

## EXCAVATIONS AT KARATAŞ-SEMAYÜK AND ELMALI, 1970

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The 1970 campaign lasted from July 28 to September 25.<sup>1</sup> Work was continued at Karataş-Semayük on a small scale; the project of cleaning and conserving the painted tomb Southwest of Elmali made considerable progress; two robbed tumuli West of Semayük were investigated in a salvage operation.

1. *Semayük-Karataş*. A sounding was made at the East end of the cemetery area excavated in 1963, c. 175 m. to the South of the central Karataş mound, to investigate if the latest Early Bronze II tombs had been expanding in this direction. A trench of 12 × 12 m. (trial trench 125) yielded a series of eight pithos burials of the expected well developed type. Just to the North of these burials was the edge of the ancient village. A house of 10.50 × 6.00 m. was preserved in foundations only (fig. 1). It was of the megaron type constructed in pisé and wood, as is evident from the setting of the foundation stones. The front was at the West side with a deep porch; a shallower back porch existed as usual on the East; buttresses along the exterior of the long walls suggest that shallow porches or a consi-

derable overhang of the pitched roof had provided shelter along these sides as well; a novel feature at Karataş. This megaron was of the Early Bronze II period and overlay an earlier burnt pisé house.

On the small mound at Karataş, the 1969 excavations of the Southeast area had exposed a series of open fireplaces on prepared sloping ground. Further digging in this MEE trench yielded more evidence of the same kind. Stratified surfaces of clay form gradients with burnt areas on top; the fills are clean but contain pieces of pithoi in overfired and underfired condition; some *Fehlbrände* also occurred; our present hypothesis is that part of the mound was used by a pithos making establishment.

Closer to the center of the mound, in the habitation area of the upper levels, an unburnt rectangular house with white plastered pisé walls was recognizable in outline; its raised hearth (fig. 2) was of the type known from Kusura and Beycesultan in the Early Bronze Age: a rectangular platform flanked by screens and with a semicircular apron in front.

Progress was made on the cleaning and storage of pithoi from the Karataş cemetery; an additional 36 mended and catalogued burial jars of various shapes and sizes were shipped in three truck loads to the Antalya Museum (fig. 3) where they are stored in the *depo* to await their display in the new museum. The expert mending of these huge jars was done in previous seasons by restorer Abdurrahman Çulha of the Ankara Museum.

<sup>1</sup> The representative of the Department of Antiquities was Assistant Director Ayfer Aker of the Museum of Antakya, to whom we want to express our sincere gratitude. The authorities of the Antalya Museum have consistently aided us in our efforts and in housing the material from our excavations; our thanks go to former Director Ismail Ünal and Secretary İbrahim İşildağ. The excavation staff of the Bryn Mawr College expedition consisted of the graduate students Sevim Buluç, Marie-Heniette Carre, Dian Duryea, Tamara S. Wheeler and restorer Franca Callori di Vignale.

## 2. *The Kızılbél tomb Southwest of Elmalı.*

This built tomb, disturbed in 1969 and salvaged by a special joint enterprise of the Antalya Museum and the Bryn Mawr College expedition in October of that year, was extensively examined, cleaned and preserved thanks to the expert care by Signorina Franca Callori di Vignale. The painted surfaces as found were partly covered with lime encrustation, soot, roots, and dirt. Much of the original decoration had been permanently damaged or lost by the action of nature and by human interference; what remains of the paintings has now been cleaned and the colors fixed in a complete initial treatment. The condition of the walls will be re-examined in 1971 so as to check on the need of additional measures of preservation. The tomb has been reburied and a guard appointed to protect the site until final conservation measures can be taken in 1971.

The Kızılbél tomb is a built chamber with a portcullis doorway in the South wall; the interior of the chamber has a gabled roof and is neatly finished in partly coursed, partly trapezoidal masonry. The plan measures c. 2.00 × 2.45 m. with a maximum height of 2.30 m. in the interior. The fragmented, recently broken door slab was mostly pieced together in 1970 (fig. 4). The paving slabs of the floor had unfortunately been radically smashed by the tomb robbers, as had the painted kline on which the burial had rested against the West wall of the tombchamber.

