggest the presence of at least one other figure, also identified by an inscription, of which only the last two letters XH survive. This was surely Psyche, whose personified presence in association with Hermes is not uncommon in the context of the grave.

In the lunette above the doorway leading from the antechamber to an inner chamber a second painted group emerged, though in much poorer condition than the Hermes (figs. 6-7). Much of the surface had flaked off to reveal some traces of earlier painting underneath. In spite of its fragmentary state, however, the main features are visible - a man and woman, probably husband and wife, reclining side by side on a couch against a light background decorated with rose blossoms. Each of the figures is clad in a white garment with dark green outline, the woman's body partly concealed behind that of her husband. His head is largely missing, but the woman's head, resting against a dark green cushion decorated with red crosses, survives in part. Above her head may be seen a red garland similar to that which her husband bears in his left hand. To the left of her face a two - line dipinto reads O BIOC TAYTA («that's all there

is to life»), a formula well attested on tombstones of the eastern Roman Empire.

Work on the northern face of the vault had begun in 1974 with the complete cleaning of the bust of Winter, one of the four seasons that decorated a roundel in each corner of the vault (fig. 4). The figure in the adjacent rectangular panel (fig. 8), a winged genius representing summer, was completely cleaner and may now be identified from a dipinto. He is nude, except for his quiver-strap and a short dark green cloak that balloons out behind him as he strides to the left. In his right hand he bears a sickle (fig. 9), visible before cleaning, but to this can now be added the sheaf of grain he carries in his left. His anatomy is poorly executed, having a distinctly rubbery quality. The contrast in texture with the much more competent rendering of his face (fig. 10), which exhibits a plasticity similar to the heads of Winter and Hermes, is striking.

In the alcove that was opened in the north wall of the antechamber at a later date most of the paintings have now been cleaned (figs. 11-12), only those of the semivault of the roof still remaining to be treated. Apart from enhancing their colours and general condition, however, the cleaning process has little of substance to add to previous descriptions. Nevertheless, numerous details of clothing and style, previously obscure, should facilitate the interpretation of this important tableau.

**C. Archaeological Discoveries Arising from the Restorations:** In the course of the restoration programme it proved necessary to construct a number of drainage channels to divert surface water from the chambers to be protected. In two cases this led to interesting results.

i) Tomb A VI 2: The first discov-

ery was made in the ruined earlier tomb-chamber that was subsequently incorporated into the later complex adjacent to it on the east. Here a considerable quantity of human bones, including parts of the skull, were found lying in apparent disarray on the south arcosolium couch. These constitute the first substantial remains of a human burial discovered in any tomb. Their survival may be accounted for by the early collapse of the roof, which, while crushing the bones, also protected them from animals and the elements. Their fragmentary condition and confused state, however, indicate that the skeleton had been much disturbed prior to the collapse of the vault. They have been identified as belonging to an adolescent. Unfortunately no pottery or artifacts of any kind were found in association with these bones.

ii) Tomb B I 16: The second discovery arose during the construction of a drainage channel around the lean-to alcove that projects from the north wall of the painted antechamber. The clearing of debris from the outside of the west wall of this chamber revealed part of a mosaic pavement that proved to be virtually intact. Further work on the channel was suspended in favour of a full archaeological excavation of the entire north end of the tomb complex. This exploration was rewarded by some very interesting discoveries (figs. 13-14).

The complete clearing of fill from the area where the mosaic first appeared disclosed a small chamber with walls originally faced with plaster measuring 2.33 m. N-S x 1.60 m. E-W (fig. 15). It is bounded on the north wall by the outer wall of the tomb complex, and on the south by the north wall of the painted antechamber of B I 16A. Its west side opens on to an inner tomb chamber (B I 16B), the floor of which stands 0.52 m. above the level of the preceding area, which may thus be con-

sidered as its ante-room. On the east side it is closed by the west wall of the lean-to alcove for part of its length. The rest of the side was closed by a wall of different construction that continues the line of the first to abut against the north wall. As was subsequently demonstrated, this extension was originally left open to serve as an entrance from the east.

