

RESEARCHES IN MALATYA DISTRICT (1965-1966)

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Results of the campaign carried out by the Italian Mission at Malatya during spring of 1965 and 1966 are both outlined in the present note, taking them as a whole since the chief problems and aims of the research were common. The 1965 campaign was sponsored by the National Council for Research and also received a contribution from the Centre for the Antiquities and History of Art of the Near East; Prof. Piero Meriggi and the writer took part in the expedition, together with architect A. Davico, Drs. E. Castaldi, A. Palmieri, T. Coco, C. A. Pinelli, R. Tamassia, and the restorer R. Medini; Mr. Sargon Erdem was the intelligent and capable collaborator on behalf of the Turkish Department for Antiquities and Museums.

The 1966 Mission, supported by the same institutions, was able to make use of a contribution given to the Institute of Paleoethnology of the University of Rome by the Ministry for Foreign Affairs and this enabled the Mission to complete, its technical equipment. Members of the "equipe" were the writer, the assistant Director of the excavation Dr. P. E. Pecorella; collaborators: Drs. A. Palmieri; C. A. Pinelli; R. Tamassia; Mr. G. Fanfoni and Mr. R. Medini. Mrs. Bülent Sargon Erdem, representing the Turkish Authority, gave a precious assistance to the Mission; *Arslantepe*, Further researches in depth in the hüyük of Arslantepe, with regard to pre-Hittite levels, have been deferred for the time being, after excavations made in 1961 and 1964 in the north-east side of the hill (see S. M.

Puglisi, *Third Report on the Excavations at Arslantepe* (Malatya) Türk. Arkeol. Dergisi, XIII-2, 1964, p. 41); this is due to the need, when deepening the excavation, of carefully choosing those sectors that from an architectural point of view are less important, after having carried out all observations concerning the levels of historical age, in order to preserve as far as possible the monumental remains. During 1965 and 1966 campaigns, prehistorical researches were concentrated on the near-by hill of Gelincik, east of Arslantepe, where since 1962 a settlement had been located, that was thought to be Chalcolithic (see S. M. Puglisi - P. Meriggi; *Malatya I*, *Oriens Antiqui* Collection, III, Rome 1964, p. 9) and for which meanwhile the Institute of Paleoethnology obtained permission to excavate. A summary report on Gelincik by Dr. A. Palmieri follows these notes. It is quite clear that, as the two sites are near each other, when knowledge concerning the lower levels of Arslantepe is sufficiently advanced, the comparative study of the material from both sites will give really important data for the research on ethno-cultural components, which are at the basis of the unbroken historical process that can be observed through the massive stratigraphic formation of Arslantepe.

The Mission paid most attention to the problem concerning the structure and the stratigraphic setting of the oldest monumental entrance to the citadel, so far found in the "Gateway of the Lions" area, that precedes two later reconstructions. Of this monument (that has already

been described in *Türk Arkeol. Dergisi*. XIII-2, 1964, pp. 42-43) we now know the whole plan (fig. 1) including the west side, where in 1965 super-imposed deposits containing neo-Hittite material had been cut into (fig. 2). In attributing this gate to the imperial-Hittite period, judging from the typology of some material found at pavimental level, we underline the fact that it must have been stripped of its ornamental elements and therefore in ruins when it was covered by remains of a great fire; this is not likely to have caused the destruction of the gate (as in the layer of combustion there are no traces of the fall of upper structures), but it marks a time after the gate fell into disuse which, as we often notice in Malatya, gave rise to an intensive re-employment of building material (fig. 3).

If, as it seems, this last hypothesis can be legitimately accepted, the dating of the layer of fire residue covering the gate, and obtained with radiocarbon, mark a *terminus ante quem* for the building and for the functional duration of the monument, without enabling us, at least at present, to establish the real chronology of the monumental whole. Measurements with C. 14 on fire remains made on two different samples by the Institute of Geochemistry, University of Rome, give the following data: a): 885b. C. \pm 70; b) 845 b. C. \pm 60; possible fluctuations of measuring values would then place the episode at sometime between the first half of X century and the end of the IX b. C., in full neo-Hittite period. But to what extent does the building precede this date? The extension of excavation, in the sector adjoining the gate, has not yet reached the deeper levels of its foundation, from where we could eventually draw charcoal to establish a date giving a *post quem* index.

A similar problem of chronology arises for a monumental building discovered in 1966, south-east of the "Imperial Gateway". This architectural complex, that sets Malatya, beyond doubt, among the large

Hittite centres at high technical level, is provided with a gallery, part of which is built on a steep incline in large blocks of masonry (fig. 4). The passage shows an opening to the east (fig. 4, planimetry 3), then after about five metres bends to the south and carries on for at least other ten metres, taking a nearly horizontal course in the last tract excavated. The sloping part, for almost eight metres, is provided with a staircase of large stone slabs, carefully chosen from natural squared ones. As can be seen in section (fig. 4, n. 1), between the east entrance and the level part of the gallery so far excavated (fig. 4, n. 2), the drop is remarkable (more than five metres). This last part of the corridor, perhaps to obtain a ventilating system, is provided with a skylight, slightly funnel-shaped, of a depth of just under two metres, a passage through which it would be difficult for even a very small man to pass.

The side structure of the gallery have been carried out with a remarkable corbelling technique and covered with massive flat stone slabs, so placed as to follow the trend of steps and the floor level (fig. 5, 6). The whole really imposing construction recalls, if not the general lay-out, the technique used for "posterns" of the fortifications in some of the Hittite towns of imperial age, like Alişar Hüyük (H. H. von Der Osten, *The Alişar Hüyük*, II, Chicago 1937, p. 7 ff., fig. 26, 30) and Boğazköy (K. Bittel - R. Naumann, *Boğazköy - Hattusa, I, Architekturstudien*, Stuttgart 1952, p. 86, Tav. 39). But the function of this false-vault gallery of Malatya is still uncertain. Its location, in the area where the eastern defence wall of the palace citadel is believed to have been, would incline us to connect it with a defensive system. Nevertheless, only by continuing the underground excavation, that on the other hand appears to be extremely difficult, and being able to get to some interior rooms, or an outlet, shall we be able to show the purpose for which the gallery was built, and its connection

with other structures from a topographical and architectural point of view.

Our ascribing the gallery to an imperial-Hittite age is not solely based on technical features. Although analogies are cogent particularly with Alişar, where there is a genuine false-vault covered by placing stone slabs on the summit of jutting walls, while in Boğazköy overtopping the walls are blocks inserted between the structure, forming regular keystones. What has to be taken into consideration for chronological attribution is chiefly the connection between general stratigraphy and the construction of the gallery.

