

## RECENT FINDS AT GRYNEON

*Lenore KEENE*

In the spring of 1957, Mr. Robert MacIntyre, the USIS superintendent of the Turkish roads in the Izmir and Pergamon districts, was working with his construction crews at a point some 75 km. north of Izmir, on the Izmir-Pergamon road. At a point beyond Aliğa, where the road passes through a cut in the hills and dips down to where the sea comes within 50 meters of the highway—a location generally thought to be the site of the Aeolian city of Gryneon, whose temple fragments are still on a near-by peninsula—his bulldozers uncovered a very fine mosaic pavement to the land side of the road, and an ancient cemetery to the seaside—both lying within 12 meters of the highway, and close to the still-running fountain. Work was stopped and the Pergamon museum notified immediately. Later, the work resumed on the road, and the bulldozers went their way, leaving the pavements and sarcophagi open to the gaze of any passer-by.

In the days that followed, Mr. MacIntyre, who was interested in such things, came back to the site. He investigated some of the crushed sarcophagi, made of a coarse white native limestone, noticed many sherd fragments around, and also looked at the mosaic. As he described it to the author, the design had graceful flying swans in each corner. Unfortunately, he did not have a camera with him, and the next time he came by the place, the mosaics had either popped out or been wantonly destroyed, for all semblance of the birds had vanished.

Mr. MacIntyre told some of the members of the Amerikan Kız Koleji in Izmir about this, and in May of that same spring, a group from the school went out twice to

look around. The author was present both times.

The group's first concern was with the mosaic. In investigating the area that had been described, only piles of square bleached pebbles were found, but a little to the south—about 2 meters—were noticed bits of color, and a rise in the soil indicated that there might still be some mosaic under the protective earth. Accordingly, the group used brooms and small shovels to clear off some of the soil, enough at least to see the design an area about 3.60m.X1.3m. More of the pavement went under a near-by cornfield, but it was impossible to get at this without undertaking actual excavation.

The mosaic, after cleaning and washing, proved to be an unusually beautiful one, with brilliant colors—brick red, yellow, black, greenish-gray, orange and white. It was made of colored stones cut square and tightly embedded in a hard white cement-like mixture, which seemed to sit on the bare soil. The motifs used in it were purely geometric and stylized floral designs, which made the author wonder whether this was the same pavement as described by Mr. MacIntyre.

The pattern was a mixture of squares, triangles, and polygons, set against each other to form a pattern of large interlocking circles with the center a hexagon, bordered with 6 squares (48. cm. to a side) alternating with 6 equilateral triangles (48 cm. to a side) placed to form a 12-sided circle. All the designs were bordered in black. The middle of one "circle" was a four-bladed spiral fan, in yellow, black, and red, with a center of 4 bits of green. Another hexagon had a 4-bladed propeller in red, with graceful swirls around it,

and the third circle center probably had a stylized flower and leaf design, though this was found to have been almost all destroyed. Finally, one hexagon with a red linear design was partially uncovered. (See Plate 1) A total of 4 hexagons with parts of their surrounding designs were found, and probably some more lie under the soil to the north and east, while other designs on the south side have been broken and lost in the process of road-building.

Looking at the square-triangle design on the plan, we see that the triangles contain merely a small inner triangle, done in brick-red. The squares have considerably more variety. It is possible that they followed a set design around all the circles. Turning to the diagram (Plate-1) we find, in 2 different circles, a square with a red checkerboard pattern (each check being 4 mosaic stones); and squares with an interior design in which are scalloped edges in black and yellow in one case, and red and yellow in the other, with a diamond in the center opening. Also in 2 circles we find a design of 4 opposing red and yellow rectangles, which in at least one vaguely resembles swastika design. We also notice one square with 4 large rectangles in black and yellow, in the center of each of which are small white rectangles; one square with an overlapping "rope" design in red, yellow, and a sort of orange; and finally, a square, badly marred, which seems to have had a circle inscribed in an inner square, and is in a variety of red, yellow, and orange.

It is difficult to reconstruct the plan of the building from this bit of mosaic. We did not, however, find any border, so it is probably that this was quite a large pavement. There is no sign of any birds, and possibly this building had 2 mosaicked floors, one with the birds, and one with the afore-mentioned designs.

After inspecting this floor and photographing it carefully, the group reburied it for safety.

(Recently, the author went back out to the area with Bay Hakkı Gültekin of the

Izmir museum. The mosaic was located where it had been reburied, and a bit of it cleared. Bay Gültekin pronounced it to be a very fine late Roman piece, and expressed hopes that he could see it excavated soon. The big problem will, of course, come in the transportation of the mosaic and the reconstruction, a job calling for adequate funds and expert knowledge.

As we were there, we were told by villagers that just a bit up the road lay a fragment with birds on it. So perhaps some of the swan mosaic might be preserved also. We did notice, as we looked over the area, that there actually seem to have been 2 pavements—one, with the white bleached mosaics, at a higher level and possibly covering some of the Roman pavement. It is conceivable that a later dwelling was built on the Roman one. However, no real conclusions can be reached until the area is properly excavated, and it is our hope that this can be done within the next half-year.)

\* \*

Almost directly across the road and a bit to the north, at a slightly lower level, lay the cemetery. The group went over to this to look around. Several sarcophagi gaped open, with fragments of sherds and bones scattered on the ground; others projected slightly above the soil. The whole visible cemetery area filled a trench about 33 m. long and 3.6 m. wide, an area bordered by the highway and a field, both of which may easily conceal more graves. Everywhere lay potsherds. A study of these showed them to be very much the same as those sherds from Bayraklı, near Izmir—some "wild goat" ware, thin delicate yellow pieces, some very coarse red and buffware fragments, probably from large storage jars; a bit of repainted ware, pieces of the black, highly glazed 5th century Greek pottery, some bits of the relief-designed "Pergamene" ware, thin slivers of fine sigillate dishes, and many others common to this part of the coast. Also a few fragments of a pure white hard glaze on which were

black spirals, were noted—pieces which reminded one vaguely of very late Minoan pottery.

Prompted by natural curiosity, the group proceeded to follow up some of the tombs that projected from the ground. The author found, near the surface, a curved piece made of a fine-grained buff ware, and in following it down the curve came upon an entire pithos, made in a plain style, somewhat crushed by the weight of the bulldozers, but otherwise all there. In length, it measured about 54.12 cm. (though the tip of the pointed base was missing), 25.3 cm. at the widest part, and 9.02 cm. at the neck, with handles about 13.2 cm. in length. There was no sign of decoration anywhere. After photographing, it was carefully removed, piece by piece, and boxed, leaving behind a perfect clay core. (On later examination, the author found the core to consist of clean mud, plus a few tiny pebbles and small gritty calcium and bone fragments. There were too few of these for a burial, but where did they come from?). The pithos sat in a hole lined with heavy limestone blocks, which formed a ridge under the pithos bed. As far as the author could see, only more limestone was under these blocks.

The main items of interest in the cemetery area were the partially uncovered sarcophagi. The group, the first day, explored one of these. It was a massive, simple sarcophagus, unadorned, made of the local coarse white limestone, and the shape was that of an ordinary coffin, with a gabled lid. It was about 2 m. long and roughly 80 cm. wide. The stone was about 7 cm. thick on the lid and about 9.4 cm. thick on the sides. The lid sat firmly on the top, with only a very slight overhang. It was oriented in a north-east south-west direction. Interested, the group cleaned off the soil from the lid, found a crack (due, no doubt to the weight of the road machinery), and carefully opened it. Inside a skeleton only was to be seen, shrouded in inch-deep mud, still

moist, the bones somewhat disjoined. Water and silt had evidently seeped in, bringing in a film of mud over the bones, as well as thin white strands—like webs. The body had been lain prone, head to the north-east, but the skull had been disconnected and turned backwards—perhaps due to the action of the water. The skeleton was that of a man, and the mode of death obvious, for after cleaning the skull, a large gaping hole was found in the cranium, just over the right eye, as though smashed with some heavy object in days long gone... There appeared to be no objects in the tomb, although there may be something under the mud deposit. No investigation was made. Instead, the skull was replaced, the coffin carefully closed, and the whole area covered lightly with soil. It is hoped that someday, possibly when the mosaics are excavated, this sarcophagus can be thoroughly investigated.

On a second visit to the site another sarcophagus, the tip of the whole gabled roof just projecting from the soil, caught the attention. The group began to clean off this part, and after some work laid bare the lower half of the sarcophagus, lid. In style, it was exactly like the other, only the fabric was thicker, and it lay in a north-nort-east south-south-west orientation. There was a crack in the lid, and very carefully, a small piece was dislodged. (Since the party was composed entirely of women this time, none of the heavy pieces were moved.) A larger piece was then removed, with some difficulty, because of the slant of the break and it threatened to fall in.

A glance into the sarcophagus with a match revealed a bowl lying directly below the stone. After some trying moments, the chunk of stone was removed and the bowl lifted out. It proved to be a complete cup of a variety of modified kylix (deeper bowl than normal and a low ringbase.), of pleasant proportions, in the black-figure style, ornamented with Dionysiac dancing figures and a musician, separated by stylized vines and palmettes at the handles. It

had been lying to the left of the skeleton's left thigh.

A further look in revealed dimly a much larger black bowl of kylix design. Careful groping proved this to be buried in partially silted-in earth, and also, the knee of the skeleton was jammed into it in a very strange position... This piece had been broken, so the largest fragment, comprising the base, stem and half of the body, was removed carefully. The rest could not come out until the leg bone had been removed. Then the second large piece, and a few smaller chips were brought up. After this, due to insufficient digging equipment and light, this sarcophagus was closed up and re-covered. It is not known to this day whether any more vessels are in it, or other things of perhaps even greater material value.

It was found that one piece of the large kylix was still missing, and that a few minute chips of the rim of the other were gone, but otherwise, they were perfect. (Plate 2). They are now deposited in the Izmir Archaeological Museum.

The black kylix (Plates 3 - 4) is a piece of unexcelled design - a strong, graceful curve down to the finely designed base, the slightly everted rim, and the flat handles. It is of larger proportions than are usually thought of for a kylix. The whole, save for the inside of the handles, is in a very fine black glaze, of good luster, and quite thin. The basic color of the fabric is red, and it is very thin and hard, giving off a ringing metallic sound when tapped. Its basic measurements, as given on Plate 5, are: total width 34.5 cm.; bowl diameter 28 cm.; moulding width 2.5 cm.; body height 8 cm.; stem height 3 cm.; base height 2 cm.; stem diameter 3.2 cm.; base diameter 12 cm.; total height 13 cm.; and the average handle thickness at the bases 1.6 cm. The fabric is only .35 cm. thick. For sheer aesthetic beauty of design, it is unmatched, and certainly there are few of its size and quality in museums.

The modified kylix, as said before,

was in perfect condition. After the full film had been removed from the surface, a brilliant red-orange fabric was revealed, with vivid black bands, figures, and a lustrous soft inner surface of the bottom of which one can still see the curl from the application of glaze. The glaze is stronger than on the big kylix, and glossier. The thick base is red, then followed by a band of black, a thin band of red, a thin black line, then a frieze of the black-figures on red; followed by the black moulded rim, interior, and handles. As seen on plate 6, the measurements of the bowl are as follow: total width 27.2 cm.; total height 9 cm.; bowl diameter 19 cm.; moulding width 1.8 cm.; main frieze width 3.5 cm.; total body height (rim to base) 5.8 cm.; base 1.4 cm.; base diameter 10 cm.; and the average handle width at the base is 1.8 cm. The fabric is .35 cm. thick on the body, and does not give off such a ringing sound.

The frieze is well worth some study. (Plate 6). There are 3 figures to a side, and they are made with a brush and black glaze, then the details incised. Certain things—like the beards and portions of the garments (stoles) are made in a brown paint applied over the black. On one side are 3 men—2 dancing with their wine cups, and the third playing the double-pipes. All face to the right of the bowl (spectator's right.) Palmettes are added to the handles, and the figures are divided by vines. The other side shows 3 dancers—one facing right without any cup one facing right with a cup, and the third facing left. The vines and palmettes are also present.

The figures are quite interesting. They are all men, bearded, shown either in profile or fractional representational poses. They are the slim Ionian type, seen on other black-figure Ionian pieces. Of the faces, only the noses and round stylized eyes are visible. The four right-facing dancers wear elongated cap-like bound hair styles; the left-facing dancer seems to wear a smaller cap, while the musician wears his own hair, bound into a bun at the nape of his neck. (Plate 7). Their garb

is all similar - bare torsos, long flowing stoles draped lightly over the shoulders and flying free from the arms (though the piper has his wrapped closely about him), and a long skirt, pleated in front, a bit like a long royal Egyptian kilt, and tight in back, giving very graceful lines which accentuate the leg movements of the dancers. Dull brown spots decorate the skirts. Three of the dancers carry large heavy drinking cups, and the one carried by the middle man on the 3-dancer side (plate 8) has faint traces of handles, but the others are without handles. Most details are sensitively scratched in—even the fingers holding the cups.

The figures are executed with the brush, though the fine black vine lines seem almost to be pen-made. Strange black paint-spots are in the back area, and the fluid palmettes are brush-made. The paint on the figures is unevenly applied, and in some cases the figure is not perfectly made - especially visible in the feet and the hands with cups—but the basic brush-work is good - especially on the expressive arms and fluttering stoles. The work is rhythmic, restrained, and admirably suited to the bowl it ornaments. And is it permissible to think that this very piece may have been used in such dancing cere-

monies, and is an elegant brother of the clumsy pieces shown on its sides?

There do not seem to be any identification marks anywhere—though the underside of the ringbase base does have a complicated pattern of fine decreasing circles, done with great sureness and precision. (Plate 9). The pottery pieces were seen by Professor George M. A. Hanfmann, of Harvard University, who determined their date to be around 500 B. C.

It is hoped that if anyone excavates this cemetery—and it is well worth the time and effort, I feel - if they find the other fragment of the black kylix they will turn it over to the Izmir Archaeological Museum.

This area should be excavated, and as soon as possible. There is some building being done very near the site, and it may threaten any pieces still left. Judging from the pottery, traces of many different periods - from the 6th century B. C. and possibly earlier, up through late Roman at the least - can be found. True, many of such things have been found in other sites, but the chances of obtaining complete pieces to enrich museum collections should not be quickly turned down. I hope that in the not-too-distant future we will see excavation undertaken on this site.



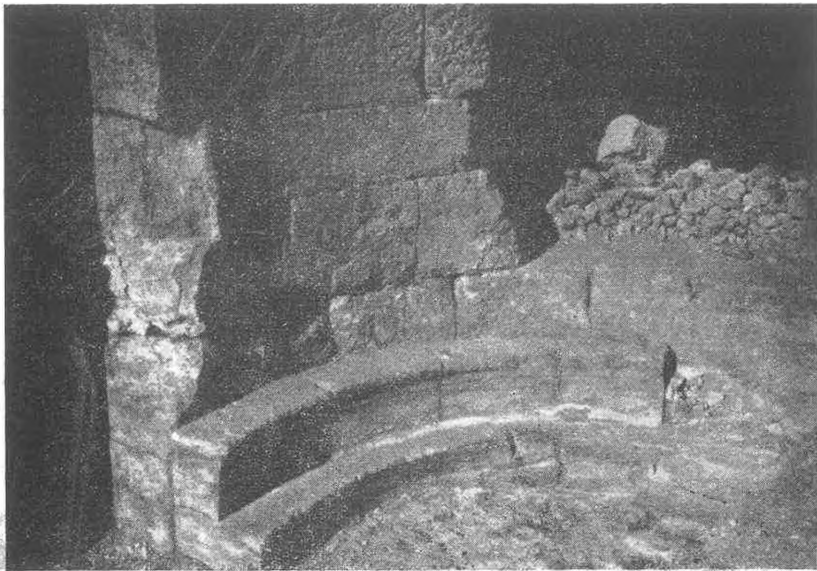


Fig. 1 — Ambulatory Church. The apse, with moulded bench for priests.



Fig. 2 — Ambulatory Church. Mosaic in the nave, showing a pomegranite

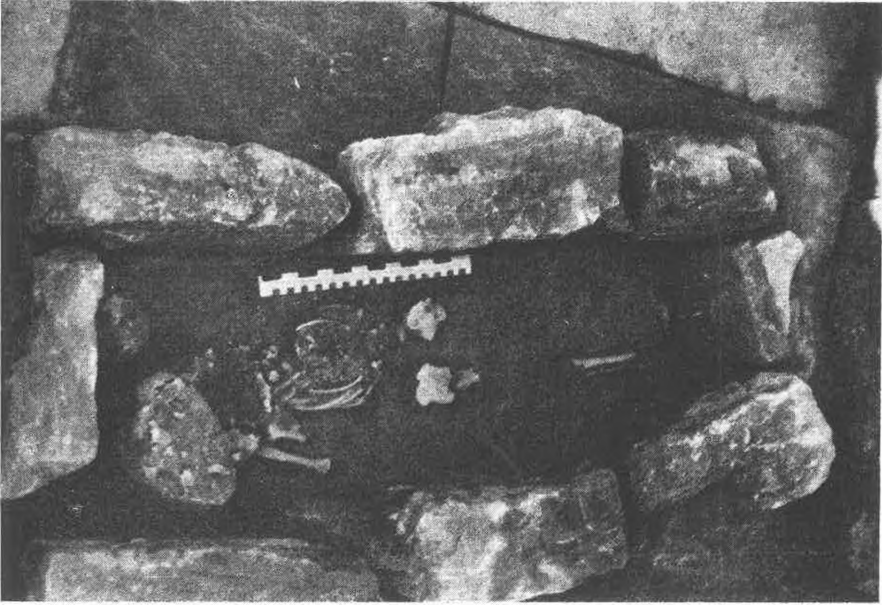


Fig. 3 — The Basilica. Child burial, probably of Karamanoğlu period.