The entire space was paved in mosaic except for a rectangular area at the northwest corner occupied by a raised platform or step. The L-shaped floor thus created was divided into a larger figured scene occupying the space between the step and the east wall and two rectangular geometric panels of familiar design filling the full breadth at the south end of the room. A border of stepped pyramids in dark blue and a three-strand guilloche frame the figured scene (fig. 16). Within is depicted a winged putto on the left, clad in a flimsy cloth of light blue around his loins, advancing boldly towards the right. He grasps a spear in both hands with which he confronts a spotted pantheress with fangs bared bounding towards him from the right. Four stylized light green plants and a somewhat irregular base-line create the illusion of a landscape. Parallels for the subject are legion, but the somewhat coarse but robust quality of execution, a feature to be found also in other figured mosaics found in the city, distinguishes this example from more refined examples from elsewhere.

As already mentioned, a raised platform (1.45 m. N-S x 0.52 m. E-W) used as a step to facilitate access to the tomb chamber beyond stands to a height of 0.38 m. above the mosaic floor at the NW corner of the room (fig. 15). The upper surface of the platform was originally decorated in mosaic, but only a small fragment in the northwest corner depicting the tail of one large and a portion of a smaller fish remains. Set

into this bench in the same corner with its rim flush with the mosaic, is a large clay amphora, which was found, after clearing, to have a depth of 0.60 m. It was presumably intended for the pouring of libations to the dead, which would account for the hole bored through the base. The contents included two intact terracotta lamps. Provision for libation had been noticed previously in other tombs in the cemetery, but it took a different form.<sup>4</sup> This is the first example of a libation bench of this sort to be discovered. It was not unique, however, for a subsequent search of other tombs in this quarter of the necropolis turned up one further example hitherto unrecognized.

The tomb chamber (BT 16B) at the rear was separated from the area in front by a screen wall of indeterminate height, now destroyed, except for its lowest course through which a narrow entrance provided access from the preceding step. This chamber (fig. 13) too was cleared to expose in the front half a mosaic pavement in good condition, composed throughout of light blue tesserae with occasional small crosses in dark blue. Isolated in the loose fill overlying the mosaic was a tightly packed patch of ash and burnt material against (the north wall (0.40 x 0.55 m), which was excavated separately. It produced against was excavated separately. It produced a small pellet of incense and a preriform radiate of Maximianus I (before A.D. 295-296). The rear half of the tomb consisted of the burial platform proper (1.33 m. wide), raised 0.17 m. above the level of the mosaic floor, but a section cut through its width uncovered a second mortar floor 0.10 m. lower than the first.

After the preceding area and tomb chamber proper had been completely cleared, attention focused on the area

<sup>4</sup> *Ibid.*, 98

Immediately east of the mosaic - paved room. The immediate concern was to examine and consolidate the staircase that ascended from east to west along the north face of the alcove of the painted chamber. Parts of only six steps survived, each a slab of dark blue limestone set into cuttings in the wall at their southern extremity (fig. 17). The cutting for a seventh survives without trace of the actual step. No trace of the course of the staircase beyond this point remains. In preparation for consolidation each step was removed and numbered, thus affording an opportunity to excavate the intervening area lying between the north wall of the alcove and the north wall of the entire complex. It was found that the staircase was supported by packing of mixed rubble fill and large stones for a depth of 0.90 m. This in turn rested on an earlier staircase constructed of well - mortared masonry occupying the entire width of the area and continuing beneath the later north wall of the alcove (fig. 18). Only the lowest step can be seen in its entire width where it projects beyond the east face of B I 16A. This width corresponds closely with the opening, later blocked, at the north end of the east wall of the anteroom of B I 16B to which the staircase obviously led. Thus we may presume a similar width for the entire staircase. In its present condition seven steps survive, but there is space and depth enough for an eighth at the top. In each case what remains is the masonry core, but some traces of an original plaster facing can still be seen. At the top the continuation of the mosaic floor of the anteroom beyond the wall at its northwest corner confirms the later date of this feature.