The possibility of making use of the underground passage, which lasted to the recent neo-Hittite period (as can be seen from the nature of the filling – in of the excavated portion, which contained material of “hellenistic” age), involves several suppositions. The stratigraphic position of the horizontal tract of the gallery, corresponding to the ventilation dome, is such that no possible doubt is left concerning a primary period of functionality of the passage, during which the skylight mouth was uncovered (fig. 4, n. 2). From this to the foundations of the large neo-Hittite recent building, described in *Malatya, I* (p. 28, fig. LVI, 2), closely adjoining the trench in this sector, there are more than five metres of stratified deposits which document the course of the whole neo-Hittite period, from its beginning and probably also that of a previous phase. As can be seen from the section, the mouth of the dome had been carefully closed with one stone slab and with rubble, before deposits started to form on top. Considering this stratigraphic evidence and the quota of the east opening of the gallery (undoubtedly on a neo-Hittite level) can the whole be taken as a single building? In this case only supposing an outlet at a considerable height (as for instance if the gallery lead to the battlements of a tower left for a long time standing among the ruins of the imperial-Hittite town) could one explain the remarkable difference of level

between the two extremities of the building. On the other hand cannot exclude, as it might seem from close examination of some structural details, that alterations and additions may have been made to prolong the upward development of the gallery and also to keep its functionality in the changing morphology of the hüyük. An example is given by the staircase, which is carefully built in the lower tract and follows a straight course over the sharp bend, that might mark the point of union with a later alteration by the addition of placed steps (fig. 4, n. 3), while the entrance, carried out with minute material and with a technique clearly differing from that employed for the gallery, might represent a still later integration.

As regards the material that can be attributed to imperial – Hittite period, in those layers that may have some connection with the architectural monument (previously described) an excavation done in 1965 in the sector next to the horizontal tract of the gallery gave, at the level of the structure itself, a rather typical picture (level IV), with remains of narrow-necked pottery, with handles springing from far below the rim; a fragment of decorated vase with figure decoration in relief; an ovoid jar with pointed bottom (fig. 7). The layer covering the closing stones of the skylight of the gallery in the adjoining sector showed the same lithological peculiarities and contained material showing the same characteristics, even if not specifically.

Objects from neo-Hittite levels were very numerous in the two campaigns, especially because the excavations were carried forward to increase the area dedicated to research in a sector near the centre of the hüyük (sector E), placed south of the “Gateway of the Lions” and, we must admit, rather upset by French tests. In this sector Levels I, II and a part of III had been generally removed and the scattered earth led to the discovery of most of the seals with hieroglyphic inscriptions known in Malatya (see P. Meriggi, in

"Oriens Antiquus", II, 2, 1963 and V, 1, 1966). This led Prof. Meriggi to insist in extending the excavation in that particular direction, possibly considering it a centre for epygraphic documents. It was with great satisfaction that we were able to supply Prof. Meriggi with the reproduction of other four seals, discovered in 1966, so that he can pursue his studies on the Malatya series.

The pottery of neo-Hittite levels, as well as keeping a traditional character as we saw elsewhere, is distinguished from imperial-Hittite pottery by its prevailing light surfaces (yellow or pinkish-yellow). Among the intact or reconstructed shapes, we have to point out an ovoid jar with a small bottom in relief, decorated with a denticulated band (fig. 13); a big bell vase with two handles and a conical frustum bottom, in which there is a hole (fig. 12), fragments of *oinochoai* among which a tiny one (fig. 10). A fictile horned object belongs to the "aleron" class and in Anatolia has his place in an old tradition (fig. 11).

The painted decoration, whose consistence appears to be poor in neo-Hittite levels in Malatya and the thematic development limited to groups of horizontal or oblique lines, to zig-zag, to triangles, to criss-cross, to "chevrons", using reddish-brown colours on a light natural background, now finds an exemplification in an ovoid narrow-necked pot, where the zone decoration carries out a rather pleasant effect, although using very simple elements (fig. 8). The bronze arrowheads of this level differ from those of the imperial age, both in Malatya and elsewhere (*The Alishar Hüyük*, cit., II, fig. 270), for their two strongly pronounced fins and a long tang (fig. 9).

Most of post-Hittite material, preceding Roman age, comes from the filling-in of the gallery, at least for the side of the monument that has been excavated; it undoubtedly belongs to the typology noticed in the level II of Malatya (in general terms referred to the second half of the

first millenium b. C.), and gives rise to suppositions that have been already discussed about the duration of the monument

The most indicative decoration consists of reserved zones on red slip, with wolf's tooth impressions or ribbing on the raw clay, segments or ringlets. Among reconstructed pottery, coming from level II of the sector E, there is a biconical basin of fine clay, with yellow surface slipped and smoothed, with painted decoration in large red-brown bands (fig. 14), and a big two-handled pot with roundish bottom, of a rather coarse ceramic (fig. 15).

The investigation on the Bizantine-Roman level was limited to a slight enlargement, done in 1965, in the area close to the so called "potter's house" (Türk Ark. Dergisi, XIII-2, 1964, pp. 43-44, fig. 6), which gave a chance for further investigation of details of the architecture and archeological material of level I.

Gelinciktepe. Whilst the 1965 and 1966 Arslantepe campaigns were going on, the present writer, entrusted by Prof. Puglisi, carried out the digging of the prehistoric settlement sited on the elevation of Gelincik, that had been preliminarily explored in 1962 (S. M. Puglisi, *Malatya - I*, Oriens Antiquus, 1, 1964, p. 93). Placed at ca. 2 km East from Arslantepe, at a short distance from the clearly defined oasis boundary, Gelinciktepe (Fig. 16) is part of an effusive formations system on which, although largely removed by erosion phenomena, sedimentary rocks seem to rest. The various heights, topping in rock cusps and lumps, and divide by doles, are characterized by the usual look of effusive rock fractured in large and round topped blocks smoothed by exogenous agents. Gelincik elevation is on the Southern side of a natural amphitheatre, called Markop, that opens towards NNW with springlets on both inside and outside slopes. An exploration carried out in 1933 in Markop area showed the existence of several megalithic monuments, built of a number of large stone slabs, thrust in side by side, and generally following a circle pat-