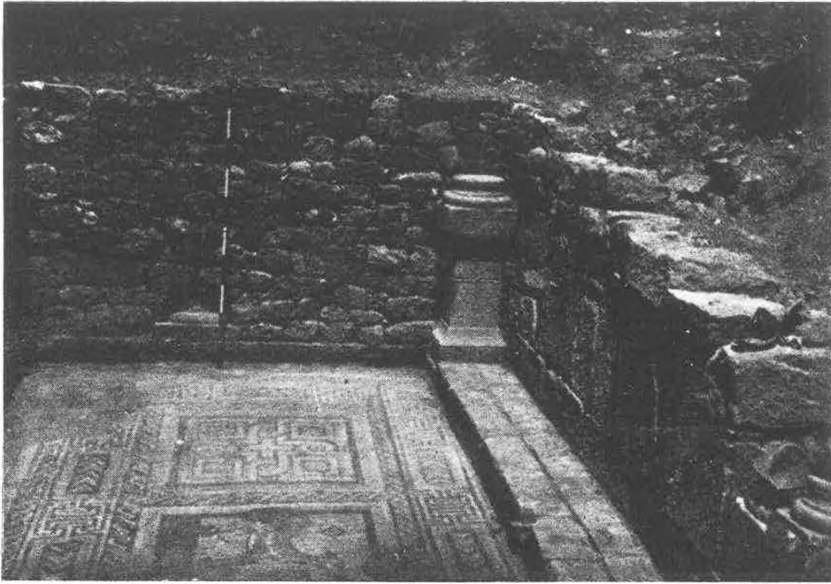


Fig. 4 — Funerary Church. The *Bema* viewed from the South.



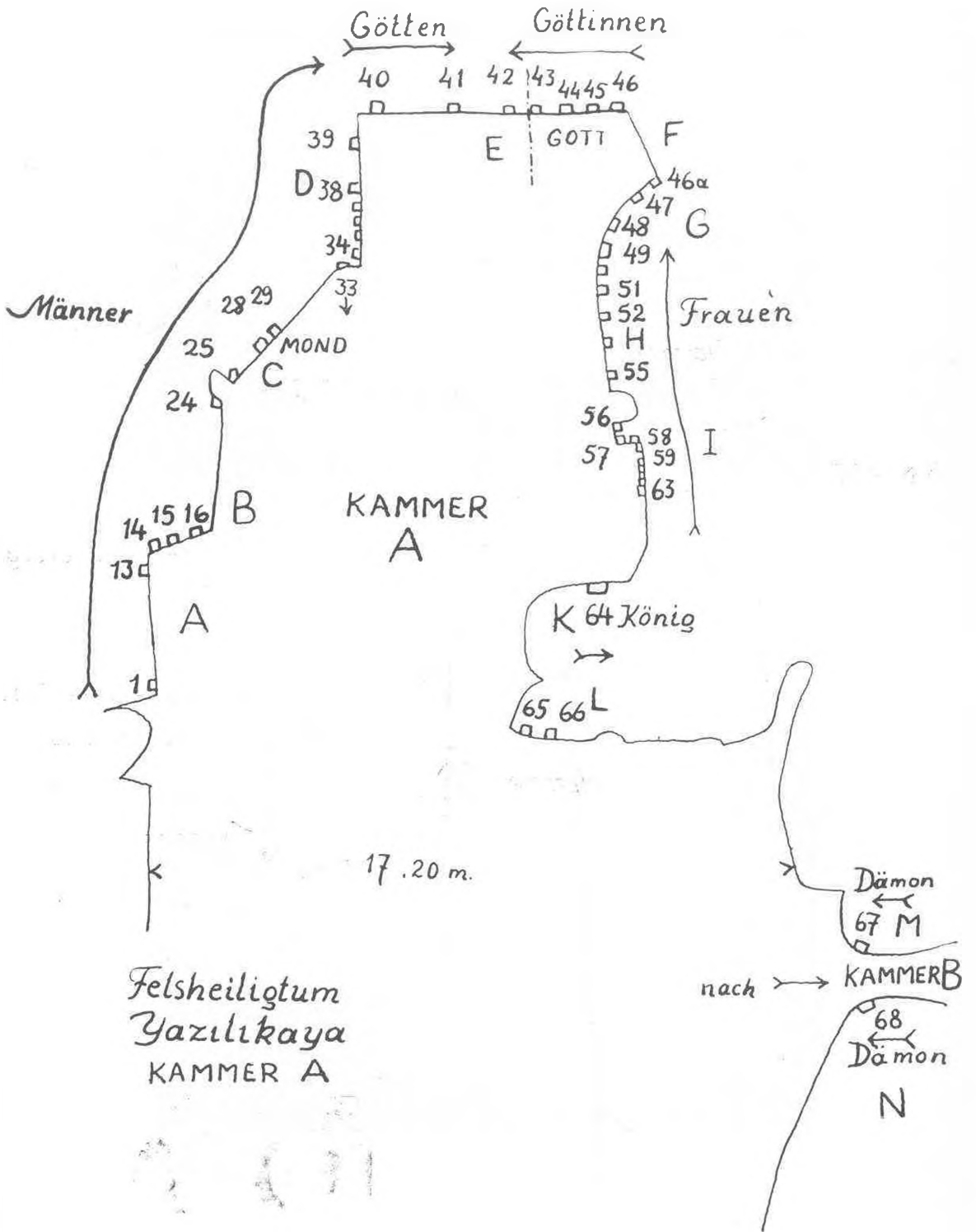
Fig. 5 — Funerary Church. *Mosaic in bema*: Two lambs confronting each other across a bowl of greenery.



Fig. 6 — Funerary Church. Mosaic in *bema*, viewed from the North.

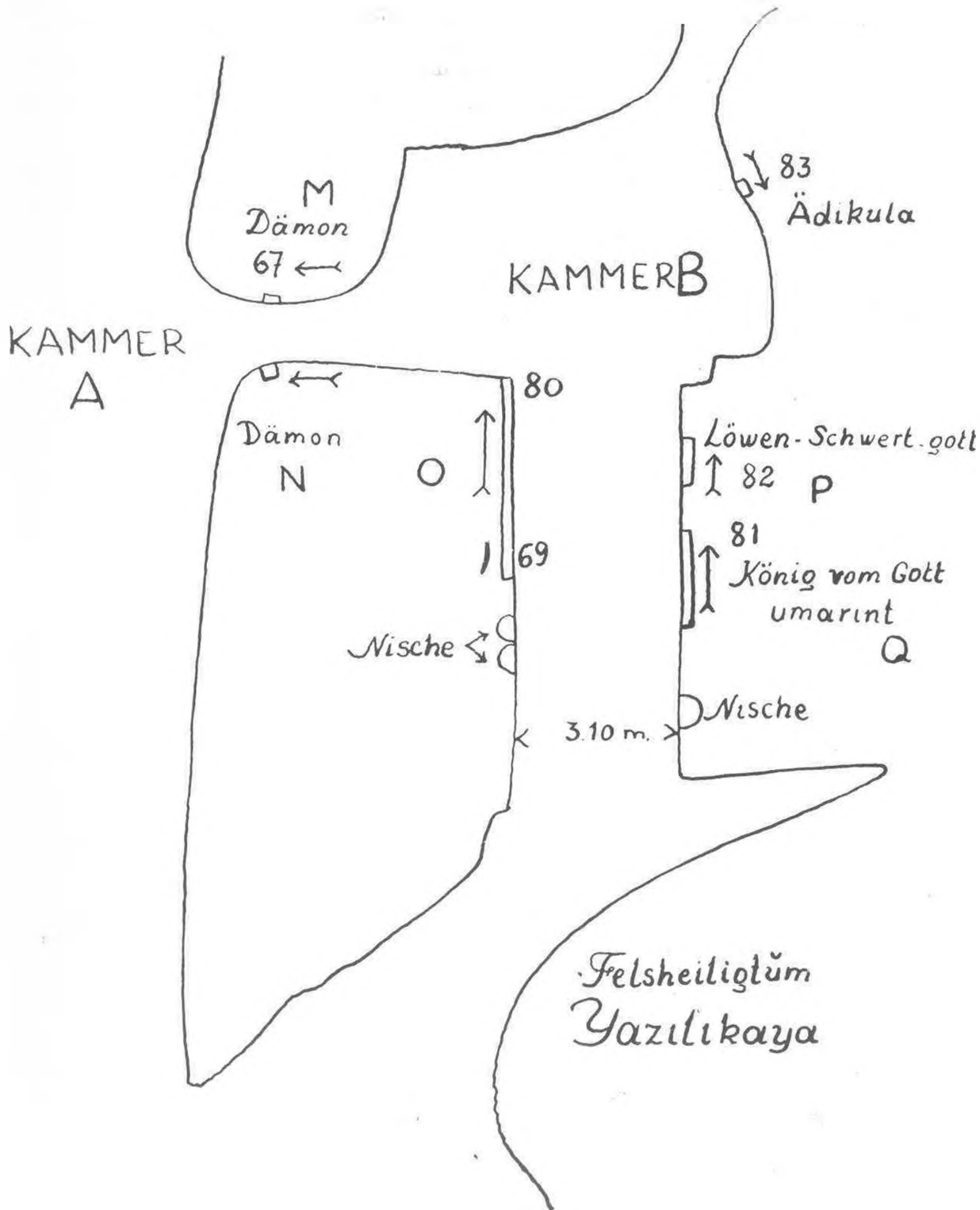


Fig. 7 — Funerary Church. Mosaic in *bema*. Decorative panel with central cross.

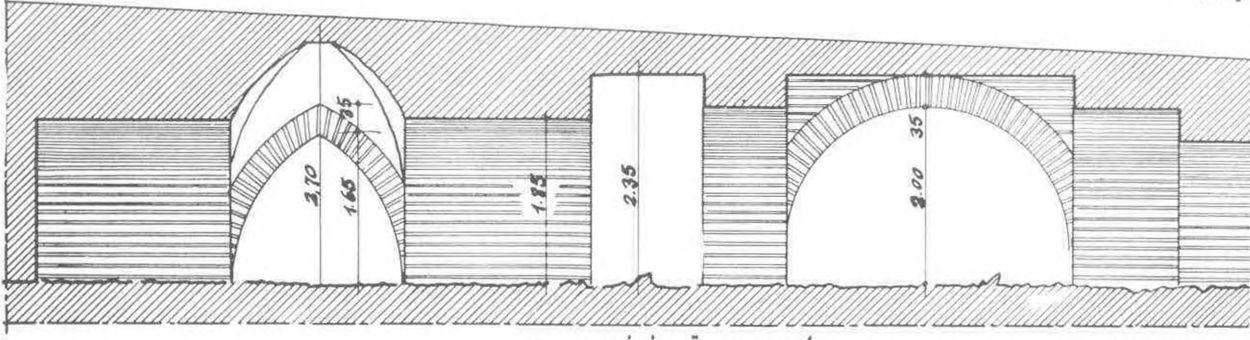


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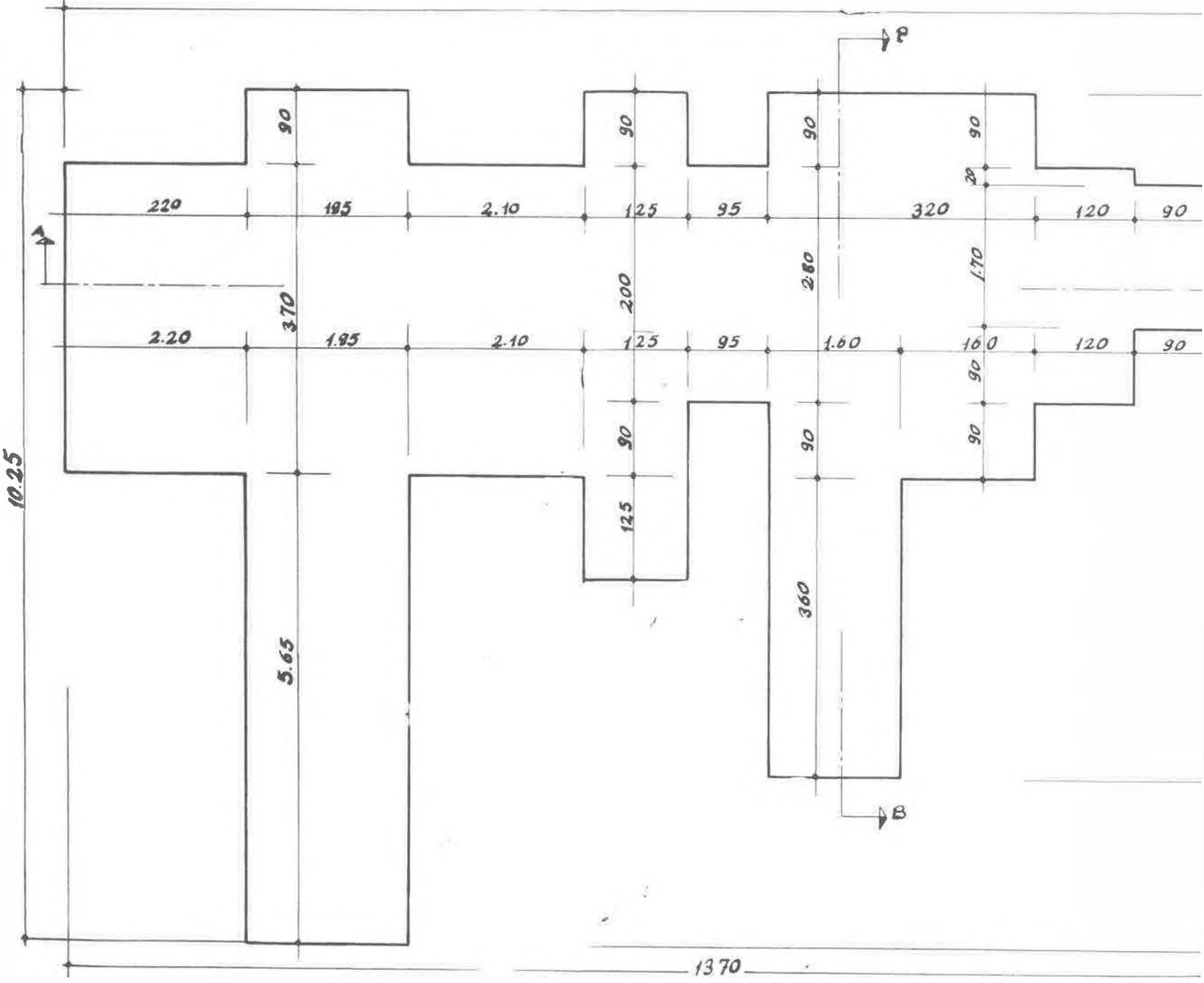
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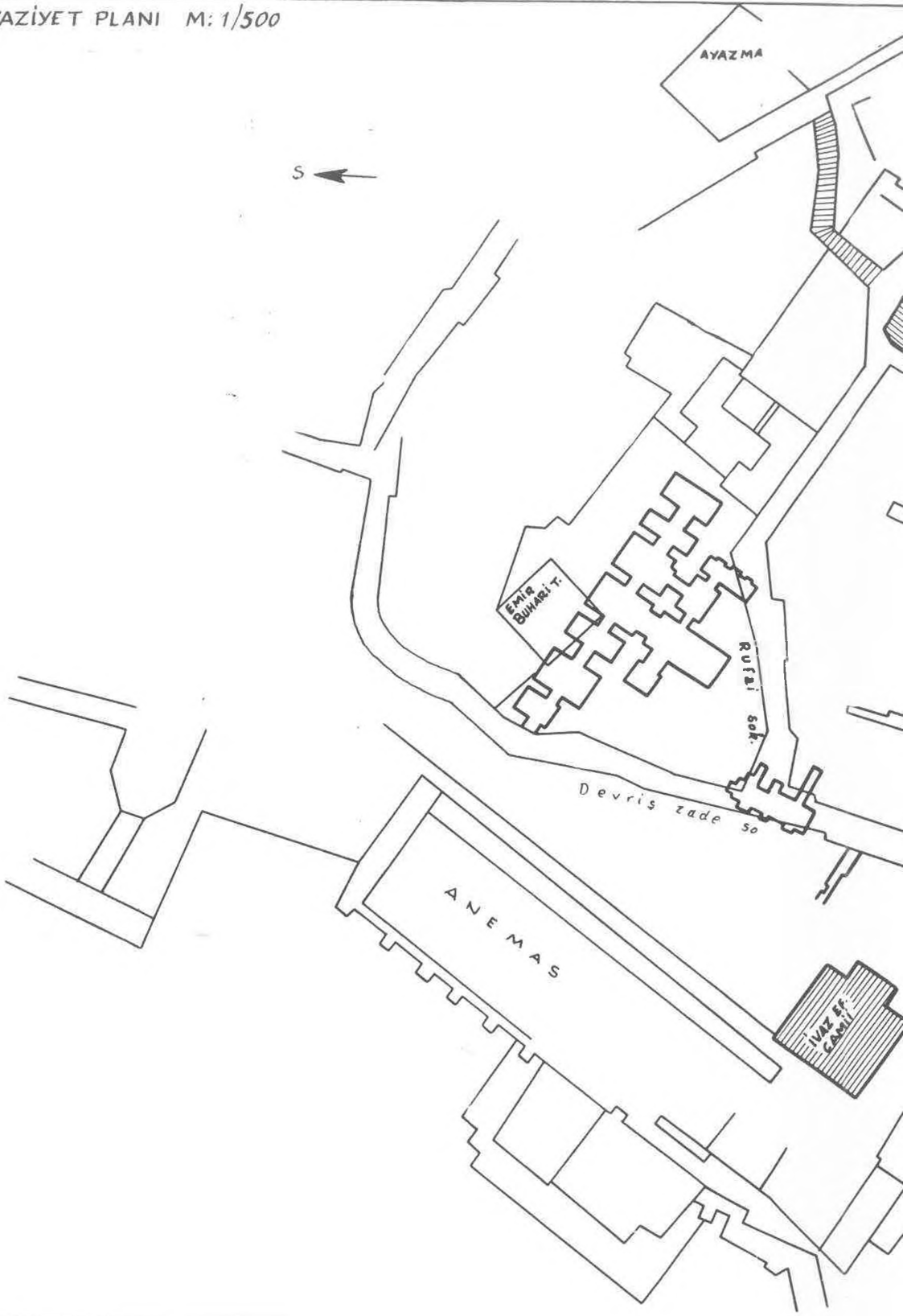