As a result of this investigation a much clearer account of the building-history of the complex may now be proposed (fig. 14). (i) It now appears that

the tomb chamber and preceding anteroom (B I 16B) is the earliest structure of the entire group. Access to it was by a staircase that ascended the steep slope from a lower courtyard of indeterminate size on the east. (ii) At some subsequent time, perhaps after no great interval, the remainder of the ground floor structures of the complex (B I 16A) were added with a separate entrance through the painted antechamber. (iii) Drastic alterations ensued sometime after ca. A.D. 300. This involved the destruction of the north wall of the painted chamber and construction of the lean-to alcove, followed by the filling in of the staircase and simultaneous blocking of the entrance leading to the mosaic-paved anteroom of B I 16B. This operation effectively sealed off this corner of the complex from further use since no alternative access was provided. A new staircase was now constructed at a much higher level on the fill overlying the original one, its treads inserted into cuttings in the outside wall of the alcove. Although destroyed in its upper reaches, this staircase clearly led to an upper - storey, presumably constructed at this time. The sequence of building is best illustrated in the exposed section of the broken roof of the lower storey of B I 16B. Here the original mosaic face of the exterior of the sloping roof has been filled in to provide a flat surface for the floor of the second storey raised upon the walls of the ground floor. A *terminus post quem* for this massive reconstruction is supplied by the coin of Maximianus found in the burnt patch within the tomb-chamber of B I 16B. Its presence there presupposes the continued accessibility of the chamber up to the close of the third century at the earliest.

Problems still remain to be resolved in the structural history of this interesting building, but it is gratifying to record the close correspondence of this archaeological reconstruction of

the building - history with Professor Alföldi - Rosenbaum's discussion of the very different styles of painting to be found in the antechamber and alcove of B I 16A respectively. The first she ascribes to the early third century, a date surely confirmed by the newly cleaned additions, and the second to «the end of the same century or even a little later».<sup>5</sup>

**D. Minor Explorations:** In addition to the explorations arising from the work of restoration in the necropolis three other minor explorations were undertaken, two in connection with areas previously under investigation.

i) The Small Baths (III 15). A small sondage was opened in the south «bench» of the apodyterium (Fig. 19). A heavy stone packing extending throughout the area explored appeared at a depth of 0.12 m. below the mosaic floor, effectively sealing the levels beneath. A thick deposit of mixed fill near the surface yielded coins of the later fourth century and an abundance of pottery ranging widely in date. The vast majority of table - wares (Late Roman and Cypriote Red Slip) belong to the fifth and early sixth centuries. A terminus post quem early in the sixth century is not seriously inconsistent with the fifth - century date previously advanced for the mosaic on stylistic grounds<sup>6</sup>.

ii) The Necropolis Church (A II 1). Investigation was limited to exposing the floor of the apse and the eastern extremity of the south aisle adjacent to it<sup>7</sup>. In the apse meagre fragments of mosaic around the border are all that survive of what was once a complex design of fine quality. By contrast, the aisle - mosaic survives in excellent

condition at a depth of approximately 0.60 m. below that of the apse from which it is separated by a wall containing several reused blocks. The design is simple, a white diaper grid on blue ground containing diamonds outlined in white and filled with pink.

iii) Building on Cape Anamur. A most unexpected discovery was made on a flat ledge of ground below the north face of the rocky mass that constitutes the outermost spur of Cape Anamur (Fig. 20). During the previous winter heavy rains had exposed a portion of mosaic. This was further cleared to reveal a considerable structure consisting of at least two chambers, the larger having a mosaic floor. This had suffered extensive damage from erosion and secondary construction but the main features of its design were recognizable. For the most part it was composed of simple geometric patterns of no special interest, but the principal panel occupying the centre excited attention. It consists of an inscribed *tabella ansata* originally supported on each side by a winged victory (fig. 21). Of this pair only the upper part of the one on the left survives in any detail (fig. 22). She is nude, except for a flowing dark cloak fastened around her neck with a strap. A wide nimbus in red and white hangs in a shallow arc above the head with dark blue ribbons trailing from its extremities.

The first two lines of the inscription are almost totally lost, but the general sense of the remaining four, though incomplete, may be restored with some confidence to record the donation of a mosaic with a building, gateway and staircase. There can be no question that the mosaic itself and the building of which it forms a part are the first two items of this catalogue. The location of gateway and staircase respectively, however, remain uncertain,

<sup>5</sup> *Bell'eten* 29 (1965), 45

<sup>6</sup> *TAD* 22. 1 (1975), 125 - 126.

<sup>7</sup> For previous excavation and plan, cf. *TAD* 22 : 1 (1975), p. 126 fig. 19.

but the presence of a staircase to provide access to the building would be essential to negotiate the sheer slope either from the cliff top above or the sea below. A final answer to the riddle of this interesting little complex must await further investigation, but it seems reasonable to conjecture that we are dealing with an ornate lodge or kiosk providing a welcome landing on the strenuous ascent from a tiny harbour nestling in the lee of the cape to the citadel above.