The paintings, as was noted in a previous report (*Türk Arkeoloji Dergisi* XVIII, 2, 1969, pp. 142-144) covered the walls in three to four registers of uneven height (fig. 5). The most prominent friezes were the Gorgon frieze on the South wall, with the birth of Pegasus and Chrysaor at the right end, and the charioteer fresco on the West wall (fig. 6) illustrating the departure of a warrior who says farewell to his family. A winged demon hovers

above the chariot (fig. 7). At the right end of this frieze is a poorly preserved banquet scene.

The themes of the other registers are: parades of warriors and their horses or chariots (West, North, and East walls); hunting scenes (boar hunt by boat in the marshes, East wall; archers shooting a lion who is attacking a bull, South wall, (fig. 8); a voyage by sea-going ship on the wavy blue Mediterranean (North wall lower register, fig. 5) with an important passenger in the place of honor shaded by a parasol (fig. 9); a presentation of a suppliant to an enthroned dignitary with armed guards in attendance (North wall; this could be a scene from the career of the dignitary buried in the tomb, or a mythological tableau); possibly mythological scenes (Troilos? frieze on the South wall, badly damaged; on the North wall a parade of blue men, girls in Ionic attire (fig. 10), a team of horses all moving to the left where an enthroned female figure faces what may be a hero returning triumphant from a battle against a monster: Herakles or Bellerophon? all this very fragmentary and conjectural).

The figures are contoured in preliminary red and final black. Solid filling colors consist of several shades of red, a bright blue, and some white. No green or yellow are observed. The plaster has often fallen away along the contours of the painted figures. Pockmarks are abundant, and many details are permanently damaged even in the preserved figures.

The style of the paintings is East Greek in the general sense of the word; more precision is called for in the stylistic analysis of what is Ionian, what is East Anatolian-Lyidian, and what is Lycian, but this is a problem for which the Elmalı paintings will furnish new evidence. They will in any case show in some detail what wall painting of the late sixth century was like in the Southwest of Anatolia, and begin to fill in our knowledge of the counterparts of the lost paintings

of mainland Greece and the preserved Etruscan wall paintings. Ample cross references to the Greek and Etruscan repertoires are in evidence in Elmalı. The study of the iconography of the paintings has been started by Dian Duryea; Signorina Callori will publish a detailed study of the technique and preservation of the paintings.

### 3. *The tumuli on the Karaburun ridge.*

Soundings and surface explorations in the vicinity of the Kızılbél tomb did not reveal any additional tomb chambers, although some evidence for sixth century and later habitation was found on the ridge immediately adjoining to the Southeast. In recent years the villagers opened some built tombs farther to the West of Elmalı, near Kışlaköy. Additional damage had been done to two tumuli on the ridge between Karataş-Semayük and the village of Bayındır, just to the West of the main road leading from Elmalı to Korkuteli. These small tumuli had been noted by us in the early years of the Karataş excavations; they stand high on a ridge called Karaburun which had attracted our attention because of a scatter of handmade, Chalcolithic, pottery related to our finds at Bağbaşı nearby.

A new visit to the ridge in August 1970 revealed an extensive robbers' operation in the easternmost tumulus, with a trench of  $5 \times 20$  m. cut into the side of the tumulus invisible from the road (fig. 11). The West tumulus showed signs of deep ancient disturbance and recent half-hearted probings. We cleaned and investigated both tumuli with the special purpose of protecting any paintings that might be contained in the tumuli.

*Karaburun I* (East tumulus). The cleaning and straightening of the robbers' trench led to the finding of a plain limestone sarcophagus with pedimental lid (fig. 12). The sarcophagus had been covered with a rockpile and a mound of firm dirt; as preserved after erosion, the

tumulus was about 2.50 m. high over a thin Chalcolithic habitation stratum and bedrock. The diameter of the tumulus is now about 35 m.