A-A KESİDİ ÖLÇEK 1/50





VAZİYET PLANI M: 1/500



AYAZ MA

1958 KAZISI

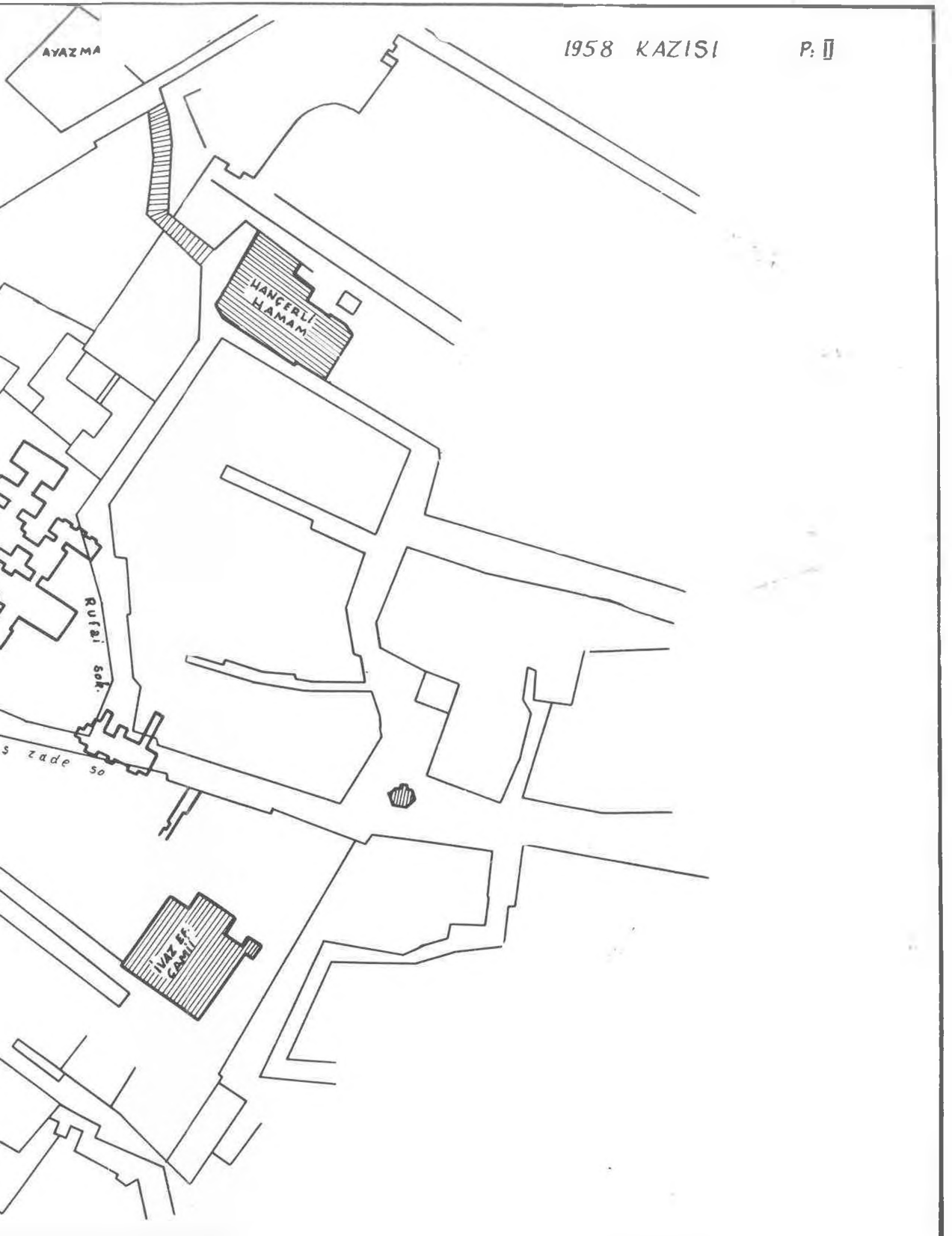
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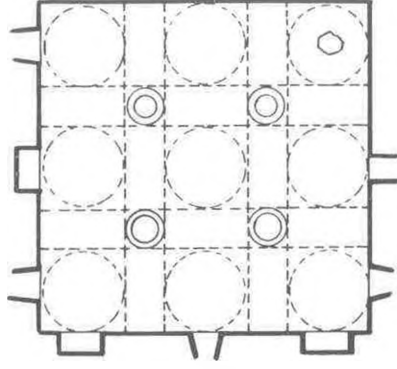
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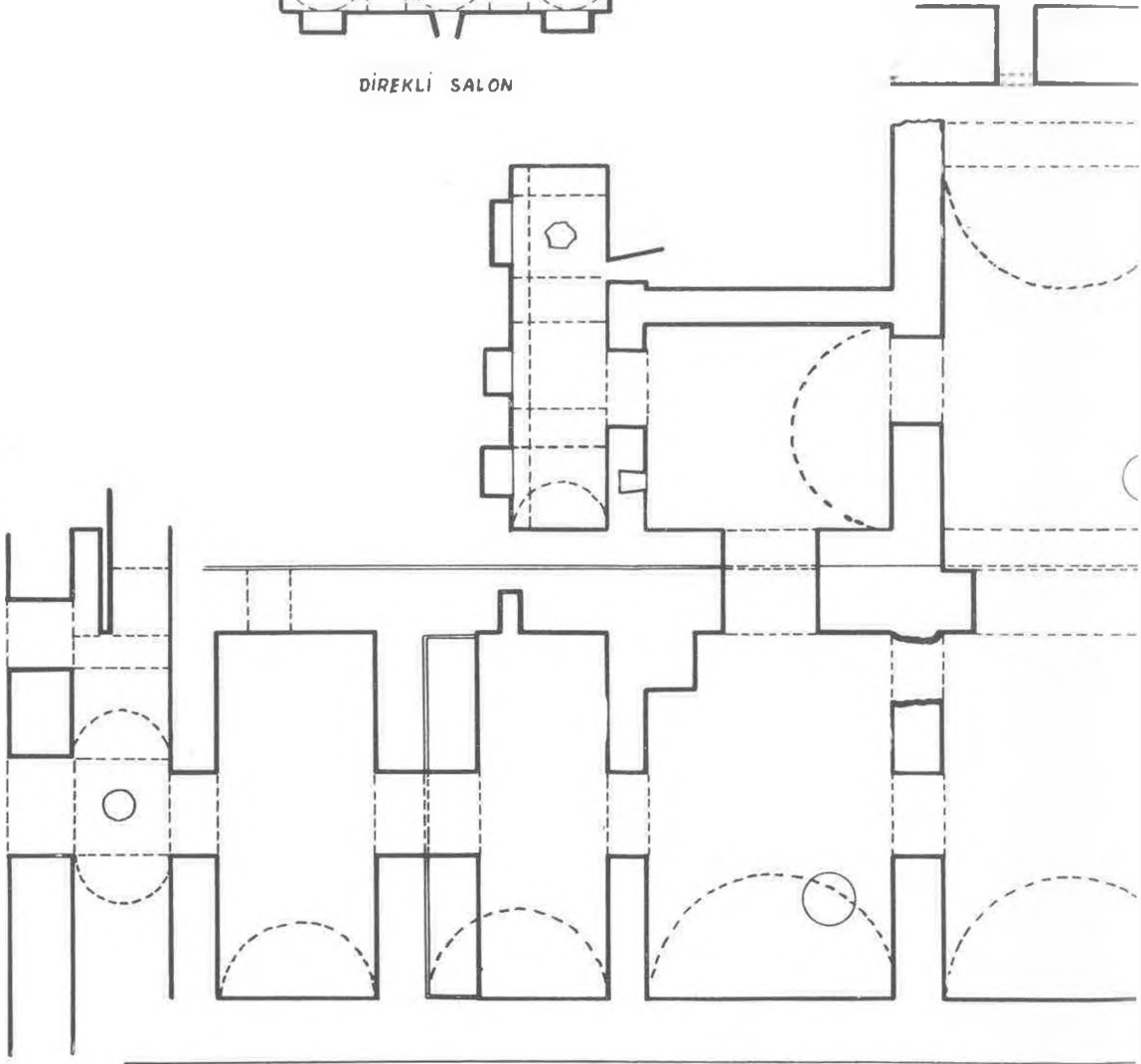




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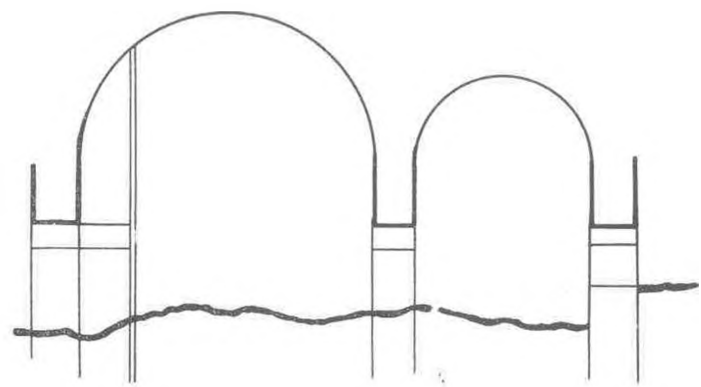


DİREKLİ SALON

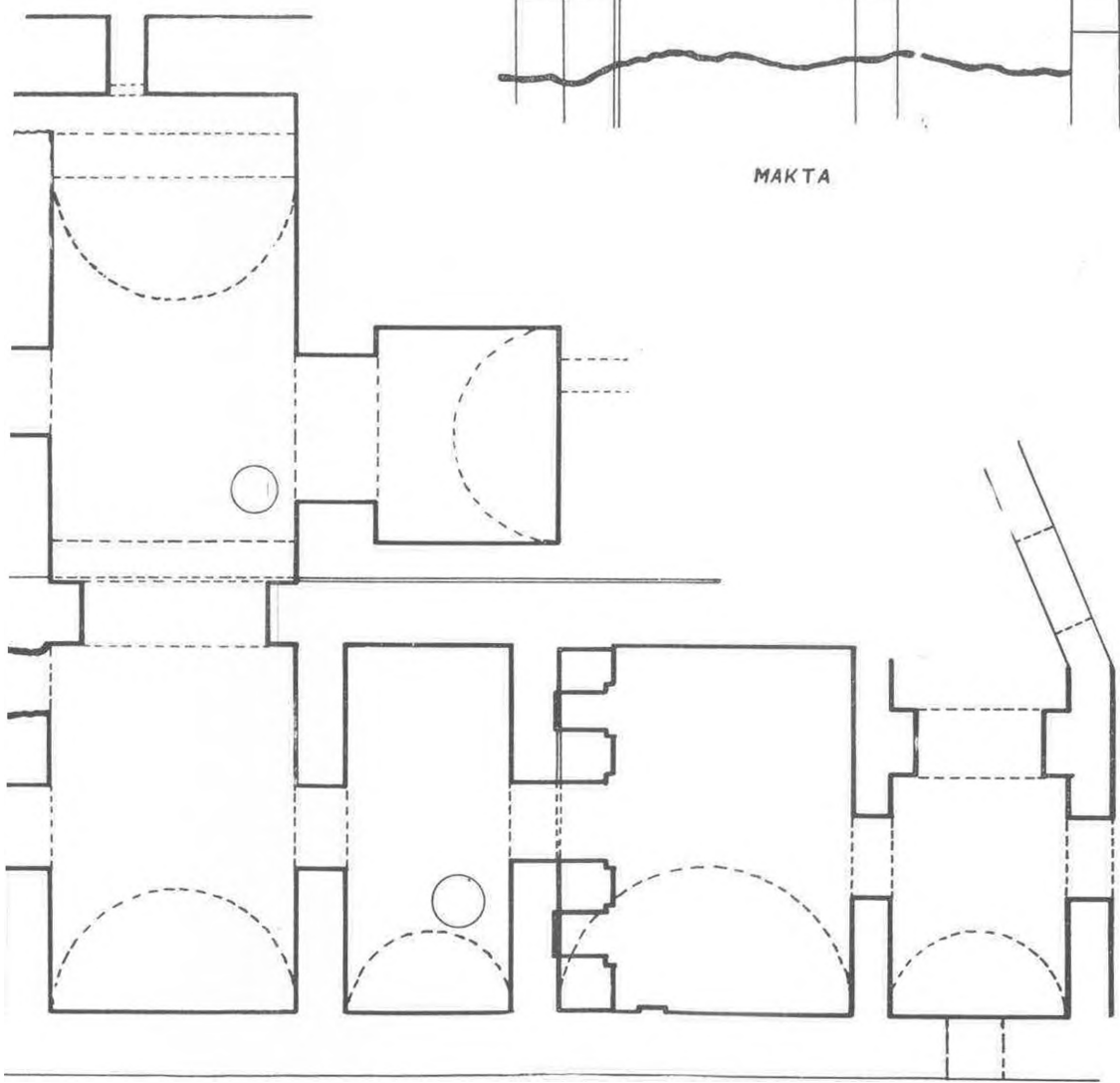


PLÂN

SI GALERILERİN PLÂNI  
P. III

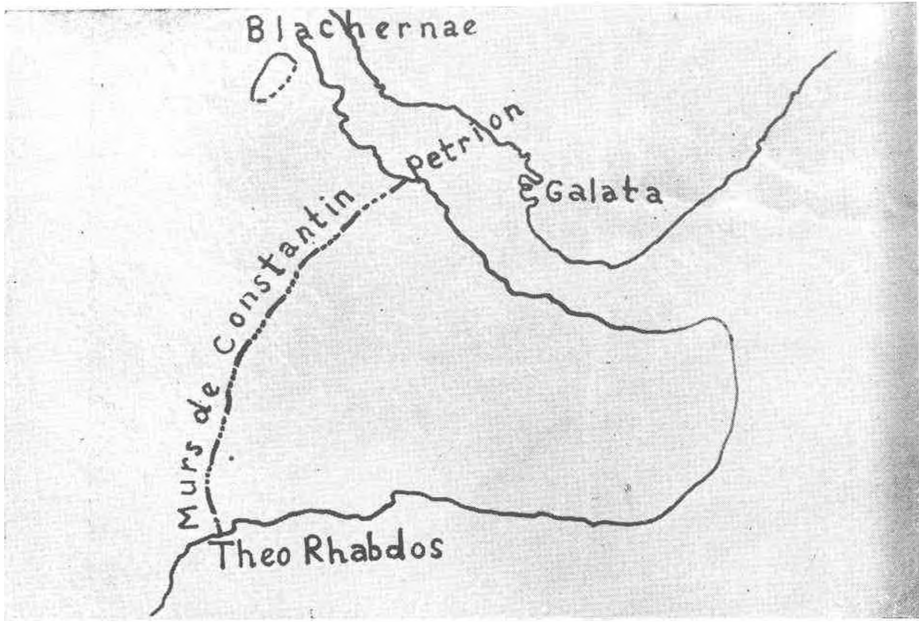


MAKTA

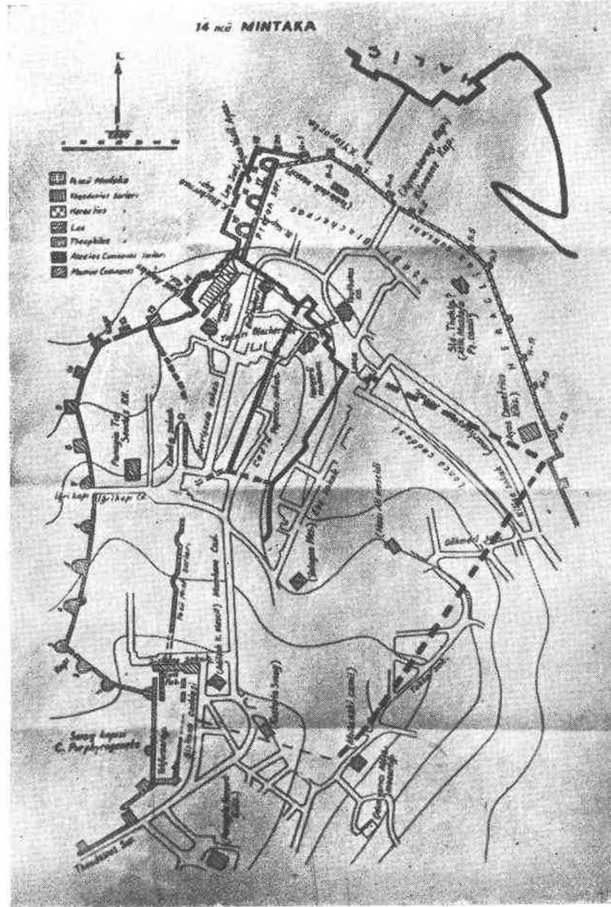


PLÂN





Res. 1 — IV. Asırda İstanbul ve Blacherna Mintikası.