Finally two further achievements of the latest season are worthy of record. Thanks to the purchase of a seventeen-foot bipod Hector Williams and Sheila Campbell were able to take vertical photographs of most of the mosaics discovered in previous seasons (fig. 23). Second, Carole Williams completed the sorting and study of the vast quantity of material from the palaestra well excavated in 1971 and 1972. Its importance was recognized at the time when it was found to be a homogeneous deposit spanning a relatively short per-

iod from the end of the sixth and first quarter of the seventh century. Numerous pieces, including some Byzantine brown glaze-ware (perhaps its earliest occurrence), were joined and repaired and a total of approximately thirty profiles established.

In all 49 objects were recorded as small finds during the season, including stray finds found by our guard while ploughing. Of this total 28 were bronze coins, the majority belonging to the second half of the fourth century, especially the reigns of Theodosius I, Arcadius, and Honorius. Of the seven whole lamps recorded, with the exception of the two found inside the amphora of the libation bench of tomb BF 16B, all are examples of the high-bodied wheel-made type found in previous seasons at Anemurium and presumed to be of early Byzantine date. The other finds constitute a heterogeneous collection of small metal or glass objects (pins, nails, hooks, glass-paste, ring-bezels and beads etc.). As in previous years they were all deposited in the Museum at Alanya.

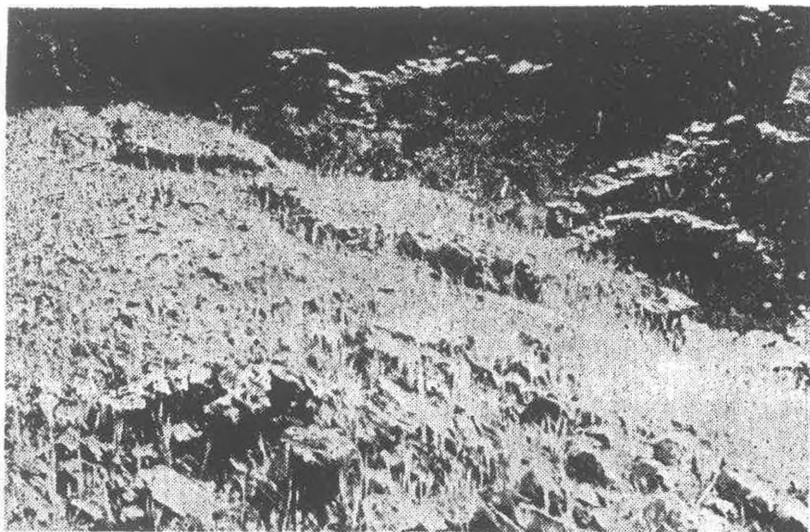


Fig. 1. Anemurlum : tomb A VI 2, condltion of vault before restoration.



Fig. 3. Anemurlum : tomb B I 16, painted decoration in NE corner of vault of antechamber, before cleaning.



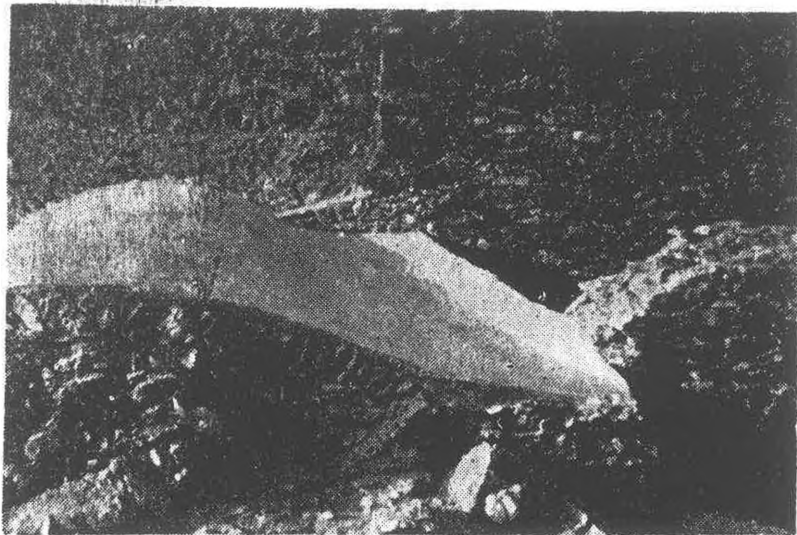


Fig. 2. Anemurium : tomb A IV 7a, outer surface of vault after restoration.