The sarcophagus measures  $2.18 \times 1.03 \times 0.94$  m., the lid is 0.48 m. high; the orientation was Northeast-Southwest. The West corner had been broken off anciently and again slightly damaged in the recent robbery; evidently the original robbery was of Roman date. According to the villagers nothing was found in the recent digging. The Roman looters had taken the precious tomb gifts but had discarded the pottery; the latter they had thrown away as useless. All of the fill in and around the sarcophagus was therefore sifted and the scarps of the stone pile searched under the supervision of Miss Sevim Buluç who was in charge of the Karaburun operations. A few remnants of human bones were collected; also pieces of a thin alabastron, and fragments of the following incomplete vessels; a horizontally fluted, red glazed bowl of imitation Achaemenian type; an Attic black-figure lekythos of the second quarter of the fifth century B.C.; an Attic black glazed miniature stemless kylix; a local ware black polished lid to fit the kylix; a trefoil oinochoe with streaky glaze and simple dash pattern on the shoulder, East Greek or Rhodian. The pottery fragments point to a date well before 450 B.C. for the burial.

*Karaburun II* (West tumulus). A trench laid out in the area of ancient disturbance led us promptly to the roof (fig. 13) and East side of a tomb chamber constructed of limestone ashlar and monoliths. The tumulus was slightly larger than Karaburun I, but not more than 50 cm. of fill was preserved over the ridge of the gabled tomb. A stone packing lay over the roof and against the East side of the chamber, continuing all around. The building blocks were left roughly dressed on the exterior. Two enormous slabs formed the gabled roof, the length of which is 3.80 m. East-

West. They were very neatly fitted, the South block overlapping the North slab and the join waterproofed with mortar (*horasan*). The East side of the tomb (fig. 14) was exposed by us to the level of an ancient Roman robbers' hole which had been cut in the central block of the lowest course; this block had anciently been kept in reserve to be pushed into place after the burial had been inserted; there was no doorway to this tomb. The width of the East side is about 3.00 m. We entered through the robbers' hole, which measured c. 40 × 33 cm, crawling in on a pile of dirt left as a ramp by the ancient tomb robbers. The interior of the tomb chamber was finished in excellent detail and provided with a central, intermediate pediment of the type also known in the construction of the wooden tomb chamber of Midas in Gordion. The side walls of Karaburun II were made of two full height slabs each; the back wall has two blocks horizontally joined, the upper one forming the gable and part of the wall, the lower one forming the back panel in front of which stood a stone kline. The East wall had a lower course of three blocks, the central one movable; an intermediate course of two, and a gable formed by a single block. The chamber measured 2.62 × 3.00 m. with a pedimental height of 2.66 m. The floor had been paved with rectangular slabs, partly pulled up and damaged by the tomb robbers who had dug an abortive hole below the pavement.

As the first glance through the robbers' hole revealed, the tomb had painted decoration. The kline against the West wall (fig. 15) had polychrome detail imitating furniture mouldings and showing a cock (fig. 16) and running dog on the front; on the kline, all traces of the burial were gone. The surface instead was covered with a mass of broken plaster fragments but on the wall above the kline was the main painted scene of the tomb (figs. 17-22): the tomb owner, a bearded and

diademed dignitary, reclining on a couch. Behind him stands his wife; in front are two attendants. To the left and right of this main scene the single frieze continued on the South and North walls. The South wall had a funerary procession with chariots and attendants in Persian costumes; the North wall adds two servants (fig. 23) to the retinue of the reclining nobleman; then, under the overhanging central pediment, scale, direction, and subject change, and a lively battle scene shows the bearded tomb owner in action on horseback (fig. 24). On the East wall, to the left of the movable block, stands a grey bearded man, a wise old guard.

The scenes as first encountered were badly encrusted and partly covered with wet black roots of the vegetation that had crept into the tomb chamber (fig. 17, 21), allowing no more than glimpses of the fine detail and color of the paintings. The condition of the plaster was such that immediate measures had to be taken for preservation. Many pieces of plaster had fallen off the walls, other parts were semi-detached or buckling; a slight settling of the blocks had made all paintings crack and break off along the masonry joints; black roots and humidity were a general menace. Signorina Callori took prompt action to safeguard the paintings. The first step therefore was not a careful recording of the semi-visible designs, although the status quo was completely photographed, but the fixation of the colors and the application of gauze and specially prepared adhesives to the threatened parts of the decoration. The roots were removed as much as possible, but no further cleaning was attempted. The pieces of broken and fallen plaster were assembled in groups by location and stored in the tomb; finally the central intermediate pediment, a single triangular block with horizontal extensions anchored in the sidewalls, was propped up with the aid of a sturdy wooden support near an ominous crack in its North end. The

entire operation was performed towards the end of the season after the cleaning of the Kızılbel tomb had been completed. The newly discovered Karaburun II paintings are now in a safe interim condition, but it will require a long season's work by Signorina Callori to uncover, clean and permanently protect them. This tomb also has been closed and covered with a waterproof mound for the winter. A special guard has been appointed for the Karaburun tumuli.