tern (J. Przyluski, *Les monuments mégalithiques de Malatya*, Revue Archéologique, VI, 1937, pp. 3-7). No sign of these shows up nowadays. Dr. C. A. Pinelli's survey of 1965 enabled us to site some alike structures in a dole, lowering to North towards Markop while South it widens out on to Malatya, at a very short distance from Gelincik. The two monuments that can more surely be singled out show themselves as a series of big flat blocks of effusive rock, some broken or upset, (emerging cm 50 to mt 1.5 from groundlevel, from 70 cm to 1 mt wide), defining semicircular zones, with an interspacing of ca. 15 mt. No archeological objects, enabling to ascribe the megaliths to a particular cultural horizon, were found on the surface, but the tight topographical connexion with the Gelincik settlement might be of some significance. This one spreads only on the Southern side of the elevation, the top of which can be reached through uneasy steep slopes and passages among vertical rocky ramparts. In settling down, the Gelincik people took advantage from whatever the morphology of the place offered them making use of natural rock-shelters, steps and cavities (Fig. 17) of the surface, producing small rooms by altering it (Plate I, 1) and adding structures of which the dry-wall foundations still remain (Fig. 19). There are also samples of dwellings that seem to have been entirely built and whose area, probably rectangular, shows to be limited by similar stone foundations, only partially preserved. As no mud-bricks were found, possibly the raisings were obtained with plastered brushwood. Clay platforms (Fig. 18), often surrounded by small slabs, probably used for keeping stores, show to be a recurring feature. In a single case, a particular kind of structure, consisting of orthostatic slabs set side by side in semicircle, recalls the specific building technique of megalithic monuments.

While the lasting of occupation, or the subsequent returns to the place, are shown

by superimposition of structures, the archaeological deposits, on a quite sloping rocky surface, showed to be slender and unstratified. Only near the elevation top small strips of earth were found pre-existing the main occupation of the site, and nearly all removed by subsequent adaptations.

Findings coming from that older layer included two thin fragmented bone awls, a small flint blade, a small circular scraper and pottery with smoothed surface generally mauve-brown, dark-grey or reddish, blackish in fracture. Shapes seem to refer particularly to large tronco-conical open bowls, with simple of only slightly slimmed lips.

Such a pottery may be referred to the "Dark-faced Burnished ware", a class this one that, though continuing throughout the modifying cultural horizon, seems to stand in the Near East as first expression of pottery art and to spread in S. W. Asia, from the Anatolian plateau to Syria, Lebanon, Palestine, Northern Mesopotamia. This pottery - appearing in Levels IX and X of the fully developed centre of Çatal Hüyük (Konia) - may assigned to the first half of the 7th millennium b. C. (J. Mellaart, *Excavations at Çatal Hüyük*, 1963, *third Preliminary Report*, Anat. St. XIV, 1964, p. 81 ff.). Possibly alike fragments found in the higher B level at Beldibi stand to show an element coming from Çatal Hüyük, in a cultural context that might be related to hunters-gatherers with "natufian" affinities. (E. Bostanci, *Researches on the Mediterranean Coast of Anatolia: A New Palaeolithic Site at Beldibi near Antalya*, Anatolia, IV, 1959, p. 129 ff.).

This same kind of pottery seems to be a particular feature of the "essential" assemblage of first dwelling cultures in the Syro-Cilicia area (R. J. and L. S. Braidwood, *The Earliest Village Communities of South-western Asia*, Journ. of World History, I, 1953, pp. 278-310; R. J. Braidwood, *The Earliest Village Materials of Syro - Cilicia*, Proc. of the Prehistoric

Soc., XXI, 1955, p. 72 ff.; R. J. and L. S. Braidwood, *Excavations in the Plain of Antioch I, O. I. P., LXI*, Chicago, 1960, p. 501 ff.) where, comparing this with the prevailing non-decorated ware of the Anatolian plateau, it shows to differ for a marked tendency to impressed and incised decoration. "Dark-faced" pottery persists, as a traditional feature, beside the subsequent painted wares and with elements deriving from Mesopotamia, brought by subsequent waves of Hassuna, Halaf and Obeid influence. At Mersin it seems to be persistent up to Level XII ca. 3000 b. C. (P. J. Watson, *The Chronology of North Syria and North Mesopotamia from 10,000 b. C. to 2,000 b. C.*, p. 82, in: R. W. Ehrich, *Chronologies in Old World Archaeology*, Chicago, 1965), i. e. in a moment immediately preceding the beginning of Ancient Bronze Age in Cilicia.

Due to the exceptionally long period over which "dark-faced" pottery was used, it is impossible to relate to an exact horizon fragments of this kind, found in the rare strips of ground which testify an earlier and extremely limited settlement at Gelincik. As connections with lower levels of Arslantepe are quite possible, a deep trench in that site ought to point out their cultural context. According to the stratigraphical tests carried out in the same formation of Arslantepe by Schaeffer, deep levels of a considerable thickness (ca. from 19.5 to 15 m.) would belong to Obeid horizon (R. J. and L. S. Braidwood, *Excavations in the Plain of Antioch I*, Chicago, 1960, p. 511, n. 85), while surface finds seem to suggest, in Malatya area, an influence of halafian elements- assemblages to which "dark-faced" pottery generally belongs (C. A. Burney, *Eastern Anatolia in the Chalcolithic and Early Bronze Age*, Anat. St., VIII, 1958, p. 161-63

Flint industry of archaic type, including crescents collected on the surface of Fethiye hüyük, ca. 45 km NW of Arslantepe (S. M. Puglisi, *op. cit.*, p. 96 ff.) seems, at any rate, to point to an existing very old local cultural basis. Verifying the

consistence of such a feature would be of a great interest, particularly for the "dichotomy" shown by the Near East both during the stages of preparation and effective establishment of the first productive economy in the Zagros Mountains area (Zarzi, Karim Shahir, Jarmo) and on the Mediterranean coast-line (Kebaran, Natufian, Jericho, pre-pottery A, Jericho pre-pottery B) (R. J. Braidwood, *The Earliest Village Communities of South-western Asia Reconsidered*, Atti del VI Congr. Int. delle Sc. Preist. e Protost. (Roma 1962), I, p. 115 ff.).

In this regard it has to be pointed out the discovery of aceramic levels at Çayönü, near Ergani (Diyarbakır), which were dated by Radiocarbon to the first half of the 7th millennium b. C.; the flint industry of these levels partly relates to Jarmo and partly to the Syro-Cilician area. (P. J. Watson, *op. cit.*, p. 63).

The archaeological deposit, that may be ascribed to subsequent phases of the more significant settling at Gelincik, has shown a large quantity of black burnished pottery, which characterize the cultural basis of the settlement, some painted sherds, samples of wheeled pottery, flint, bone and metal tools, some particular objects and animal remains.