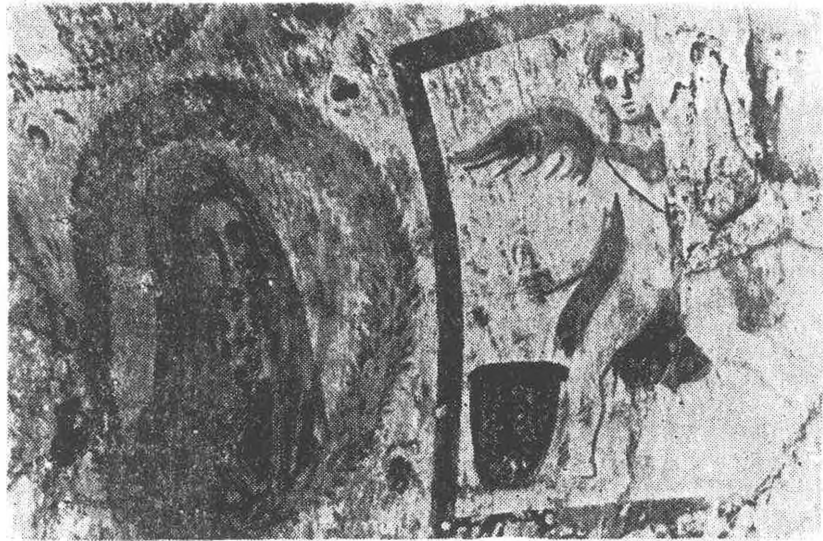


Fig. 4. Anemurium : tomb B I 16, same view as fig. 3 after cleaning, Winter on left, Summer on rt.



Fig. 5. Anemurium : tomb B I 16, Hermes on S. wall of antechamber, after cleaning.

Fig. 6. Anemurium : tomb B I 16, man and woman reclining in lunette of W. wall of antechamber, after cleaning.

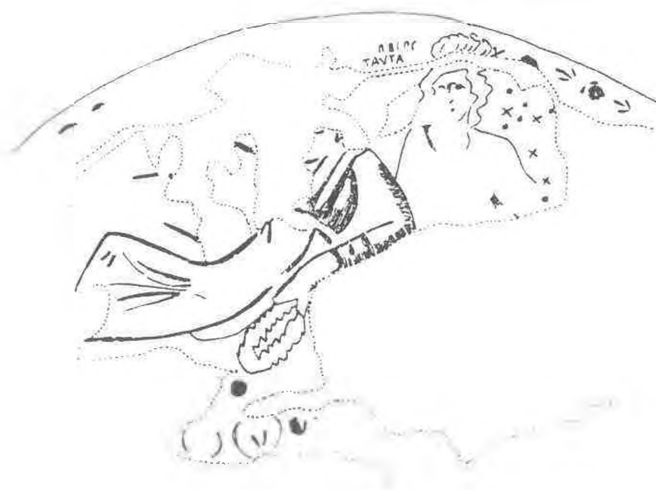


Fig. 7. Anemurium : tomb B I 16, drawing of previous scene (fig. 6).



Fig. 8. Anemurium : tomb B I 16, Summer on N.vault of antechamber, after cleaning.



Fig. 10. Anemurium : tomb B I 16, Summer,  
detail of head.