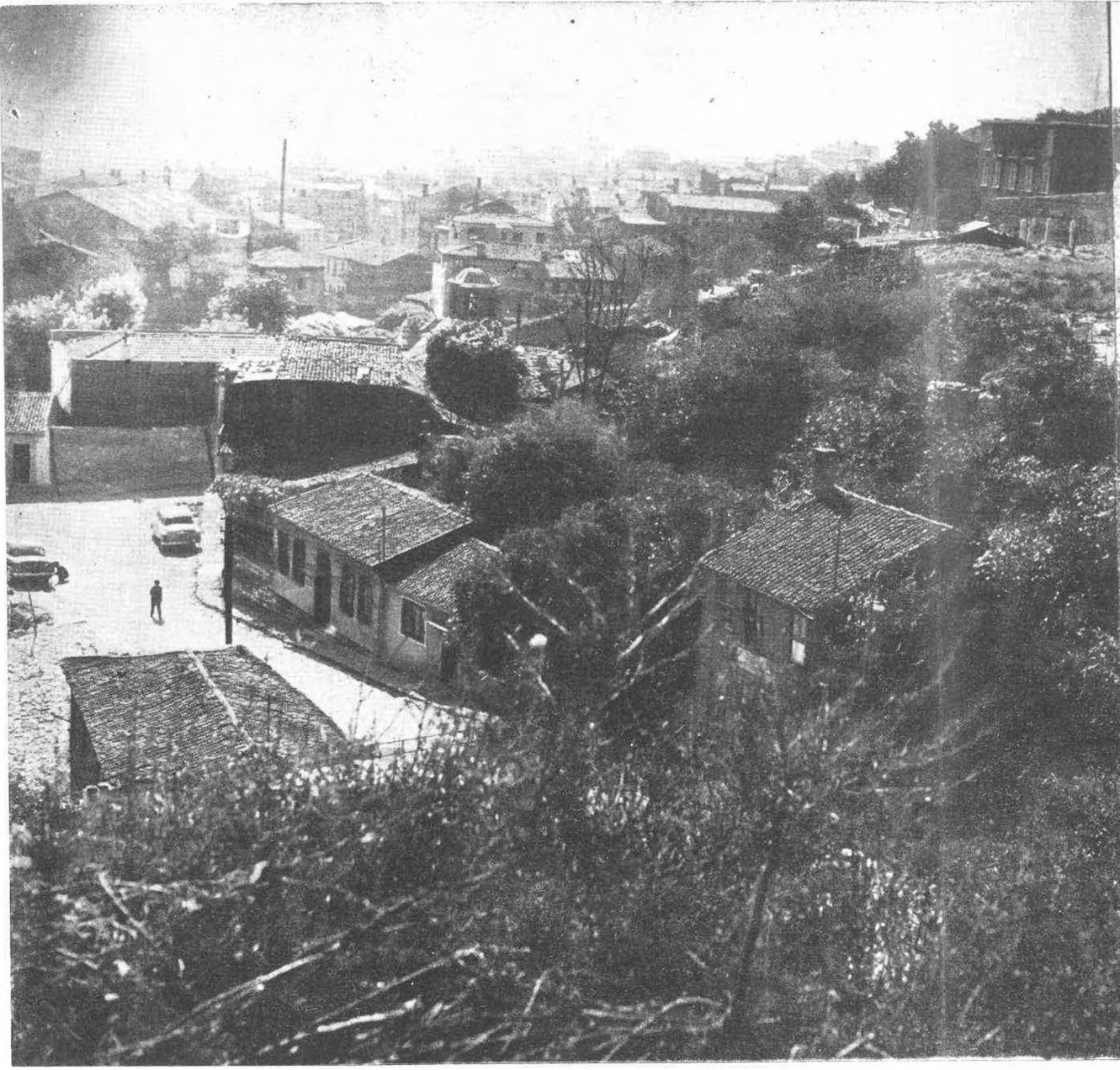
Res. 2 — Blacherna'nin krokisi (Surlar)



Res. 3 — Aşağı Blacherna'dan yukarı Blacherna'ya çıkan merdiven.



Res. 4 — Ayazına gerisindeki B-C istinat duvarı.