Burnished hand-made pottery is usually characterized by the wished contrast between the black coloration, on the exterior from the base to below the rim, and the reddish colour extended up to the rim itself and in the inner side of the pot. Shapes are prevalingly of different kinds of bowls and jars, with globular (Fig. 20) of ovoidal body (Plate II, 1), convex or flat bases, in the latter case often raised. A frequent feature is the so-called "rail-rim". Some jars show to be provided with a loop-handle; more typical and of wider recurrence are the various lugs: one is obtained by a more or less marked extension of the rim, of a semicircular or triangular shape;

another by a small rectangular saddle-backed tongue set horizontally on the surface; still another one by a vertical list starting from the rim. An extremely particular shape consists of a big "rail-rim" jar with cylindrical neck and ovoidal body, on a raised basis (Fig. 21).

Generally speaking, the whole finds show a relationship with the aspects of the "Early Bronze Age of Eastern Anatolia and Transcaucasia" as outlined by Burney. Using this term Burney intended to exactly settle a particular cultural province, characterized by "a distinctive pottery, hand-made, usually black or dark grey burnished, in use during the greater part of the third millennium B. C., throughout almost the whole highland zone of Eastern Anatolia, in the upper reaches of the Kur-Araxes basin and around Lake Urmia (C. A. Burney, *op. cit.* p. 164).

Russian scholars name the same Transcaucasian groups as "Aeneolithic" to underline technological and social-organization levels (R. M. Munchaev, *Drevnejshaja kul'tura severo-vostochnogo Kavkaza*, Materialy i Issledovanija po Arkheologii SSSR, 100, 1961; B. Piotrovsky, *The Aeneolithic Culture of Transcaucasia in the third Millennium B. C.*, Atti del VI Congr. Int. delle Sc. Preist. e Protost. (Roma 1962), II, p. 364 ff.) while, to point out an existing local metallurgy, M. Gimbutas prefers to call it "Transcaucasian Copper Age culture" (M. Gimbutas, *The Indo-Europeans: Archaeological Problems*, Amer. Antropologist, 65, No 4, 1963, p. 820).

Connections between such cultural province and sites of Palestine and Syria, characterized by "Khirbet Kerak" pottery, show to be evident (S. Hood, *Excavations at Tabara el Akrad, 1948-49*, Anat. St., I, 1951, p. 9 ff.; R. Amiran, *Connections between Anatolia and Palestine in Early Bronze Age*, Israel Expl. Journ., II, 2, 1952, p. 89 ff.; id., *Yanik Tepe, Shengavit and the Khirbet Kerak Ware*, Anat. St., XV, 1965, p. 165 ff.; L. Woolley, *A Forgotten Kingdom*, 1953, p. 31 ff.; W.

Lumb, *The Culture of Northeast Anatolia and its Neighbours*, Anat. St. IV, 1954, p. 21 ff.; M. J. Mellink, *The Prehistory of Syro-Cilicia*, Bibliotheca Orientalis, XIX, 1962, p. 219 ff.; C. F. A. Schaeffer, *Ugaritica IV*, Paris, 1962, p. 206 ff.; E. B. Chanzadian, *Eneoliticheskoj Poselenei blez Kerovakana*, Sovjeskaia Arkh., I, 1963; O. M. Dzahaparidze, *The Culture of Early Agricultural Tribes in the territory of Georgia*, VIII Int. Congr. of Anthrop. and Ethnol. Sc., Moscow, 1964; T. Özgüç, *Early Anatolian Archaeology in the Light of Recent Research*, Anatolia, VII, 1964, p. 1, ff.) and, for what particularly concerns Amuq, with corresponding features of phases H-I (R. J. and L. Braidwood, *op. cit.*, p. 518 ff.).

Some of Gelincik vessels shapes find full correspondence in the first period of the Early Bronze Age of Eastern Anatolia, as it has been pointed out by Burney (*Op. cit.*, p. 167 ff.) on the basis of the sequences ascertained at Karaz (H. Koşay and K. Turfan, *Erzurum-Karaz Kazisi Raporu*, Belleten, XXIII, 1959, p. 349 ff.) and Geoy Tepe (tripartition of K Period – cf. T. Burton Brown, *Excavations in the Azarbaijan, 1948*, London, 1951, p. 36 ff.). Distinct feature of periods II and III are missing.

With regard to decoration is of some significance the absence of relief-decoration (linear and spiral patterns) and of groove-and-dimple decoration, considered by Burney to be typical of periods I and II. It is also missing that kind of incised or excised decoration typical at Yanik Tepe (East of Lake Urmia) of the first local period of the Early Bronze Age, considered equal to the second phase of Eastern Anatolia (C. A. Burney, *Excavation at Yanik Tepe, Azerbaijan, 1961*, Iraq, XXIV, 1962, p. 136, n. 3).

Decorative elements of Gelincik black pottery seem to remind a "Late Chalcolithic" tradition. A number of potsherds show a surface entirely covered by incised geometrical patterns consisting of square zones or bands, some of which dot-filled

alternate which highly burnished ones (Fig. 23, 24, 25). Thus, the incised decoration, by means of its white-filling gives a particular effect together with the pattern burnish.

Comparisons may be mentioned with fragments of Levels XIV and XIII of Mersin (J. Garstang, *Prehistoric Mersin*, Oxford, 1953, fig. 104-105, p. 166) and with another from Tarsus that belongs to a group of particular pottery considered as connected with Late Chalcolithic levels although showing up in later contexts (H. Goldman, *Excavations at Gözlu Kule, Tarsus*, Princeton, 1956, vol. I, fig. 230a; vol. II, p. 89).

Such decorative styles call back to those of Büyük Güllücek, a small settlement on a hill, north of Alaca (H. Z. Koşay and M. Akok, *Büyük Güllücek Kazisi*, Ankara, 1957) whose pottery can be compared with a part of the earlier pottery found in Alaca Hüyük itself (H. Z. Koşay and M. Akok, *The Pottery of Alaca Hüyük*, Amer. Journ. of Arch., 51, 1947, p. 152 ff.). At Büyük Güllücek, pots with particular incised decoration, including dot-filled zones or hatched triangles or either groups of parallel lines are found together with vessels decorated with white patterns on a black surface, as it is also shown at Yazir Hüyük, near Sivrihisar (R. Temizer, *Report on Yazir Hüyük*, V Türk Tarih Kongresi, Ankara, 1960, p. 156 ff.). Mellaart has pointed out the large spreading of such characteristic ware at the plain of Konya from where he thinks have extended to Cilicia, as it shows itself in Level XII of Mersin, together with persisting late-Obeid tradition (J. Mellaart, *Anatolia ca. 4000-2300 B. C.*, Cambridge Ancient Hist., (rev. ed.) vol. I, London, 1962, p. 7.). In Western Anatolia the decoration with bands of white lines on black characterizes the Late-chalcolithic levels at Beycesultan (S. Lloyd and J. Mellaart, *Beycesultan*, vol. I, London, 1962, p. 71, ff.) and Period A at Kusura (W. Lamb, *Excavations at Kusura near Afyon Karahissar*, Archaeologia,