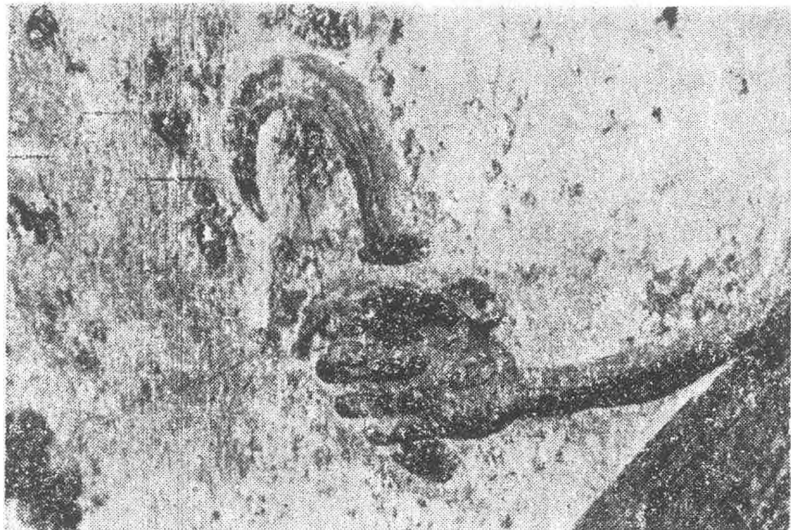


Fig. 9. Anemurium : tomb B I 16, Summer, detail of left arm.



Fig. 11. Anemurium : tomb B I 16, three attendants bearing offerings on N. wall of alcove, after cleaning.



Fig. 12. Anemurium : tomb B I 16, single attendant on E. wall of above, after cleaning.



Fig. 13. Anemurium : tomb B I 16, general view of structures at N. end of tomb.

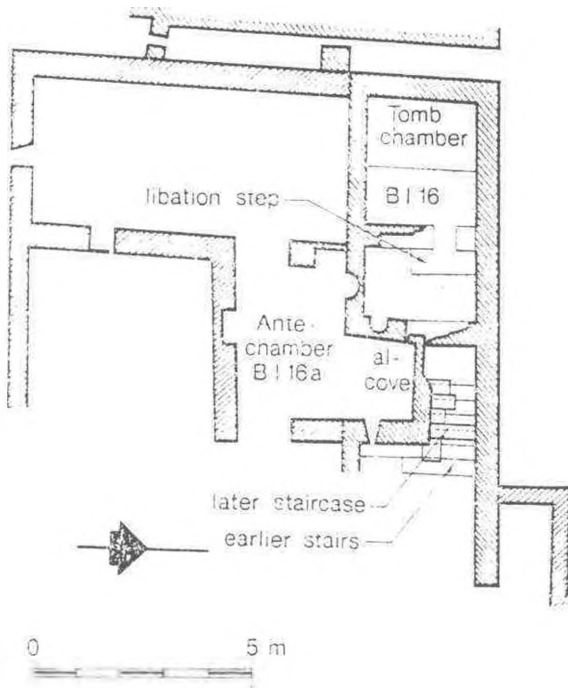


Fig. 14. Anemurium : plan of tomb B I 16.



Fig. 15. Anemurium : tomb B I 16, mosaic and libation bench, with entrance to burial chamber (upper left).

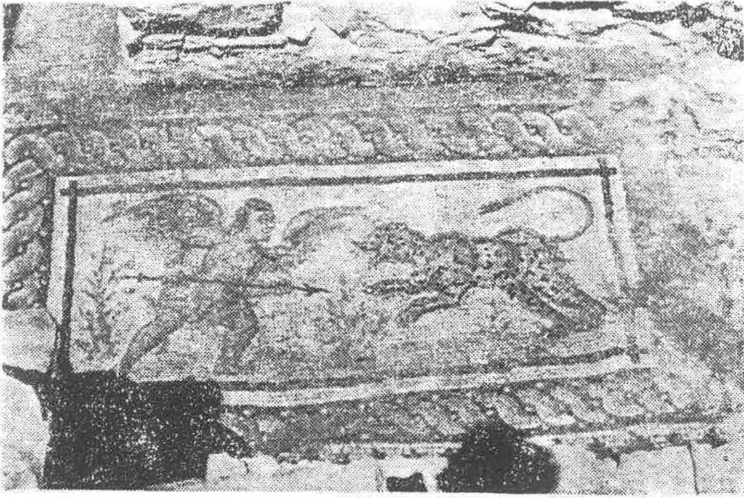


Fig. 16. Anemurium : tomb B I 10. mosaic of putto and pantheress.