The preliminary inspection of the Karaburun paintings has provided us with encouraging information. The tomb is later than Kızılbel, and of Graeco-Persian rather than archaic Lycian-East Greek style. Yet the two tombs cannot be more than 50 years apart, and several pictorial and architectural traits link them. Karaburun II has a simplified pictorial design, with a single, biographical and representational frieze. The ceremonial banquet is the main theme. The tomb owner stretches out his right hand towards his servants, in his left he holds a fluted Phrygian-Achaemenian phiale (fig. 20). He is richly attired in a white chiton with red rosette borders around sleeves and neck; over this he wears a draped green cloak with thin purple border; a red-blue checked diadem sits high on his dark hair (fig. 19); an earring, the string (of a seal?) around his neck, and bracelets are his jewelry. The first attendant facing him is the fan and towel bearer; the second brings liquids in Achaemenian vessels (a two-handled goblet with griffin finials, a bowl and ladle); these men wear long-sleeved tight-fitting robes and knotted belts (fig. 22). The woman standing behind her husband offers a fillet and an alabastron; on the North wall, following her, the first servant holds a rectangular, red-blue plaited fan, with no doubt an ivory handle ending in a ram's head (fig. 23); his companion again carries an alabastron and a fillet.

The scenes on the North and South

walls are difficult to see and describe in detail before the final technical treatment. The funeral procession includes the chariot with the sarcophagus under a red cloth (cf. the recently discovered Daskyleion stelae); there also is a wheeled throne in which a bearded man in Persian attire rides; a third chariot is barely visible. The battle scene on the North wall has a variety of soldiers; all are fighting on foot except for the purple-robed dominant horseman (fig. 24) who rides a black horse with red saddle-cloth. Blue is used for the mane, hoofs and tail. The drawing of the drapery of the soldiers' tunics takes us stylistically to the early fifth century; the main figure (cf. the details in fig. 20) and his costume are impressive samples of gifted draftsmanship of this period, with genuine pictorial innovations (cf. the himation border).

The paintings are in colors partly unknown at Kızılbel: the black, red, and blue are there; the red again in several shades, but now we also have purple, green, and brown. The women are white, the men are a pink flesh color. Red is extensively used for preliminary sketches. The technical preparation of the walls is different. At Karaburun II the stone was smoothed with the claw chisel, then a sturdy layer of intonaco was applied, and on this, a layer of fine white plaster painted in fresco technique. At Kızılbel the hard white plaster clings directly to the chisel-marked surface of the stone.

The discovery of a second painted tomb in the Elmalı plain, the presence of other built chambers in small tumuli on ridges in this area (e.g. a long since denudded tomb chamber on the hill of Müğren North of Semayük, with traces of ancient paint but Byzantine overpainting), the evidence for a developing tradition of wall painting in these tombs at least for the period of c. 525 to 475 B.C., all make it imperative for modern archaeology to direct its attention to this category of monuments in the Elmalı plain

and in general in Southwest Anatolia. The art of monumental wall painting of Lydia, Caria, Lycia and perhaps other Anatolian regions is not lost; the ancient palaces with their fabled wall decorations

may indeed not be recovered, but the tumuli still contain the buried record of painting in this rich and pioneering land of ancient art.

Fig. 1 — Karataş. Megaron foundations with lateral porch.