LXXXVI, 1937, p. 1 ff.) which Brea correlates with the Black Period at Poliochni (L. Bernabò-Brea, *Poliochni I, I*, Roma, 1964, p. 683 ff.). In each of these three sites, the changing into Early Bronze I Levels is marked by decreasing of the white-on-black painting tradition and by a kind of decoration obtained by bands of parallel grooves, that seems to come from metal prototypes (L. Bernabò-Brea, *op. cit.*, p. 552). In Central Anatolia such plastic decoration shows itself both in the "Chalcolithic" levels at Alişar Hüyük and in the "Chalcolithic" (Stratum IV) at Alaca Hüyük; Those levels could be referred to the 1st Early Bronze of Western Anatolia (J. Mellaart, *Anatolia*, *op. cit.*, p. 22). The Royal Tombs at Alaca (stratum III) and the ones at Horoztepe testify, although related to a later period, the stage reached by metal-technique for those vessels whose decoration is to some extent like the one reproduced on pottery.

The Büyük Güllücek culture seems to show connections with the so-called "Centre - Anatolian Chalcolithic" but hasn't given samples of typical grooved decoration; on the other hand, it ought to be related, in the cultural development of Anatolia, to the preceding period, owing to the presence, together with the incised pottery, of white-on-black painted sherds (W. Orthmann, *Die Keramik der Frühen Bronzezeit aus Inneranatolien*, Berlin, 1963, p. 96 ff.; L. Bernabò-Brea, *op. cit.*, p. 688). Nevertheless, at present these elements don't enable us to a consistent dating.

Also the Early Bronze Age Pottery of Eastern Anatolia and Transcaucasia shows a groove or relief decoration that may suggest derivation from metal vessels. It should also be noted that affinities between the Karaz, the Khirbet Kerak and the Alaca pottery are already pointed out (R. Amiran, *Connections between Anatolia and Palestina in the Early Bronze Age*, *Isr. Expl. Journ.*, 2, 1952, p. 89 ff.).

It could therefore be thought, at least in some parts of Eastern Anatolia,

a sequence, similar to the Centre-Anatolian one, characterized by incised or incrustated decoration as a basis of subsequent developments towards a prevailing groove or relief decoration.

It is noticeably that a pottery sherd, decorated with incised hatched triangles of the Büyük Güllücek type, was found at Uluova, near Elazığ (K. Kökten, 1945 *Yilinda Türk Tarih Kurumu Adına Yapılan Tarihöncesi Araştırmaları*, Belleten, XI, 43, 1947, plate CIV, 6). Furthermore, the level that can be ascribed to the Early Bronze occupation at Altintepe has yielded pottery decorated with incision (triangles, parallel and zig-zag lines) which might be regarded as a local variant, earlier than the Karaz pottery. At Küçüktepe, 2 km from Altintepe, both Altintepe and Karaz types of pottery have been found; this leads Özgüç to think that the foundation of the Altintepe "urartean" fortress has probably removed the most recent deposits of Early Bronze Age, only allowing the earliest layers to be preserved (T. Özgüç, *Excavations at Altintepe*, Belleten, XXV, 97-100, 1961, p. 280). At lower levels, below Stratum III, at Pulus (Karasu valley) - the only other Early Bronze site of Eastern Anatolia, plus Karaz, that has yielded a stratigraphy - the prevailing material can, although some groove- and relief-decorated vessels were also found (H. Z. Koşay and H. Vary, *Die Ausgrabungen von Pulus*, Ankara 1964, p. 65), be compared to the findings of Büyük Güllücek and Alaca IV.

Potsherds with characteristic groove and relief decoration were found at Arslantepe, both on the surface and in deep excavation carried out by Schaeffer (C. A. Burney, *op. cit.*, fig. 222-224; R. J. and L. Braidwood, *op. cit.*, p. 511, n. 85). Further investigations in the lower levels of the hüyük should provide final evidence of the relative stratigraphic position both of the decorated fragments of Gelincik type and of the plastic-decorated pottery.

Decorative schemes of the incised and incrustated type, although of different

character, were found on two other fragments. The patterns are known from Early Bronze Age findings in Eastern Anatolia and consist of bands below the rim, containing in one case "chevrons" and in the other a zig-zag line with isolated dots on the corners (Fig. 22). The only metallic finding is a conic-headed pin.

The polished stone tools found at Gelincik include, beside several pestles, a small axe with the edge slightly asymmetrical to the main axis of the instrument, and five specimens of variously shaped battle-axes, among which the only complete one shows traces of attempted holes on both sides - an interesting evidence of work carried out on the spot (Fig. 26). A long-shaped pebble shows an horizontal groove at one end, possibly for suspension purposes - or either it may represent a phallic idol (Fig. 27). The remaining of stone industry are mainly long, regularly shaped flint blades and a few small obsidian blades, generally retouched.

The presence of querns (Fig. 28), of pestles and one mortar seems to point to agricultural practices; while livestock-breeding, according to animal remains, was based on goats and cattle. Wild boar and antelope bones show hunting activities. Remains of foxes and bears have also been found.

Therefore, having hunting as a complementary activity, the complex shows the same agricultural and pastoral features common to the Eastern-Anatolian-Transcaucasian milieu. Such a uniformity, from Malatya to Armenia, to Georgia and Azerbaijan, and at the same time within regional groups of distinctive characteristics, points to a cultural *koine* that could have been formed in those mountainous regions through practice of transhumance; seasonal migrations probably establishing a permanent link amongst the various groups, thus allowing such a widespread homogeneity to persist (J. Mellaart, *op. cit.*, p. 41). In the Shau-Leget cave of the Ossetia mountains portable hearths, qu-

erns and pottery were found buried in a pit. These objects were probably connected with the temporary occupation of the site and hidden when the same was abandoned (B. Piotrovski, *op. cit.*, p. 365).

Among the Gelincik findings, fragments of baked-clay horse-shoe-shaped portable hearths could be related to pastoral activities. Such hearths have risen centre-part and ends and the centre-part shows also a hole for handling. It is an extremely simple variant of a type which, often decorated with geometrical and anthropomorphic patterns, characterizes the original Transcaucasian and Eastern Anatolian and the derived features of Syria (Amuq H-I, Tabara el-Akrad) and Palestina (Khirbet Kerak). This elaborated ornamentation seems to emphasize the importance given to an object of basic utility that had to follow those groups in all their movings and probably got to become a symbol of the house.