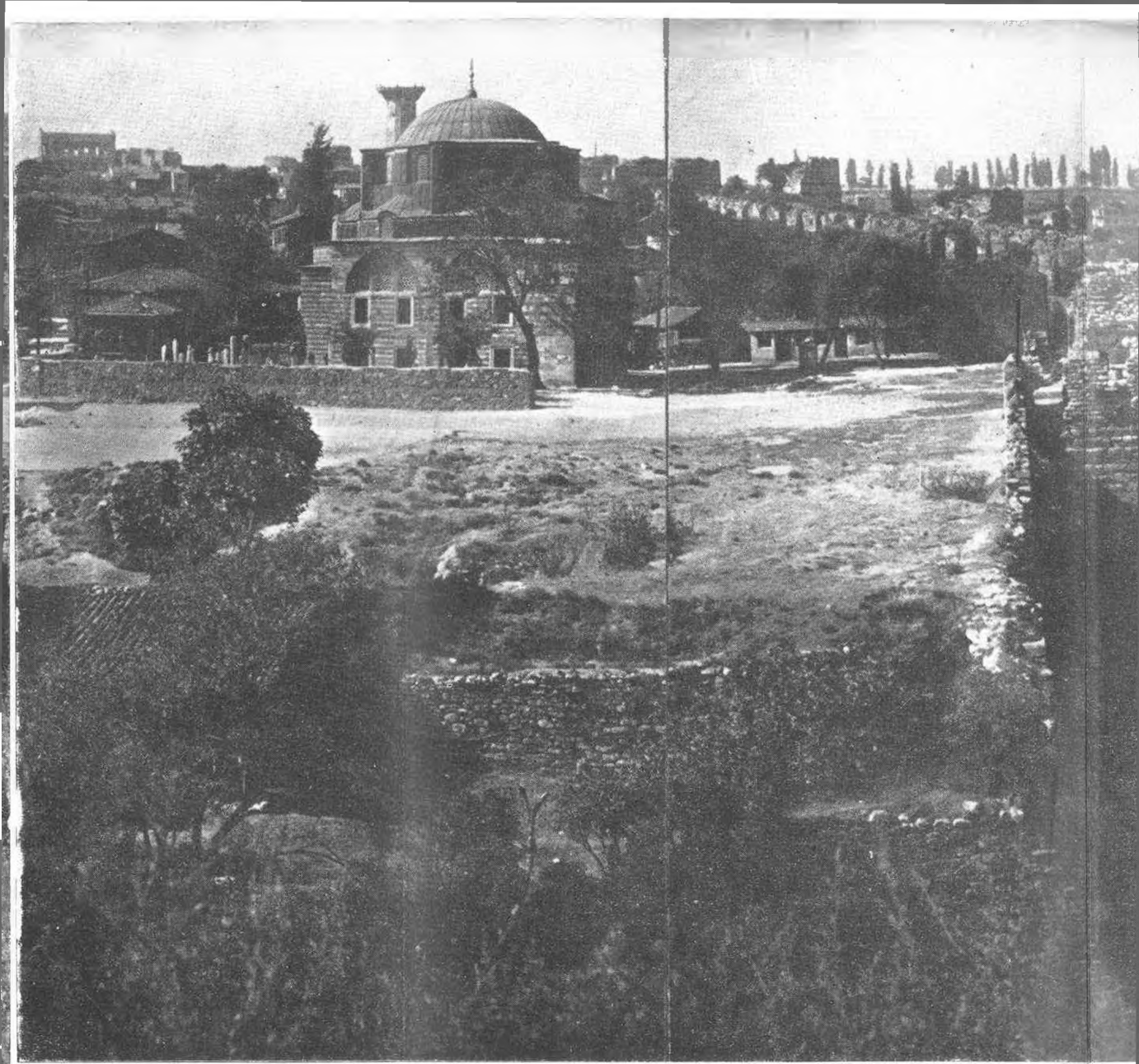


F. DİRİMTEKİN

AYAZMA

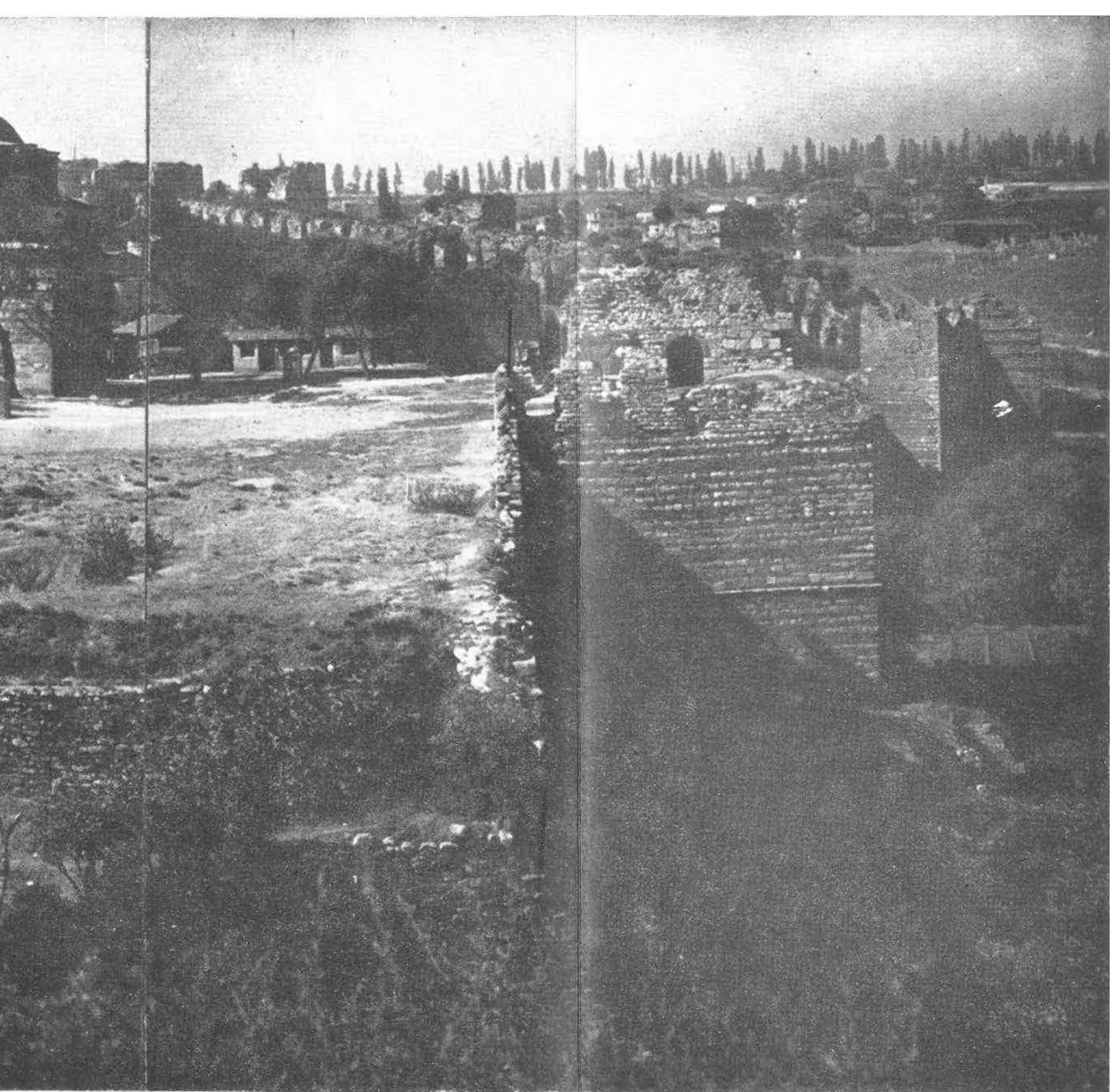


EMİR BUHARİ TEKKESİ



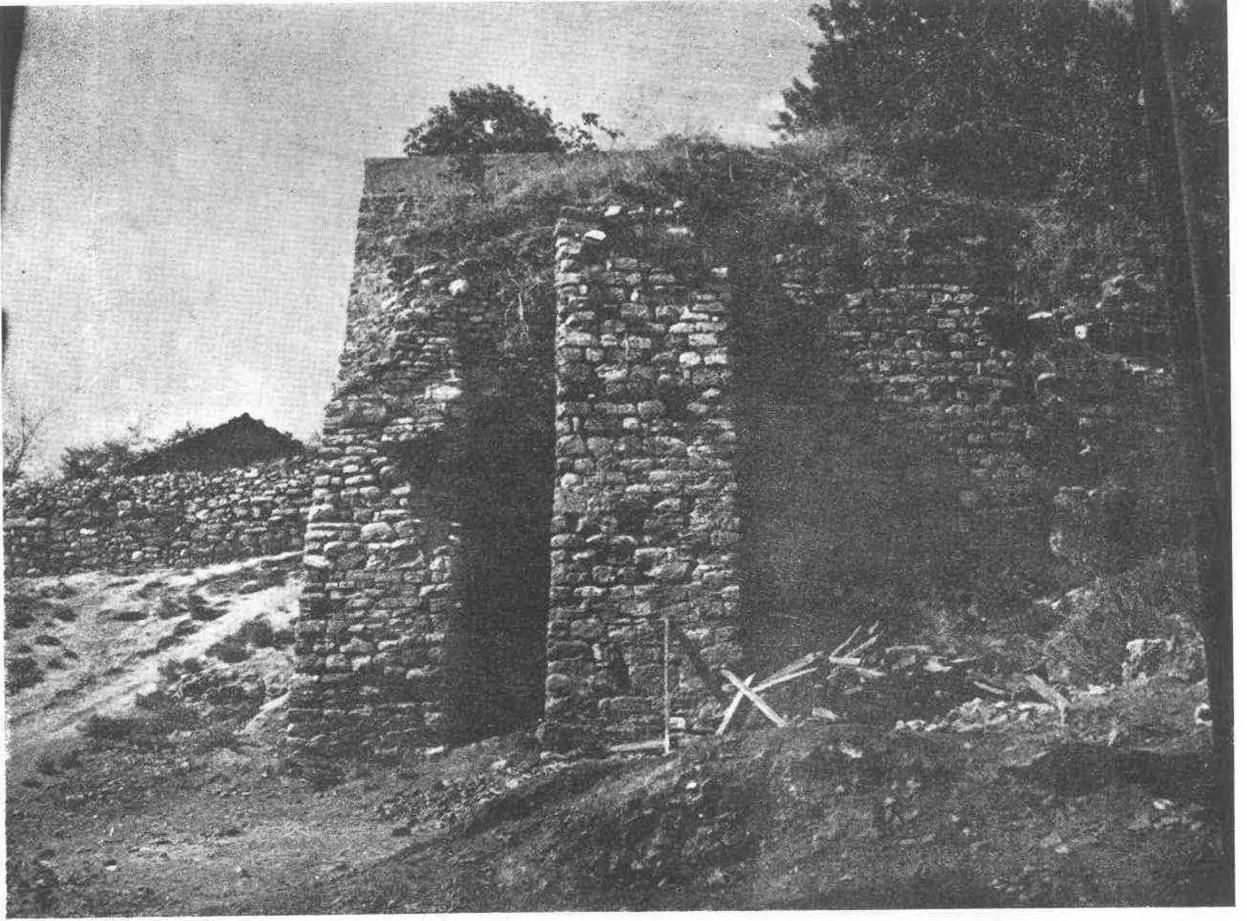
İVAZ EFENDİ CAMİİ

ANEMAS HAPİS

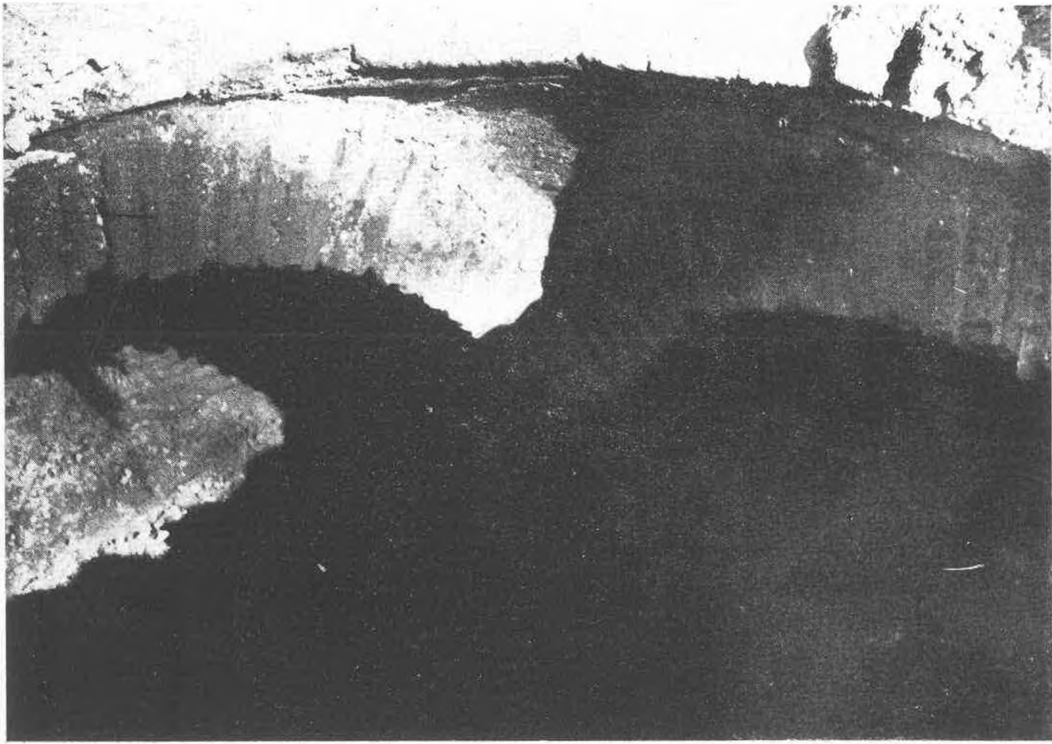


ANEMAS HAPİSHANESİ

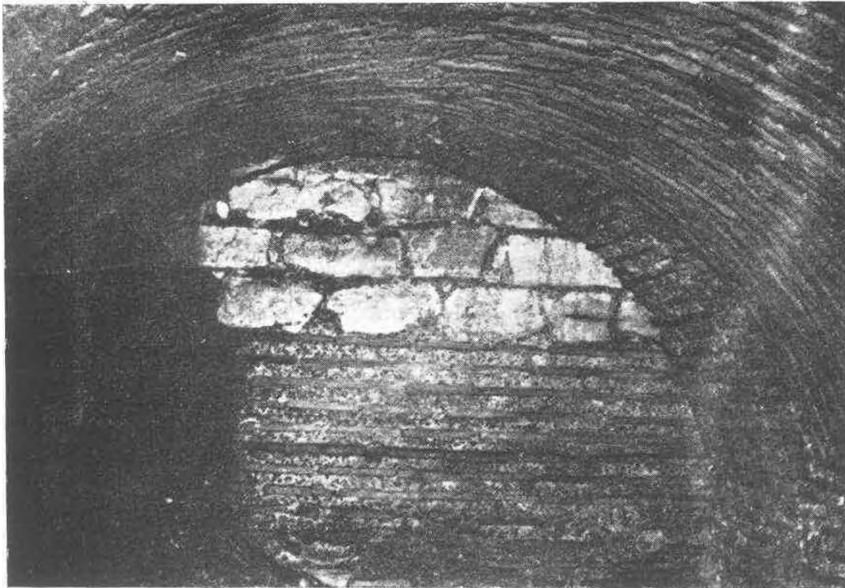




Res. 5 — A-B istinat duvarları ile B-C istinat duvarlarının birleştiği köşe.



Res. 7 — 1957 kazısı. Yol kavşağın:n yakırdan ve yukardan aşağı görünüşü.



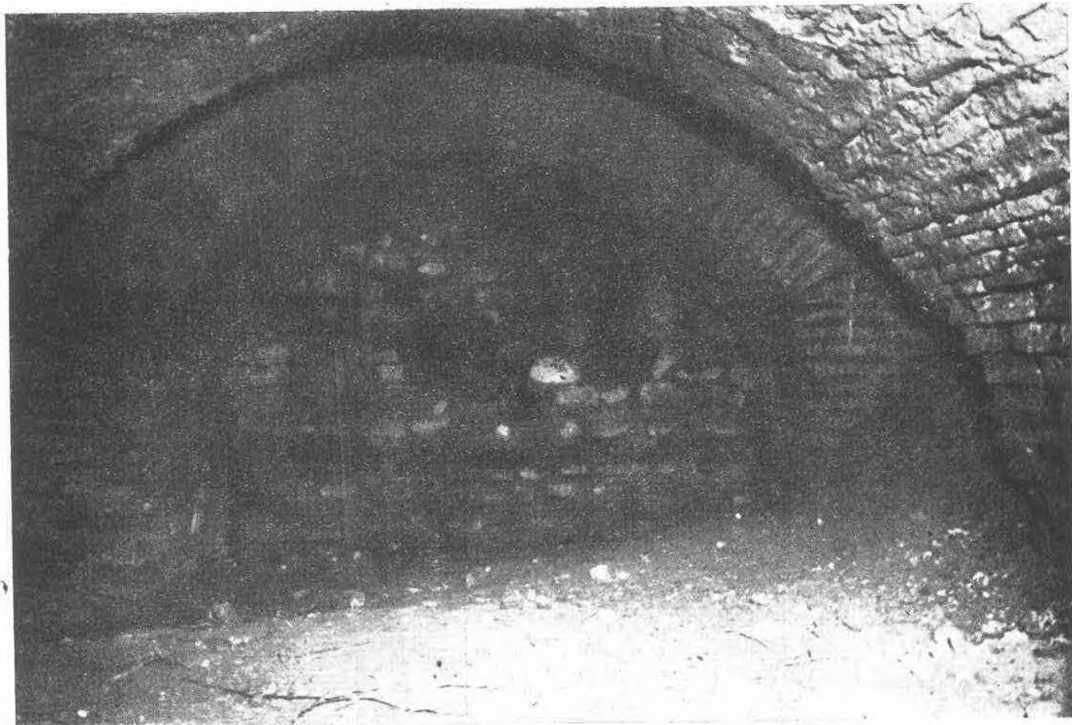
Res. 8 — 1957 kazısı. Güneye giden galeri.



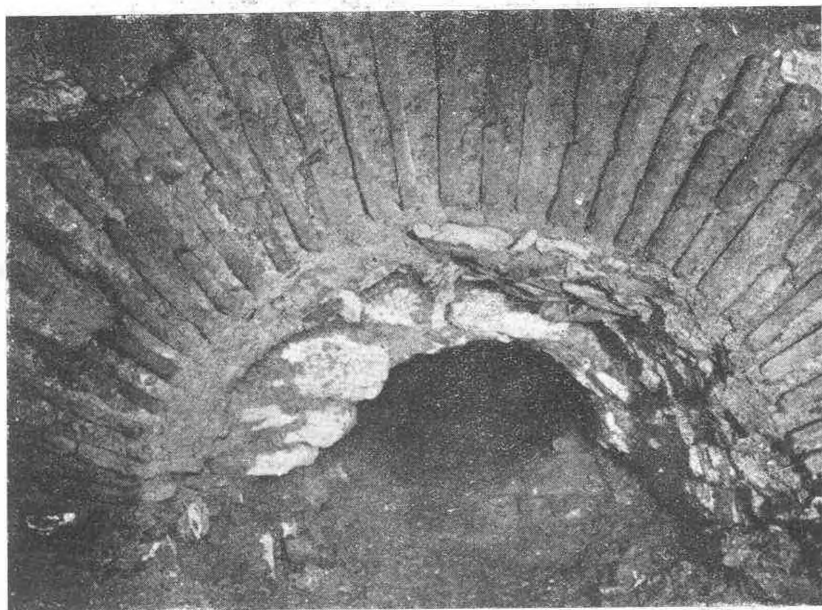
Res. 9 — 1957 kazısı. Büyük galeri (tuğla işçiliği).



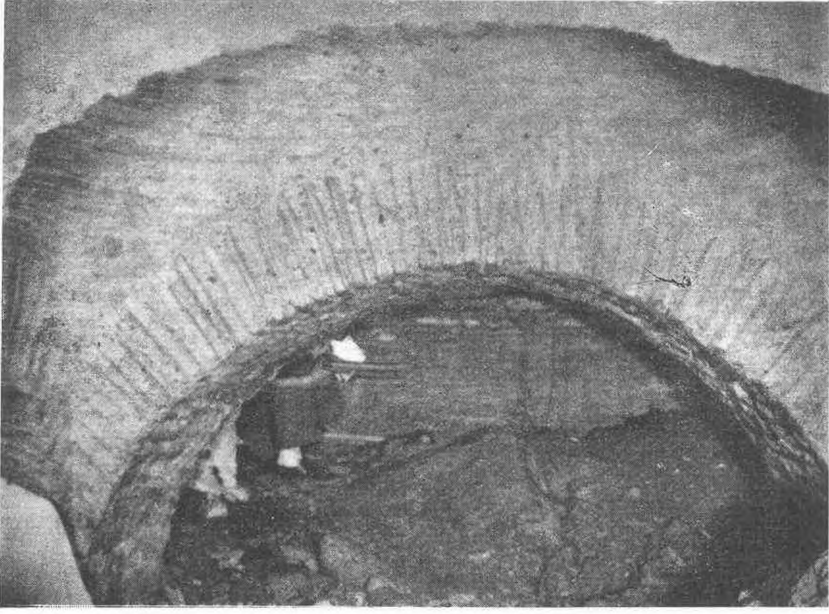
Res. 10 — 1957 kazısı. Galerideki tuğla işçiliği.



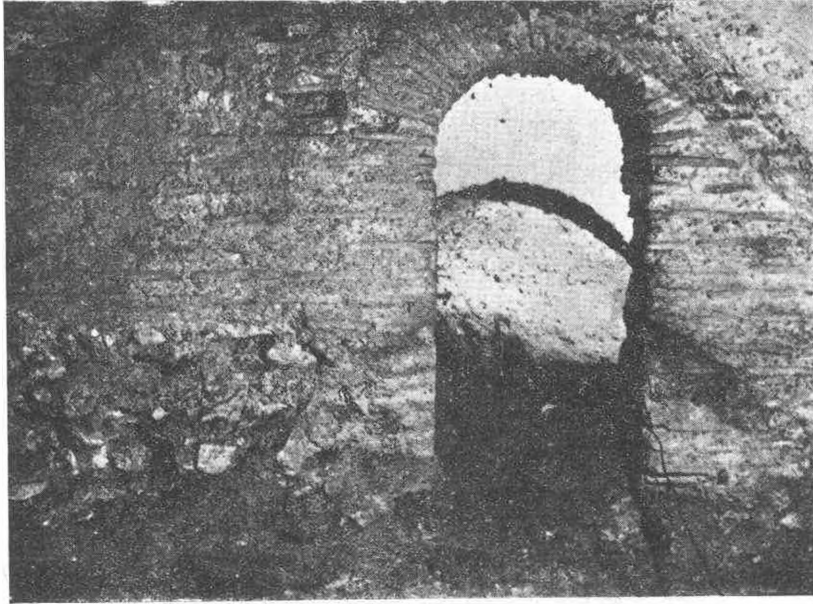
Res. 11 — 1957 kazısı. Şarka giden galeri.



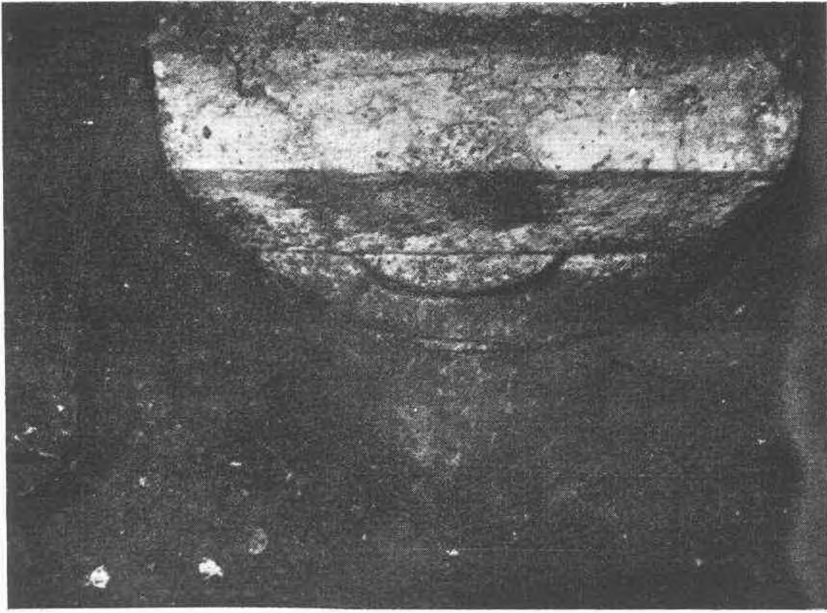
Res. 12 — 1958 kazısı. Saraylara yer kazandı için yapılmış galerilerden birinden diğerine geçmeğe yarayan geçit.



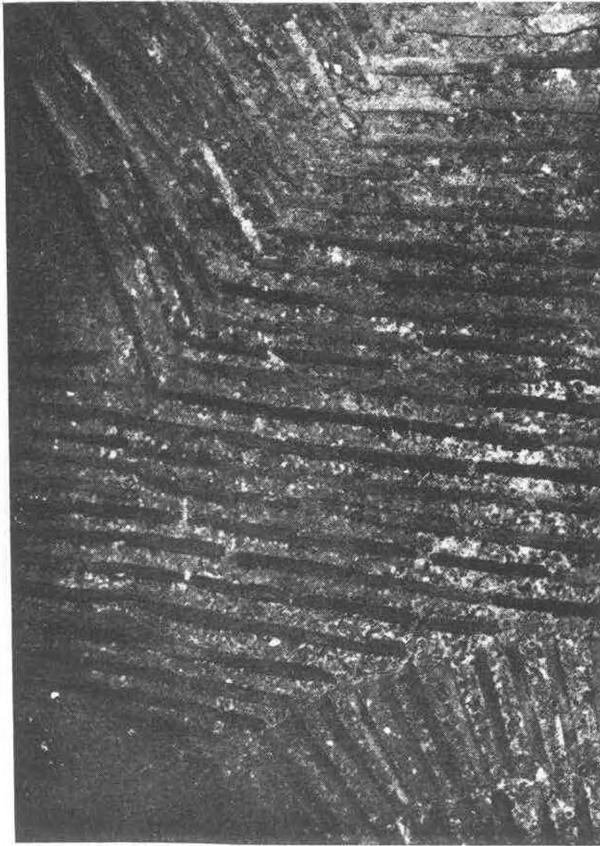
Res. 13 — 1958 kazısı. Saraylara yer kazanmak için yapılan galeri (geçit).



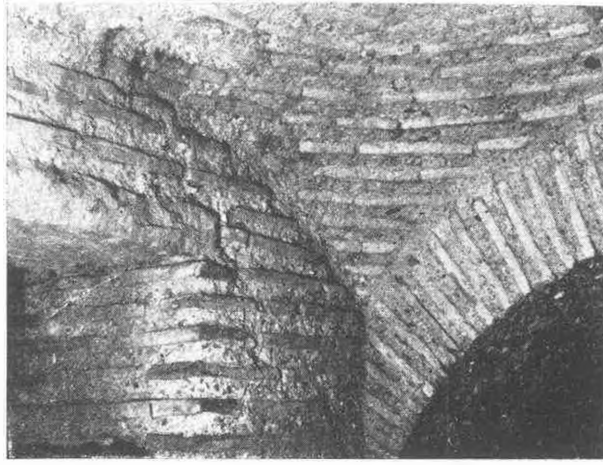
Res. 14 — Galerilerden bir görünüş.



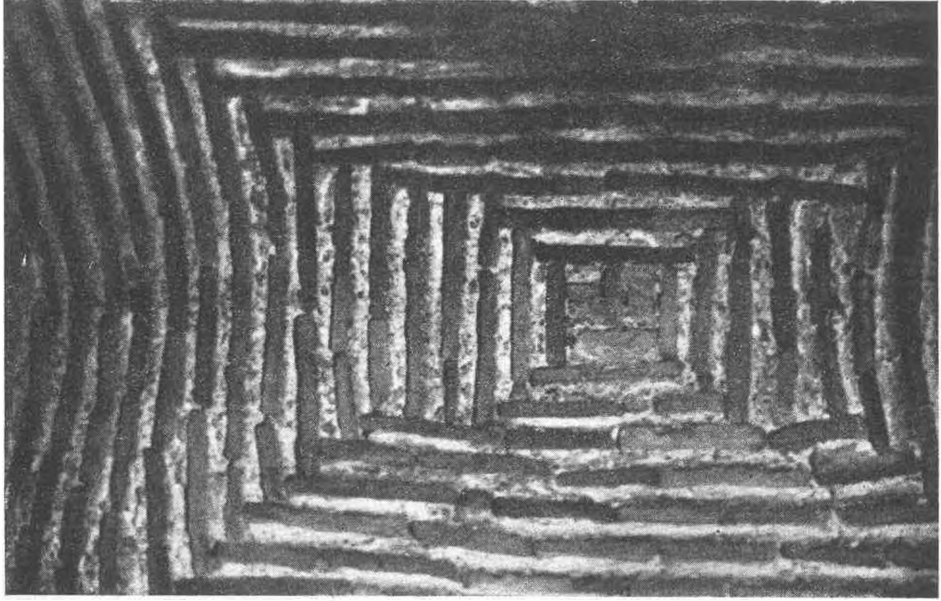
Res. 15 — Direkli salon Colon.