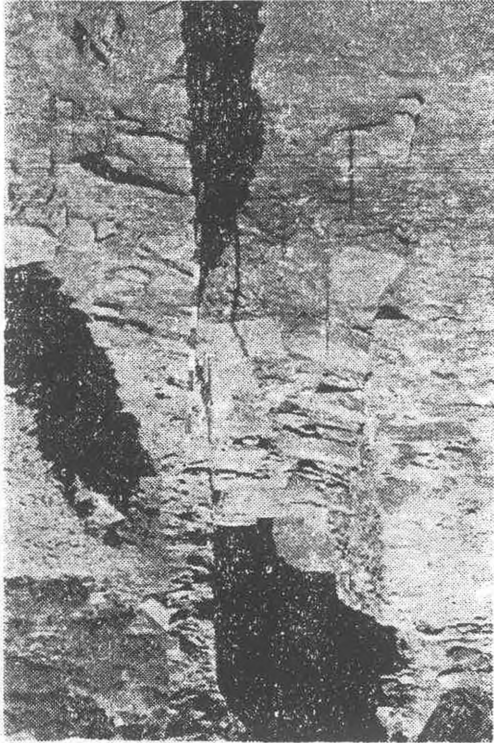


Fig. 17. Anemurium : tomb B I 16, later staircase set into N. wall of alcove.

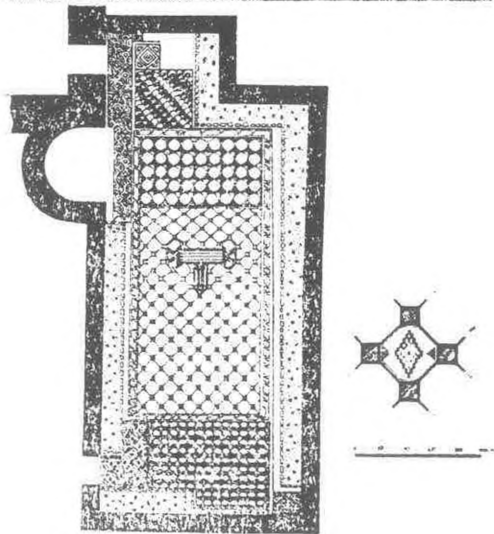


Fig. 19. Anemurium : plan of apodyterium of baths III 15. Drawing by R. Ergeç.

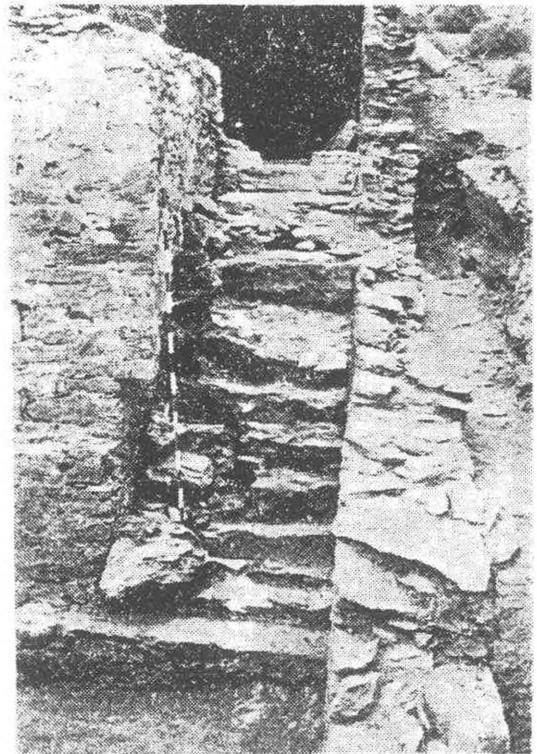


Fig. 18. Anemurium : tomb B I 16, earlier staircase with later steps removed.

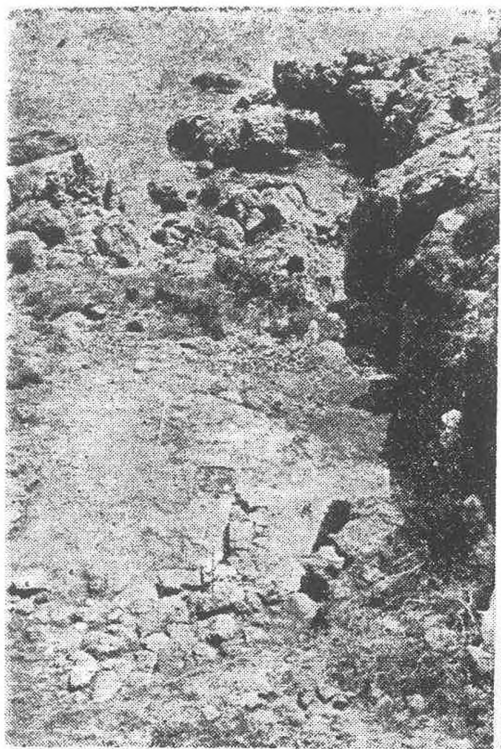


Fig. 20. Anemurium : general view of structure on Cape Anamur from W.