Another object, belonging to the Gelincik complex and common in Transcaucasia, Syria and North-West Iran, is a small clay wheel with projecting hubs. Among the clay animal statuettes found in Transcaucasia some, reproducing oxen, show holes, probably meant for fitting vehicle models to which the wheels referred to above possibly belong. It would therefore seem that Transcaucasians used oxen as draught animals, although they also had horses, which are nonetheless believed to have been first domesticated in the Eurasian steppes, between the lower course of the Volga and the higher course of the Yenisei, in those vast areas where the cultural "Kurgan" complex was elaborated (M. Gimbutas, *op. cit.*, p. 820).

Remarkable interest present the painted sherds from Gelincik. The decoration is usually confined to the upper part of the vessels—applied on the carefully smoothed, yellow-pink or buff surface of jars and bowls, which have sometimes carinated shapes. The schemes are mainly "chevrons" made of groups of convergent and frequently and intersecting lines

(Plate V, 1) and of series of hatched triangles following one another in horizontal, sometimes edged, bands. In one case a stairs motif matches with bands of lines, probably part of "chevrons" (Fig. 31); in another a jar fragment, decorated on the outer side by triangles, presents on the inner side of the rim a series of small downwards pointed flames. Such patterns, similar to those painted on sherds collected on the surface in the Malatya-Elazig area (C. A. Burney, *op. cit.*, p. 161-163), represent an extremely simplified typological picture that could be related to a tradition perhaps rooted in the north-western Obeid horizon, which has shown to have long duration and a vast diffusion. The "chevrons", made of bands of interlacing lines, and the hatched triangles can be found in Mersin XIII-XIIB (J. Garstang, *op., cit.*, fig. 103, 3; Fig. 115; Fig. 107, 7).

A particular type is presented by a sherd from a globular jar, with red-coloured surface and a reserved band below the rim, on which red-painted "chevrons" are filled with dots (Fig. 32).

Among the painted fragments of Gelincik are shapes showing a close connection with the particular ones of black burnished pottery. A jar fragment, decorated by a brown edged band containing "chevrons" and simple dots in the resulting triangular spaces, presents in fact a very slightly thickened lip which seems to show similarities with the rail-rim type. A proper "rail-rim" with painted dashes belongs instead to another fragment, decorated in red with the usual "chevrons" (Fig. 29). In the Malatya-Elazig area the hatched rail-rim appears, with other decorative elements, to characterize a complex of painted pottery, ascribed to Early Bronze III (C. A. Burney, *op., cit.*, p. 205, fig. 244-285). The here-described Gelincik specimen might point, for such pottery, to an origin connected with a local tradition.

Another sample consist of a bowl of fine texture, with a straight rim, a roundish shoulders and a peculiar list-shaped

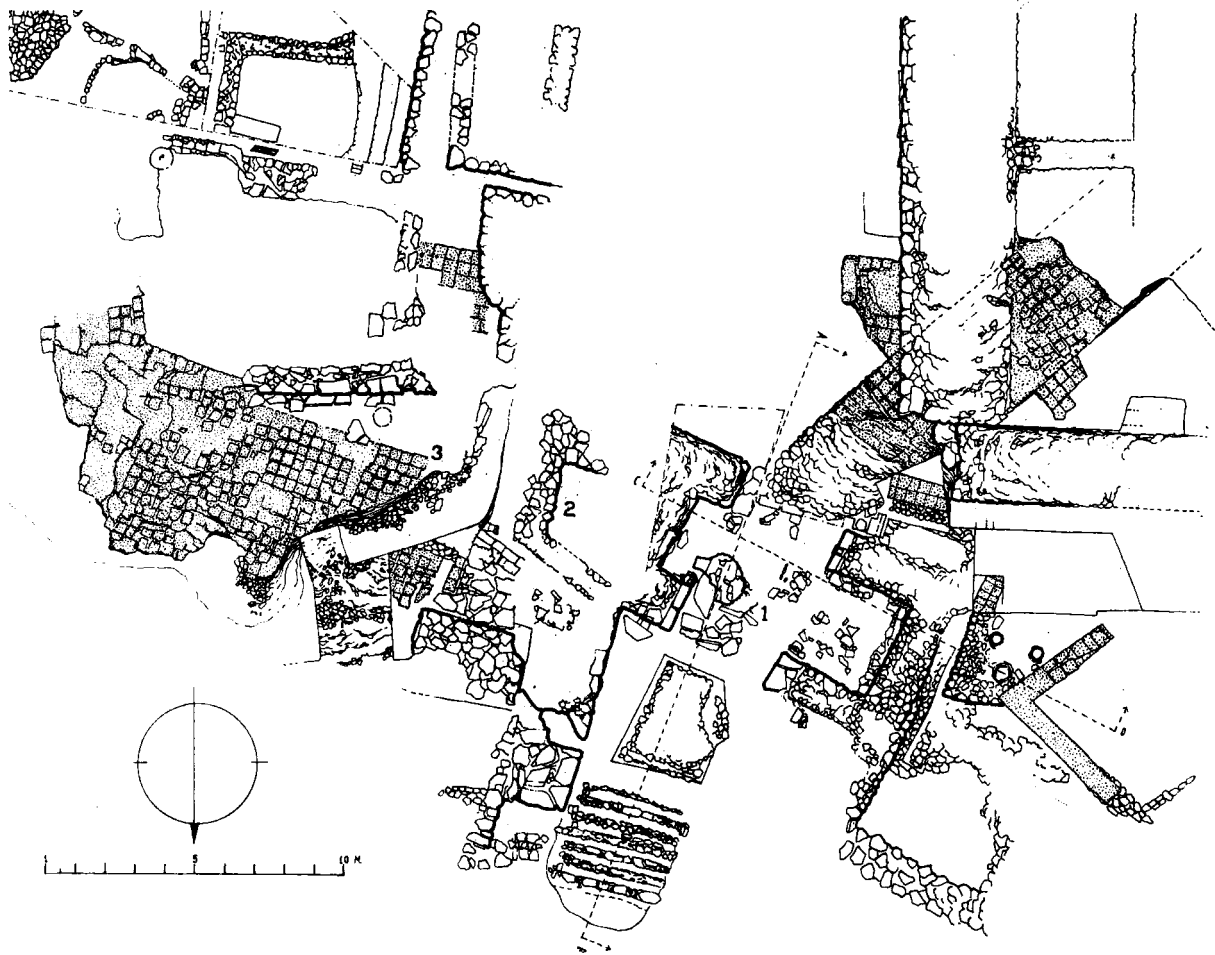
lug, vertically set between the rim and the shoulder, having a saddleback in the middle. The bowl appears to be very accurate and is decorated by an horizontal red band between rim and shoulder, that is subdivided, by oblique segments, into spaces with single spots of colour (Fig. 30). As already said, the kind of lug of this bowl is a characteristic feature of black pottery.