Res. 16 — 1958 kazısı. A B tonozu.



Res. 17 — 1958 kazısı. Direkli salon. Tonoz şekli.



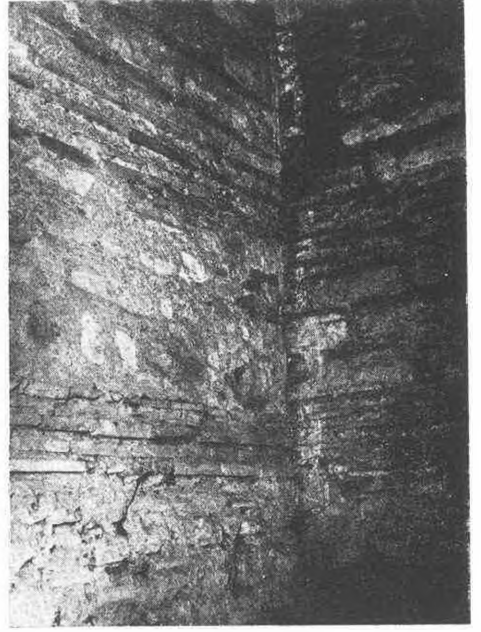
Res. 18 — İran tonozu.



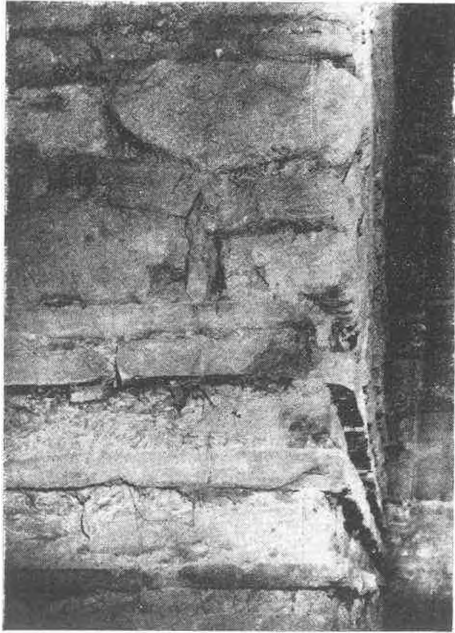
Res. 19 — A-B Tonozunun orta kısmı.



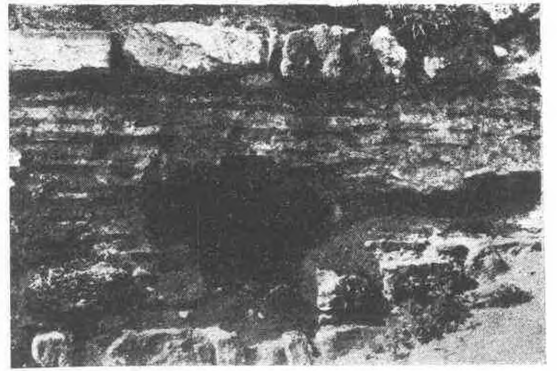
Res. 20 — Anemas hapishanesi galerilerinin inşa şekli.



Res. 21 — 14. muntıka surlariyle 12. asırda yapılmış surların birleşme şekli ve tuğla hatıl inşa şekli.

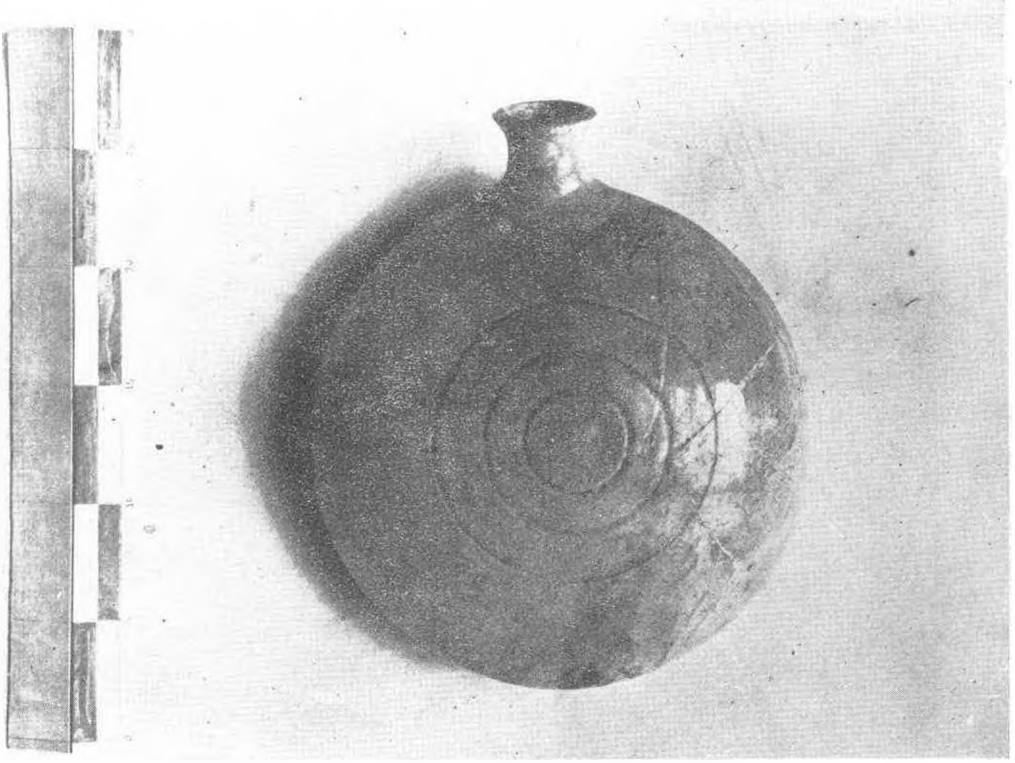


Res. 22 — Anemas hapishanesi 12. asırda inşa edilen duvarda tuğla yapı tekniği.



Res. 23 — Galerideki hava deliklerinden biri.

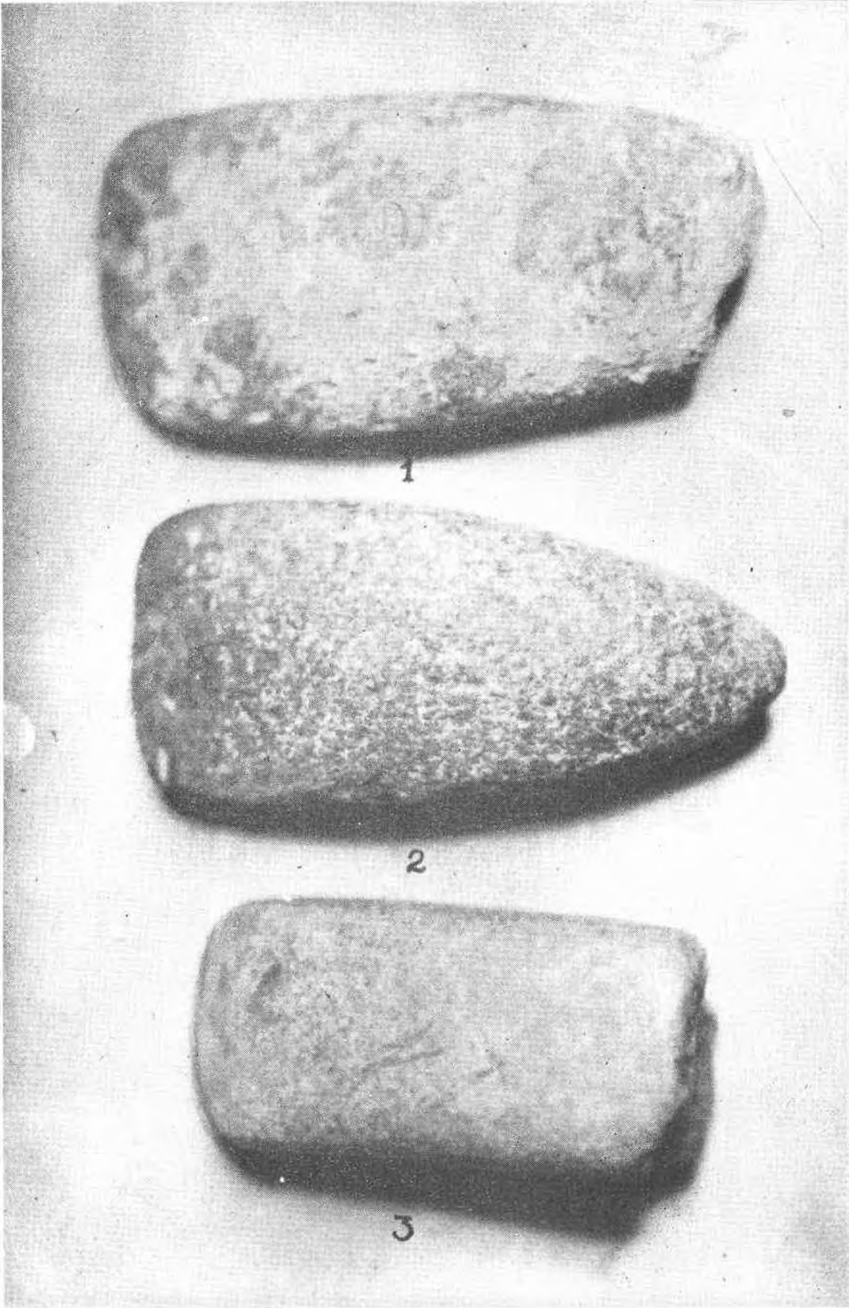




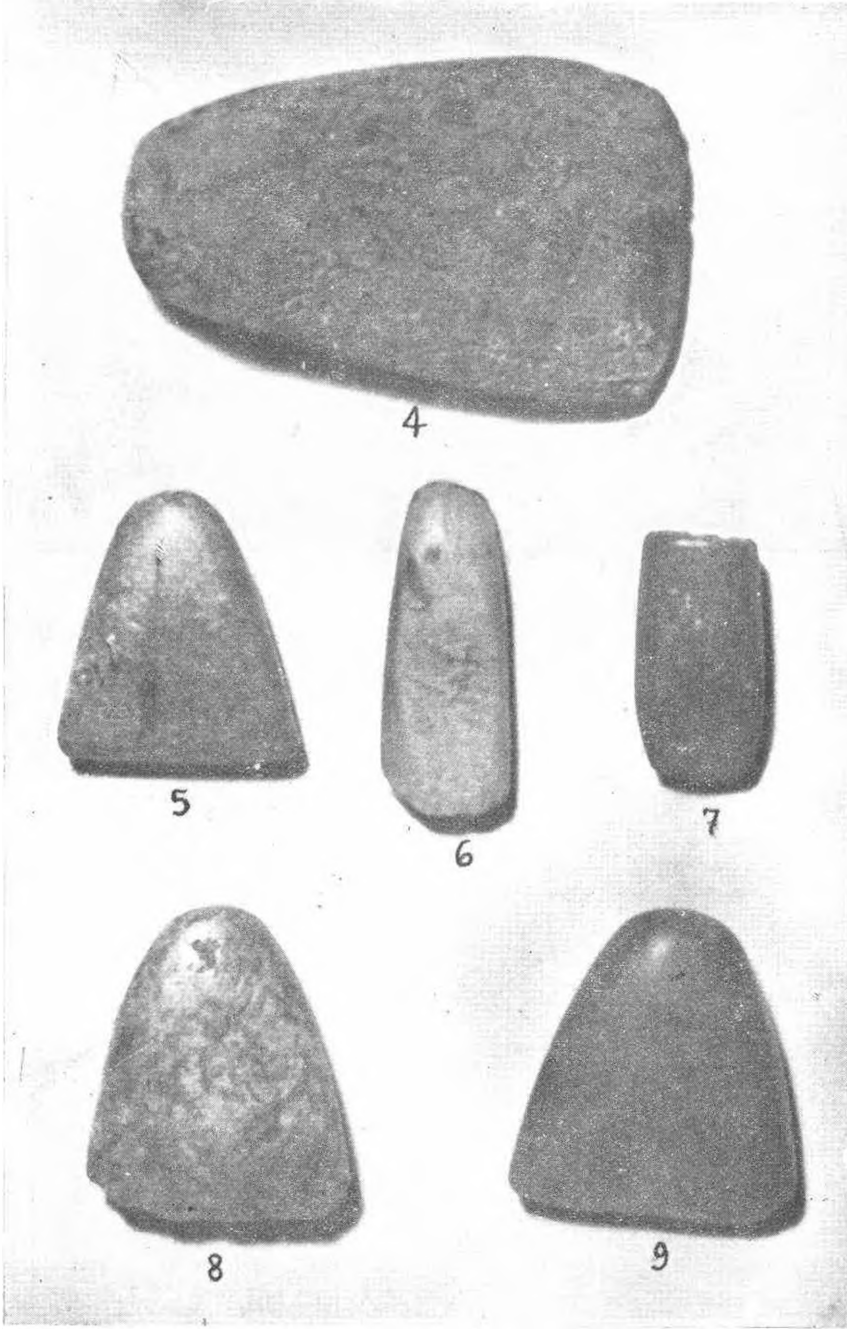
Res. 24 — Blacherna kazısından çıkarılan su matarası.



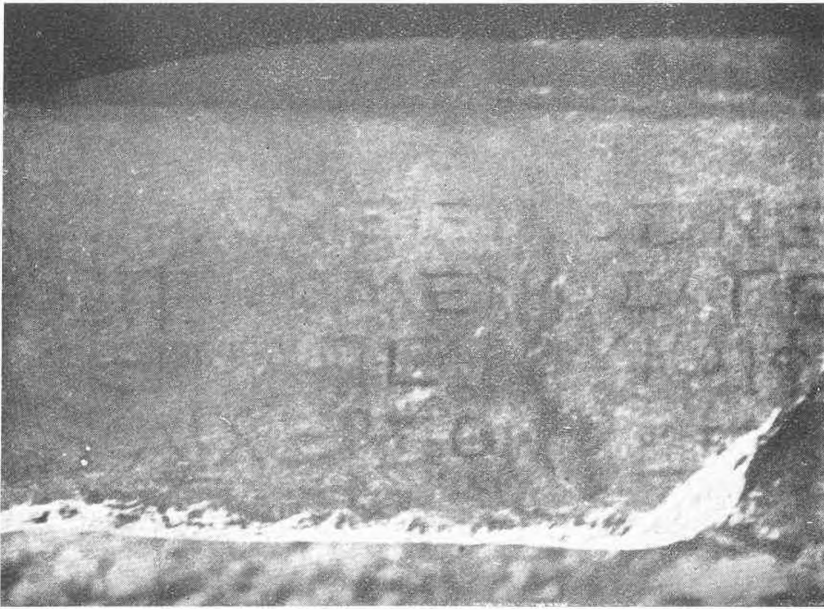
Res. 25 — Kazıda bulunan matara, kılıç kabzası ve kemik parçaları.



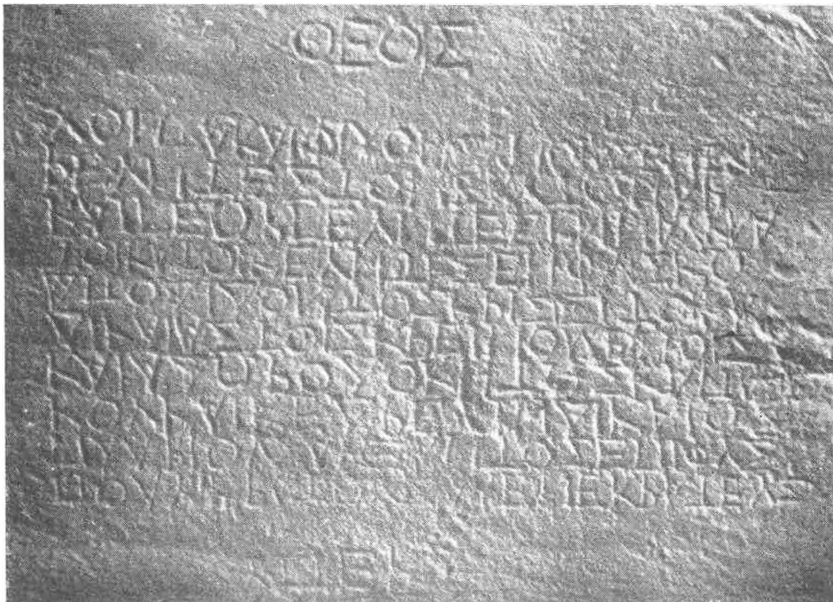
- 1 — Siyah sert taştandır. Ucu kırık, yüzü keskindir. (uzunluğu: 9,2 cm.)  
2 — Siyah sert taştandır. Ucu sivri, yüzü keskindir. (uzunluğu: 9 cm.).  
3 — Siyah yeşil sert taştandır. Ortasından deliklidir ve kırıktır. Yüzü keskindir. (Uzunluğu: 7 cm.).