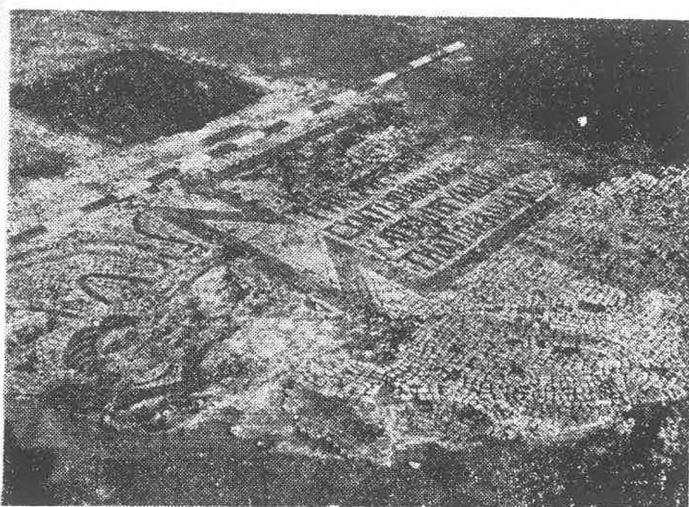


Fig. 21. Anemurium : mosaic panel supported by winged victory.

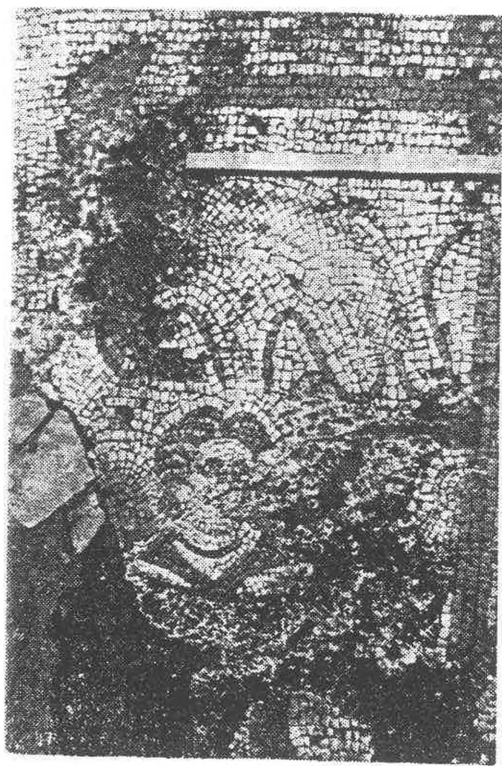


Fig. 22. Anemurium : detail of winged victory.

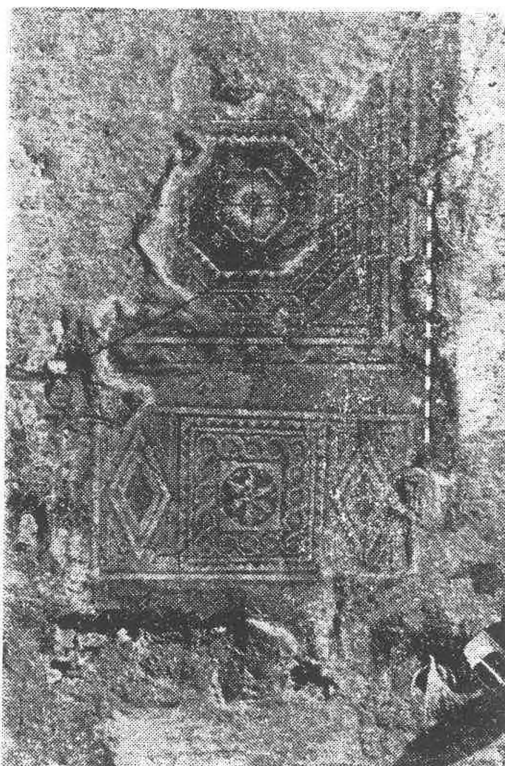


Fig. 23. Anemurium : mosaic in vicinity of odeon.