At Gelinciktepe wheeled pottery consists of fragments of small, light yellow-greenish vessels, made of extremely fine clay. These vessels are mainly bowls, sometimes very slightly carinated, with thin, bell-shaped rims. The most common type of bases is the ring one. This pottery, evidently, factory-made, seems to have connections with the Plain Simple Ware class which, at Amuq, appears in Phase G complex, persists in Phases H and I, characterized by the introduction of peculiar shapes (R. J. and L. Braidwood, *op. cit.*, p. 264 ff., 352 ff., 406 ff.). It is interesting to notice that red-black burnished pottery shows up at Amuq G, although the specimens do not have the peculiar surface brilliance and ornamentation, typical for the same class of Phases H-I. Amuq G, including also such typical elements as the bevelled-rim bowls and the reserved slip pottery, have been related with a somewhat later time of the Late Gawra Period, to which the Temple of the Eyes complex at Brak belongs, in northern

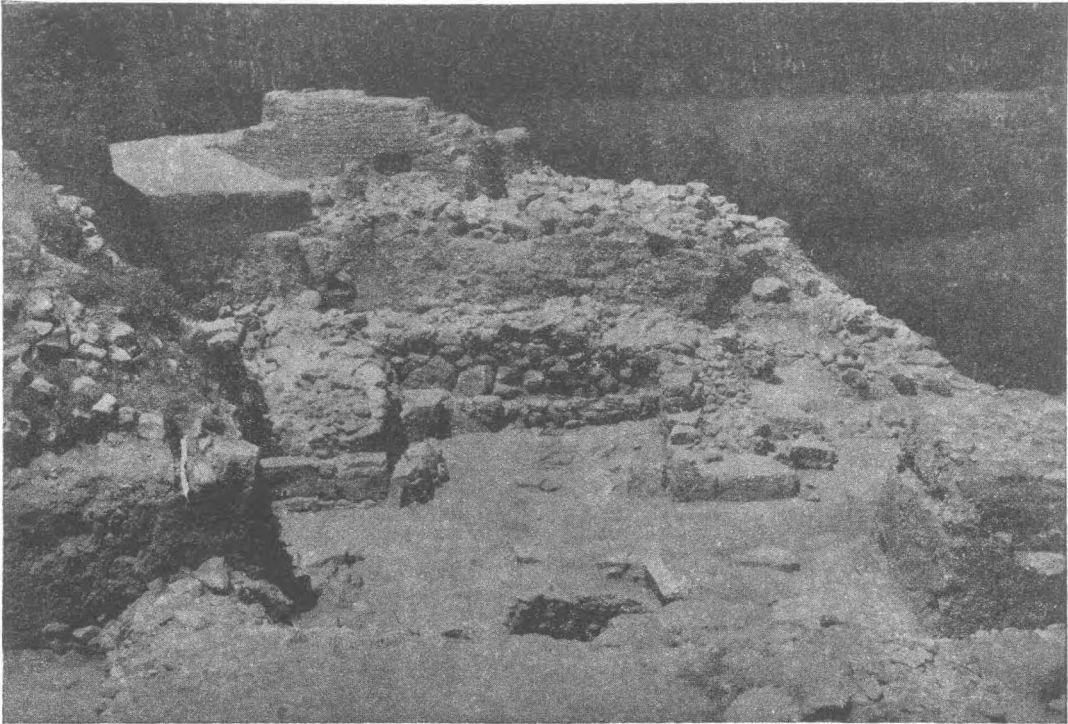
Mesopotamia, and with the Late Protoliterate Period of Jemdet Nasr, in southern Mesopotamia (P. G. Watson, *op. cit.*, p. 75-77). Phase G, that has been defined as an era of "incipient internationalism" in the work and diffusion of metal, seals and factory-made pottery, shows a characterization emphasized by Braidwood (R. J. and L. Braidwood, *op. cit.*, p. 517), who refers to the Childe's remarks about the rise, around 3.000 B. C., of true cities in Egypt and Mesopotamia and of a constellation of minor centres in Syria (V. G. Childe, *The Orient and Europe*, Amer. Journ. of Arch., XLIII, 1939, p. 25).

Schaeffer's soundings at Arslantepe seem to point to a sequence that might be related to the Amuq: Sondage S. S. has shown above the Obeid strata, levels with simple pottery of the Amuq F type, including bevelled rim bowls that in the Amuq area appear at the end of Phase F and at the beginning of the Phase G. Higher levels had yielded black burnished pottery with a typical fluted decoration: Sondage E. W. has given fragments of reserved slip pottery, typical of the Amuq G (R. J. and L. Braidwood, *op. cit.*, p. 511, n. 85).

We would therefore regard the Gelincik wheeled vessels as an element received by the local people from proto-urban cultural horizons, with which also close-by Arslantepe seems to have been connected.