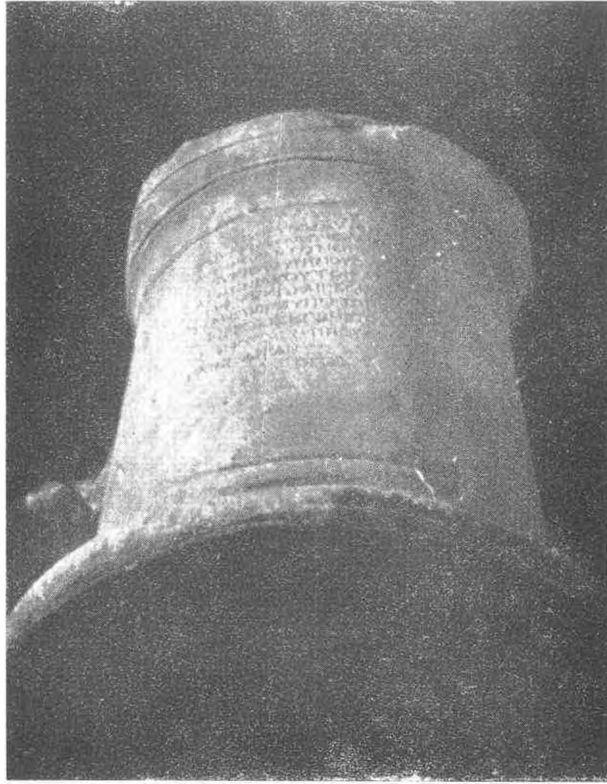
- 4 — Siyah sert taştandır. Ucu yuvarlak, yüzü keskindir. (Uzunluğu: 6 cm.).
- 5 — Yeşil sert taştandır. Ucu yuvarlak, yüzü keskindir. (Uzunluğu: 3 cm.).
- 6 — Açık yeşil sert taştandır. İki ucundan kırıktır. (Uzunluğu: 3,7 cm.).
- 7 — Siyah sert taştandır. Yuvarlaktır. Ortasından kırıktır. Yüzü keskindir. (Uzunluğu: 2,5 cm.).
- 8 — Renkli yeşil sert taştandır. Ucu yuvarlak, yüzü keskindir. (Uzunluğu: 3,5 cm.).
- 9 — Düz yeşil sert taştandır. Ucu yuvarlak, yüzü keskindir. (Uzunluğu: 3,5 cm.).



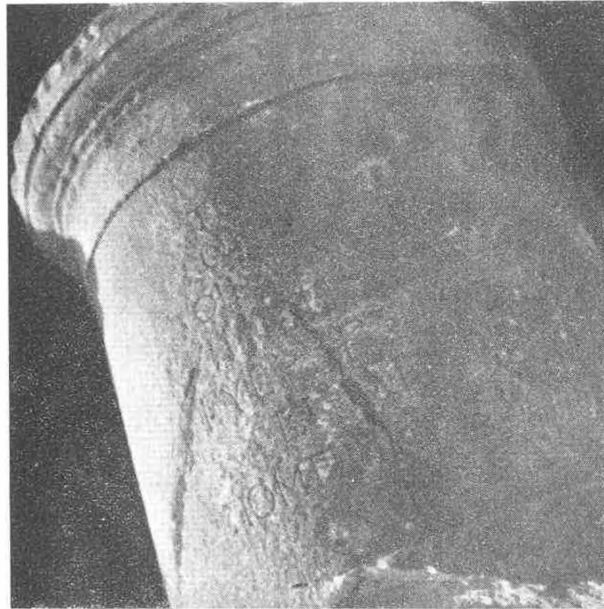
Res. 1 — Kitabe No: 1  
Fig. 1 — Inscription Nr. 1



Res. 2 — Kitabe No: 2  
Fig. 2 — Inscription Nr. 2



Res. 3 — Kitabe No: 3  
Fig. 3 — Inscription Nr. 3



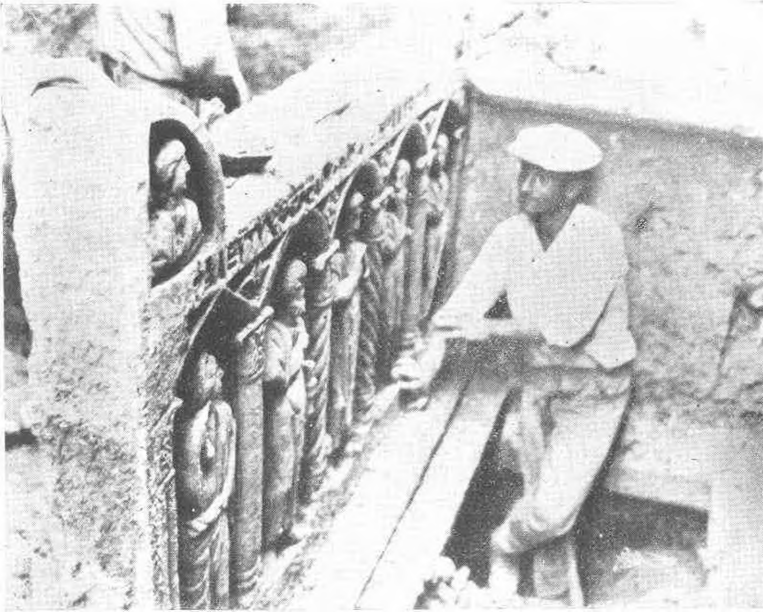
Res. 4 — Kitabe No: 4  
Fig. 4 — Inscription Nr. 4

## BULUNTU YERİ VE CİVARI

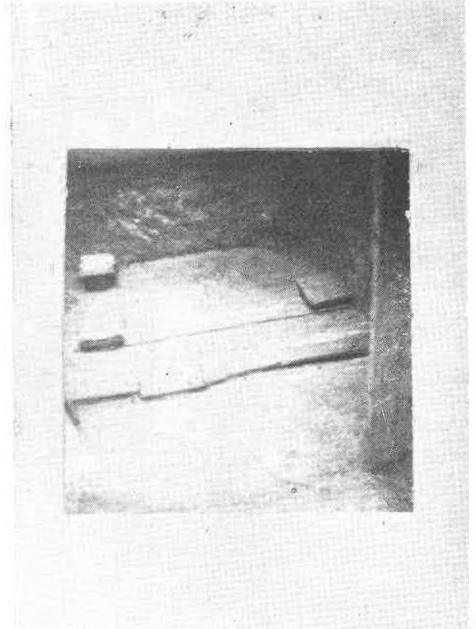
- 1- Taşkasapta bulunan iki kabartma No. 5422 - 5423
- 2- 4536 No.lu kabartmanın bulunduğu yer
- 3-5- Stel ve lahit buluntusu veren yerler



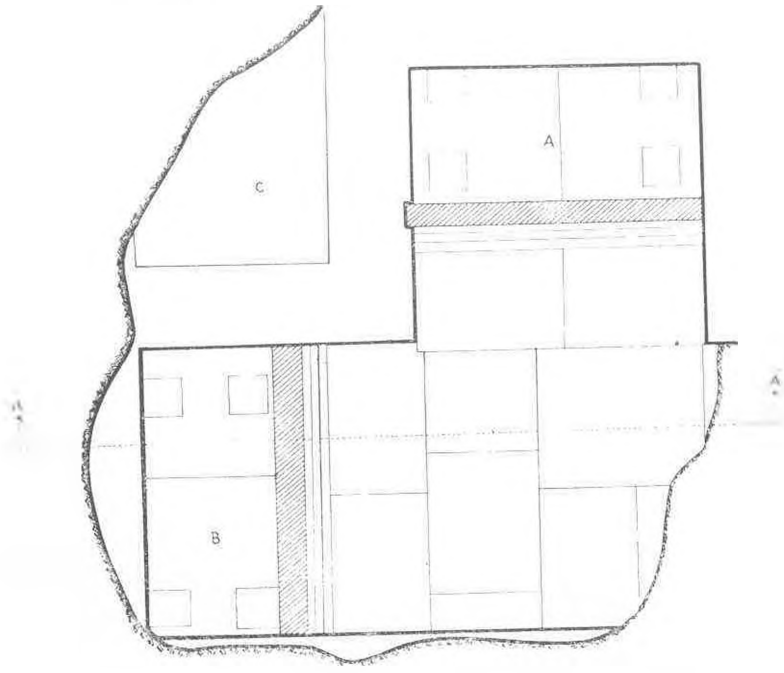
1 — Taşkasap ve Çapa civarı ile buluntu yeri



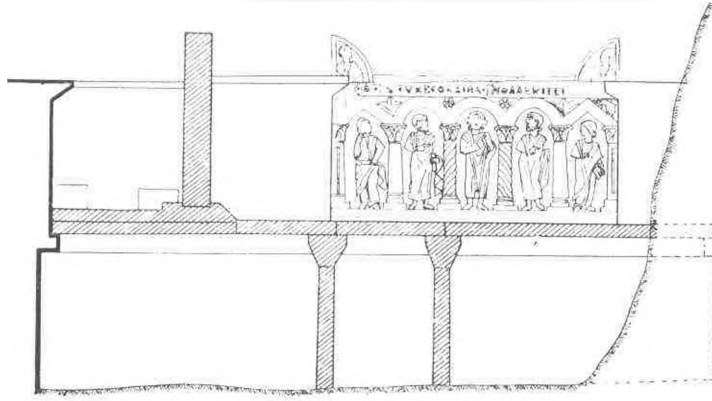
3 — 5422 No.lu kabartma bulunduğu sırada.



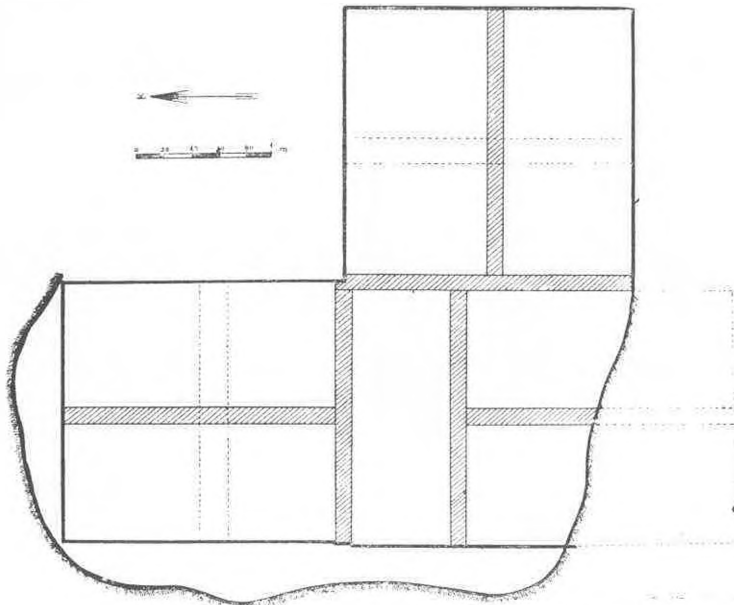
3. A — Mezar içindeki kaidelerin durumu.



KABARTMALI MEZARLARIN PLANI

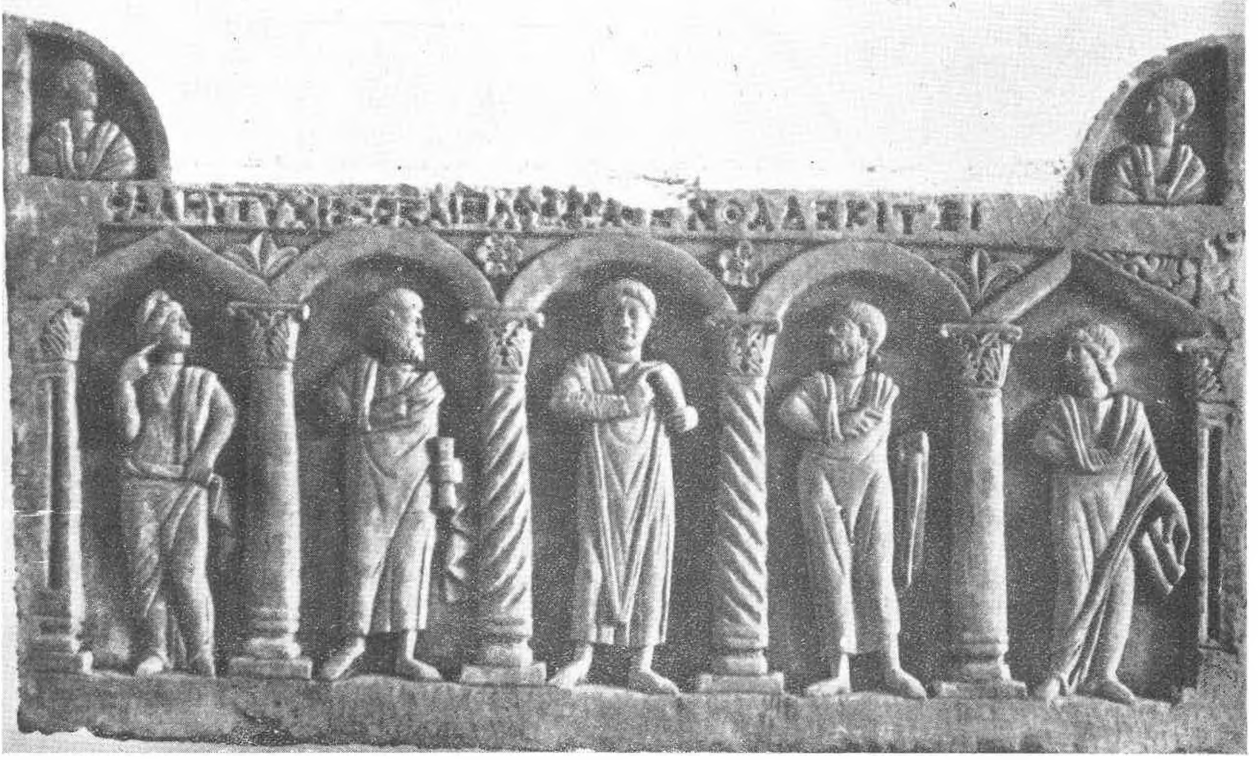


A - A KESİTİ



KABARTMALAR ALTINDAKİ MEZARLARIN PLANI

2 — Kabartmaların bağlı oldukları mezarların plan ve kesiti.



4 — Taşkasapta bulunan 5422 No.lu kabrtma.



5 — Taşkasapta bulunan 5423 No.lu kabartma.





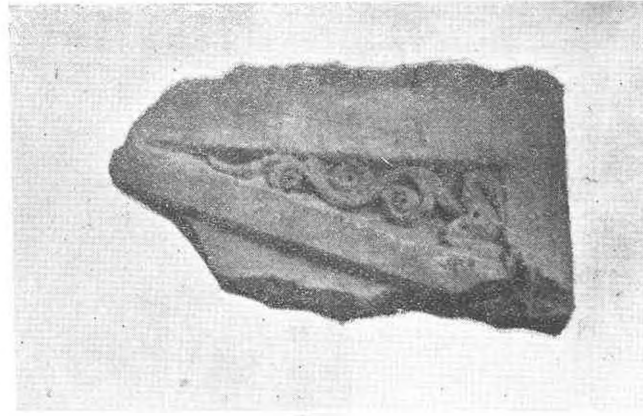
Res. 6



Res. 7



Res. 8



Res. 9



Res. 10



Res. 11



Res. 12



13 — Çapada bulunan 4536 No.lu kabartma.