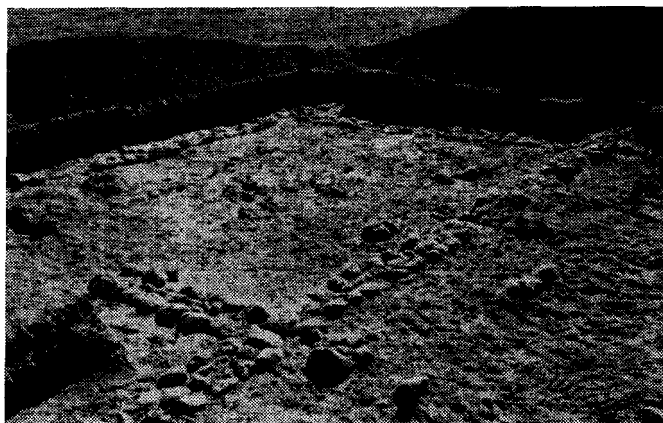


Fig. 2 — Karataş. Domestic hearth with platform.

Fig. 3 — Karataş. Burial pithoi prepared for transport to Antalya.



Fig. 4 — Elmalı-Kızılbél. Built tomb, entrance with fragments of door slab.



Fig. 5 — Elmalı-Kızılbey. North wall of tomb: painted friezes.



Fig. 6 — Elmalı-Kızılbey. West wall friezes.

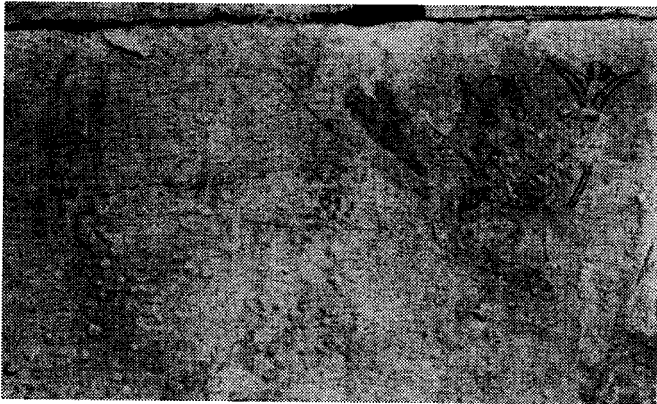


Fig. 7 — Elmalı-Kızılbey. West wall, winged demon.

Fig. 8 — Elmalı-Kızılbey, South wall. Archers defending a bull.







Fig. 9 — Elmalı-Kızılbey. North wall. Detail of boat with passenger under parasol.



Fig. 10 — North wall. Girls in Ionic costume.

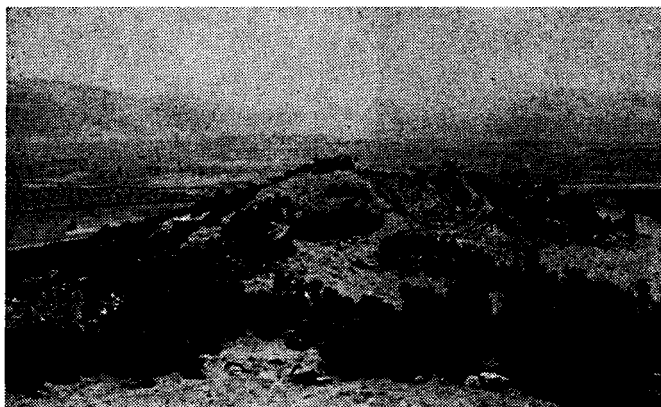


Fig. 11 — Semayük-Karaburun. Robbed tumulus I.



Fig. 12 — Semayük-Karaburun. Tumulus I: sarcophagus.



Fig. 13 — Semayük-Karaburun. Roof of chamber in tumulus II, view to tumulus I.

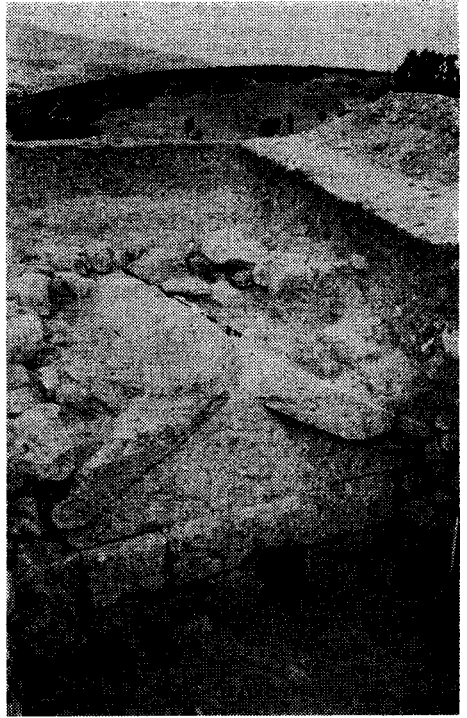


Fig. 14 — Semayük-Karaburun. Tumulus II: tomb chamber with robbers' hole.