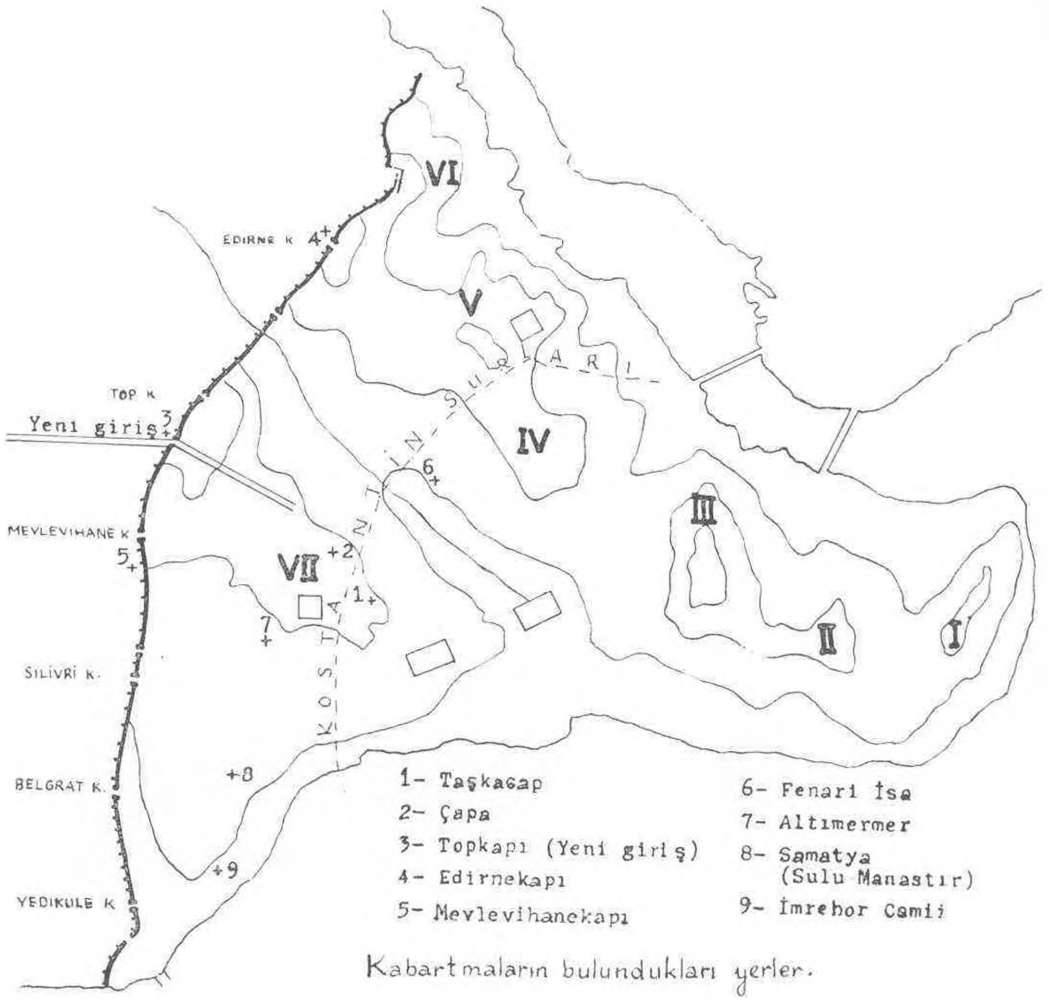
14 — Daniel kabartması.



15 — Yunusun denize atılışını gösteren kabartma (Fenari İsa).



16. A-B — Hazreti İbrahim'in kurban kesmesini gösteren kabartmanın önü ve arkası.



17 — Aynı tip kabartmaların bulunduğu noktaları gösteren kroki.

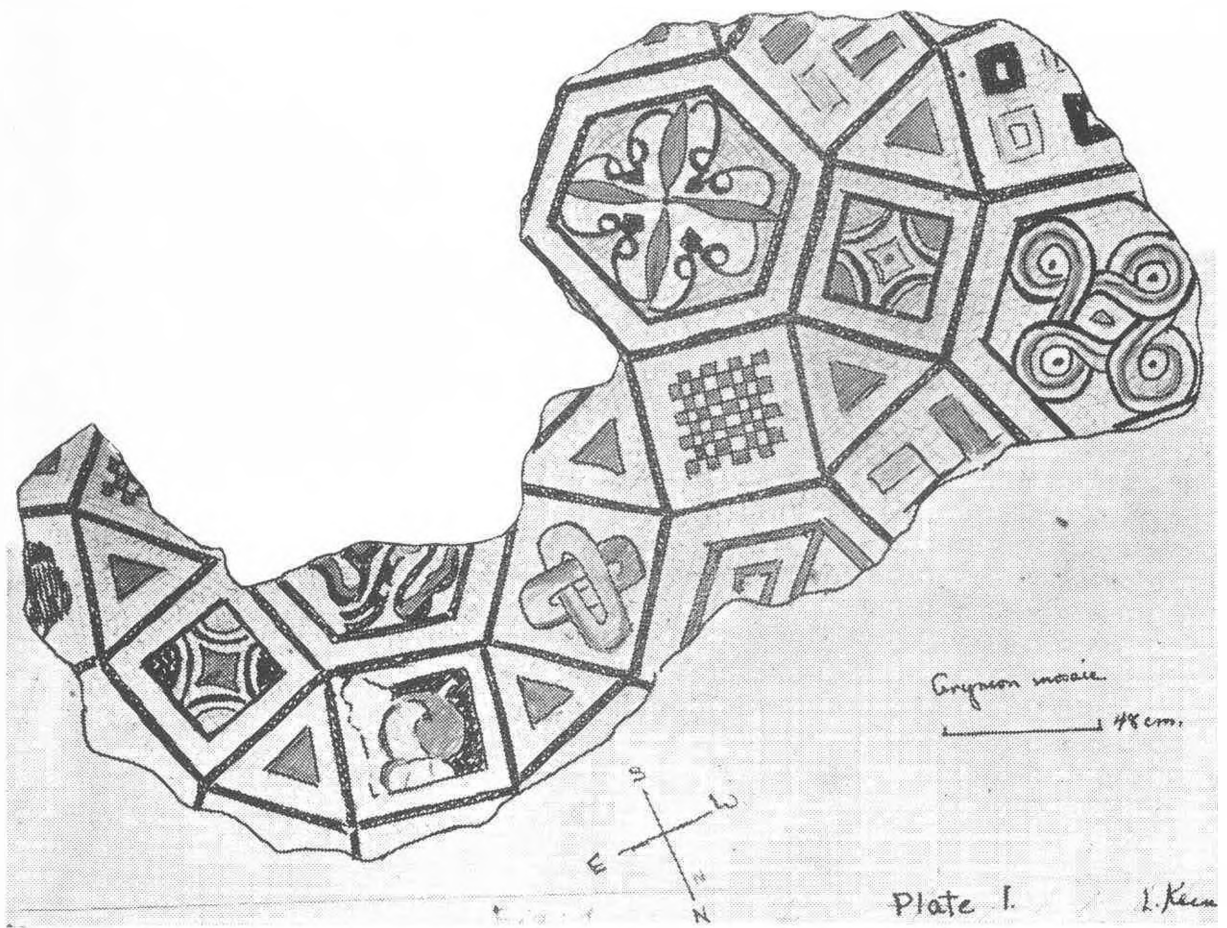


Fig. 1



Fig. 2

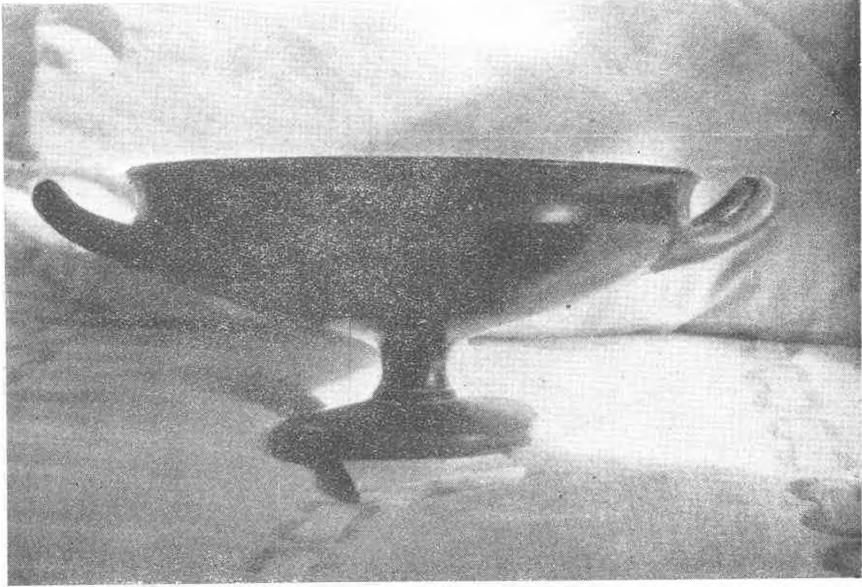


Fig. 3

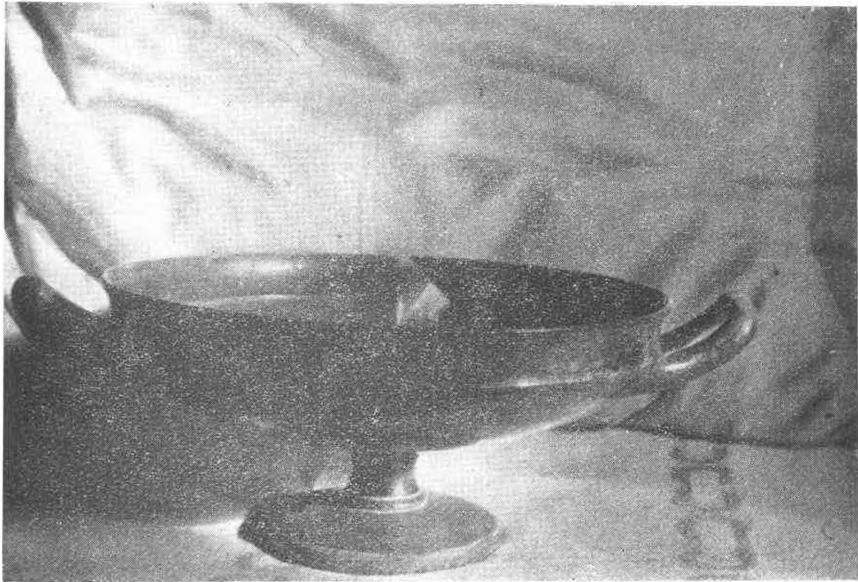


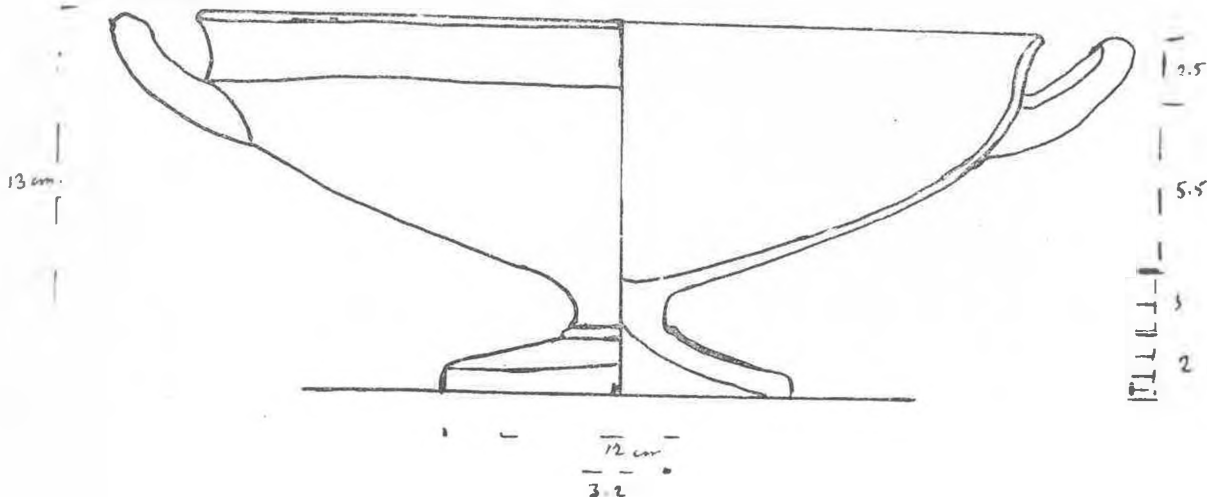
Fig. 4

Sections of the Gryneon bowls

total width - 34.5 cm.  
 bowl diam. - 28 cm.  
 moulding width - 2.5 cm.  
 body height - 8 cm.  
 stem height - 3 cm.  
 base height - 2 cm.

**Large black kylix**  
 stem diam. - 3.2 cm.  
 base diam. - 12 cm.  
 base moulding - 1 cm. high  
 average handle thickness at  
 base: - 1.6 cm.  
 total height - 13 cm.

fabric - .35 cm thick  
 hard black glaze on red-  
 ware.



The

total width - 27.2 cm.  
 total height - 9 cm.  
 bowl diam. - 19 cm.  
 moulding width - 1.8 cm.  
 main frieze width - 3.5 cm.  
 total body height from  
 moulding - 5.8 cm.

base height - 1.4 cm.  
 base diam. - 10 cm.  
 average handle width - 1.8 cm.  
 fabric - .35 cm. thick on body.

Very fine hard black glossy glaze on  
 redware. Figures in blackfigure style,  
 with touches of brown added.

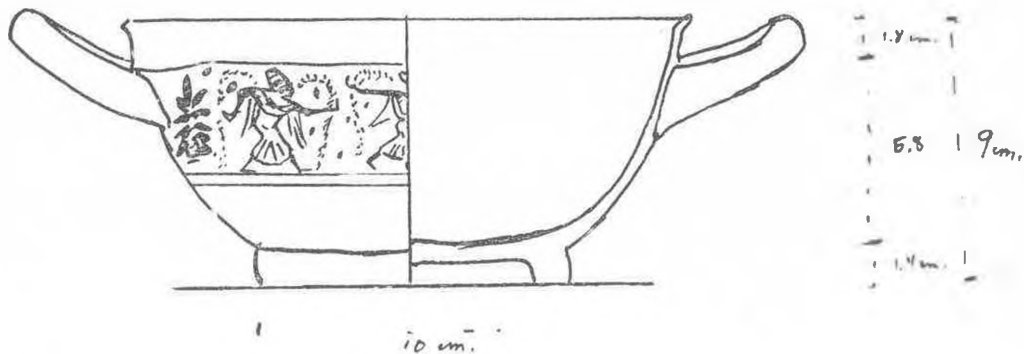
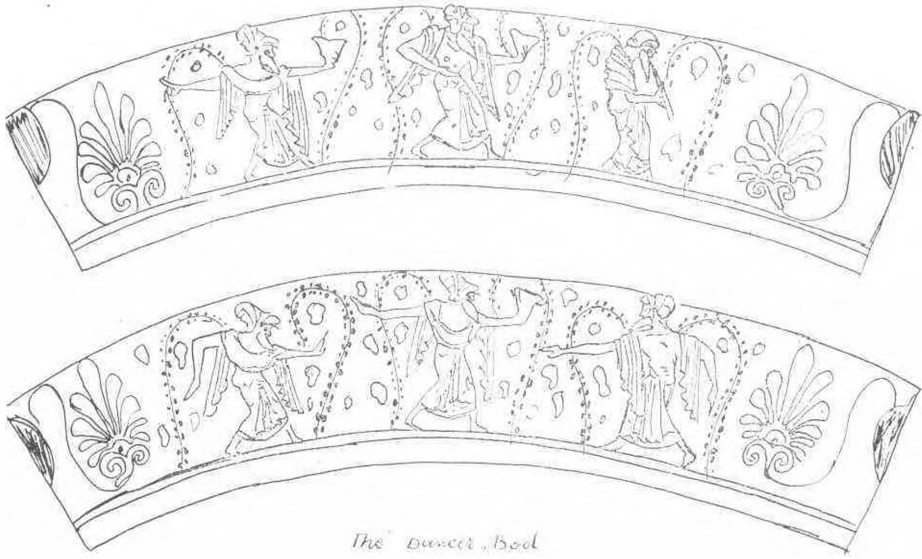


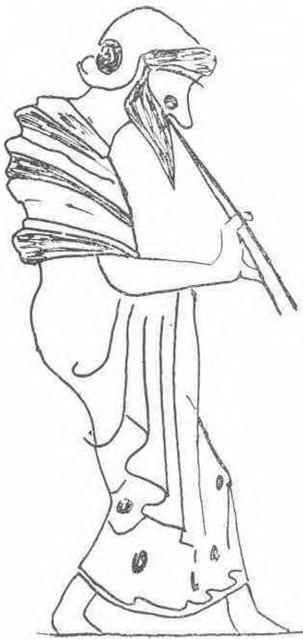
Fig. 5



*The Dancer, Boal*

Fig. 6

*The Flute Player*



*A Dancer*



Fig. 7

*Dancer with a drinking (?) vessel*



Fig. 8

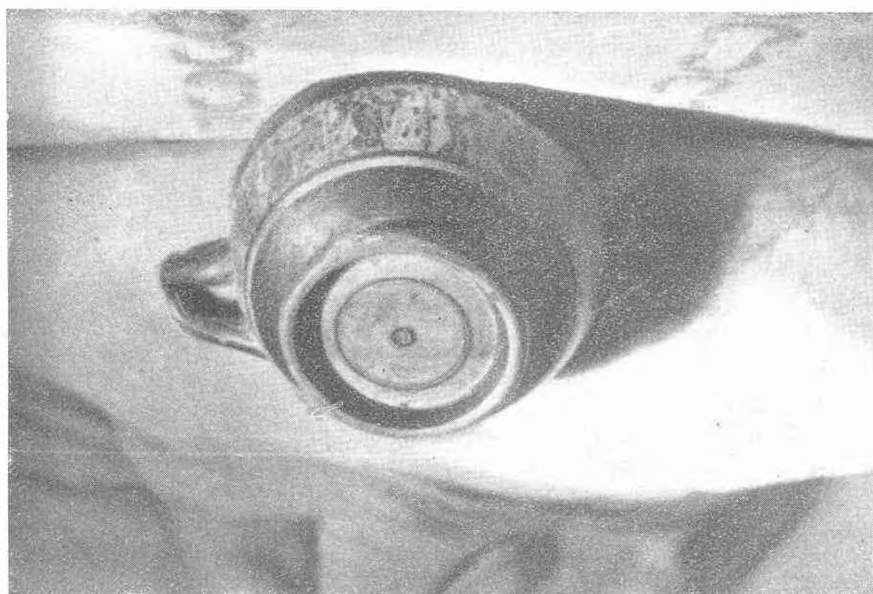


Fig. 9