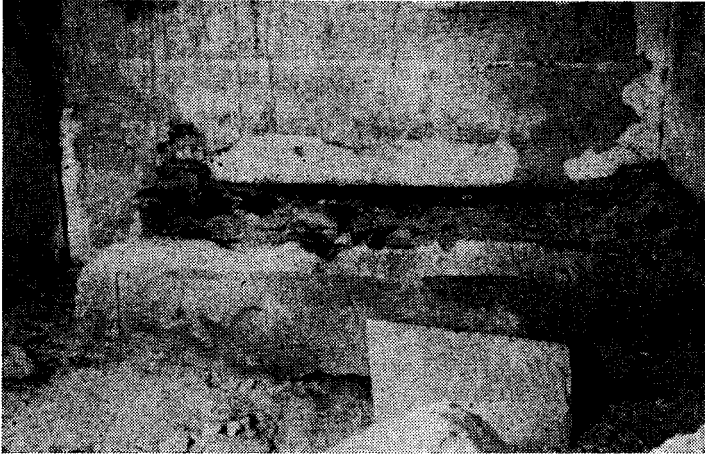


Fig. 15 — Karaburun II. Kline with debris as found.

Fig. 16 — Karaburun II. Cock painted on kline.



Fig. 17 — Karaburun II. West Wall, main frieze as found. Tomb owner reclining.



Fig. 18 — Karaburun II. Main frieze after removal of roots.

Fig. 19 — Karaburun II. Head of main figure.



Fig. 20 — Karaburun II. Detail of main figure: hand and phiale, drapery.



Fig. 21 — Karaburun II. Left side of main frieze, as found with roots.



Fig. 22 — Karaburun II. Left side of main frieze, roots removed.

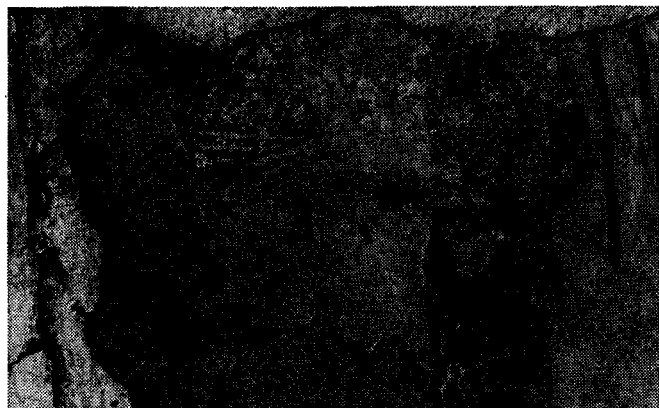


Fig. 23 — Karaburun II. North wall, servant with fan.

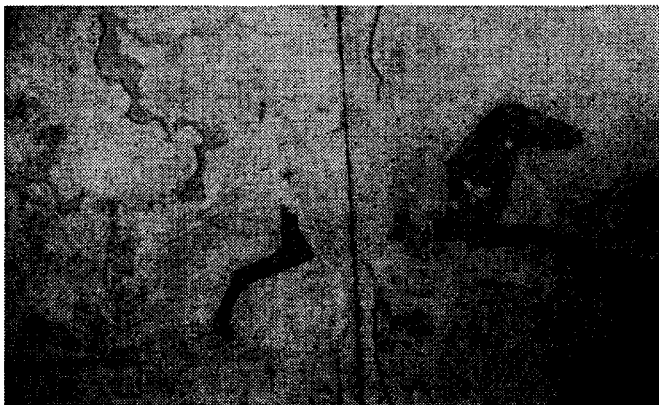


Fig. 24 — Karaburun II. Horseman on battlefield. North wall.