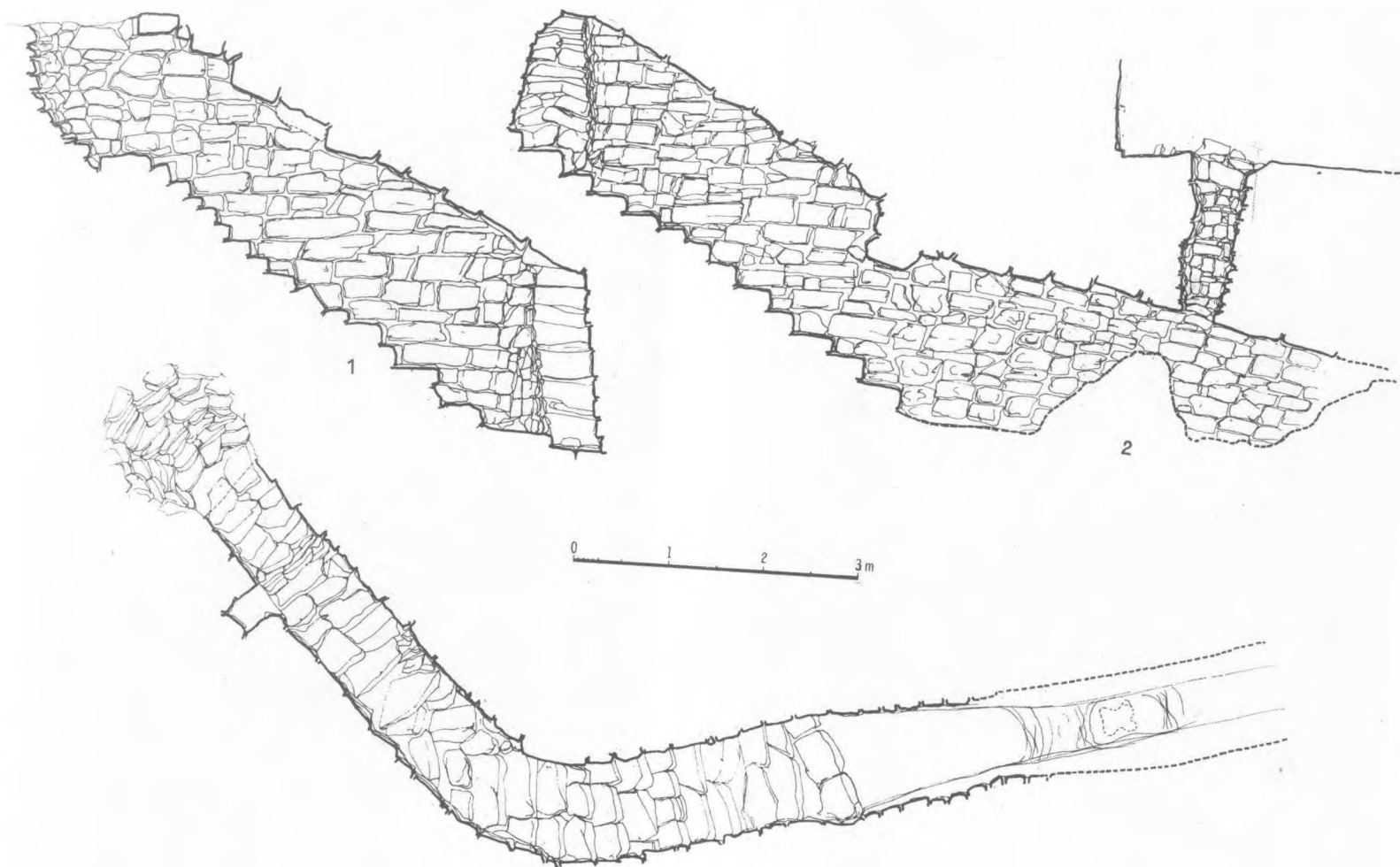
1 — Arslantepe (Malatya). Map showing the “Imperial Gate” (1), the neo-Hittite defence wall connected with the “Gateway of the Lions” (3) and remains of probably an intermediate gateway.



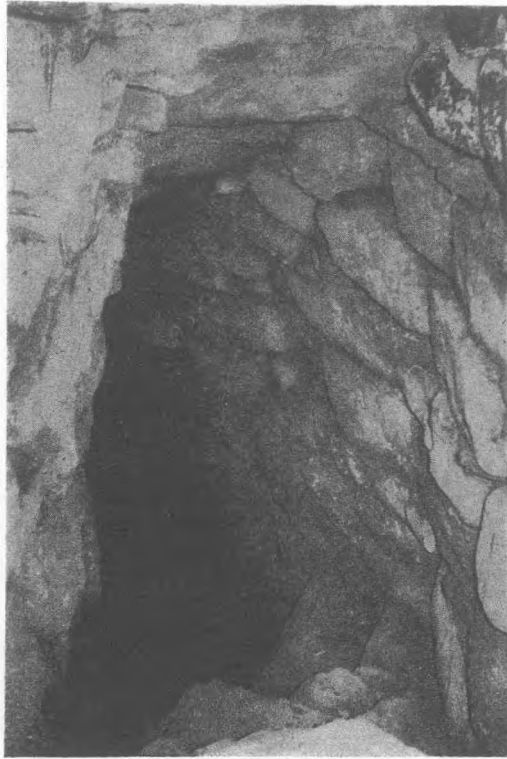
2 — Arslantepe (Malatya). View of the west side of “Imperial Gate” overtopped by neo-hittite buildings.



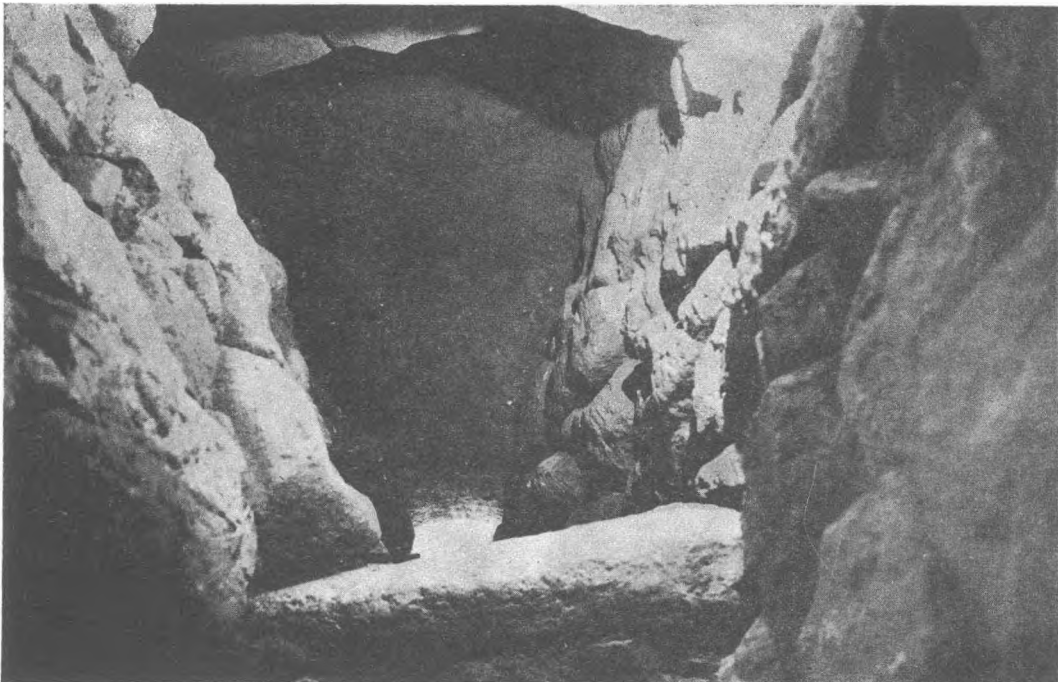
3 — Arslantepe (Malatya). Remains of an external pillar on the east side of the “Imperial Gate”.



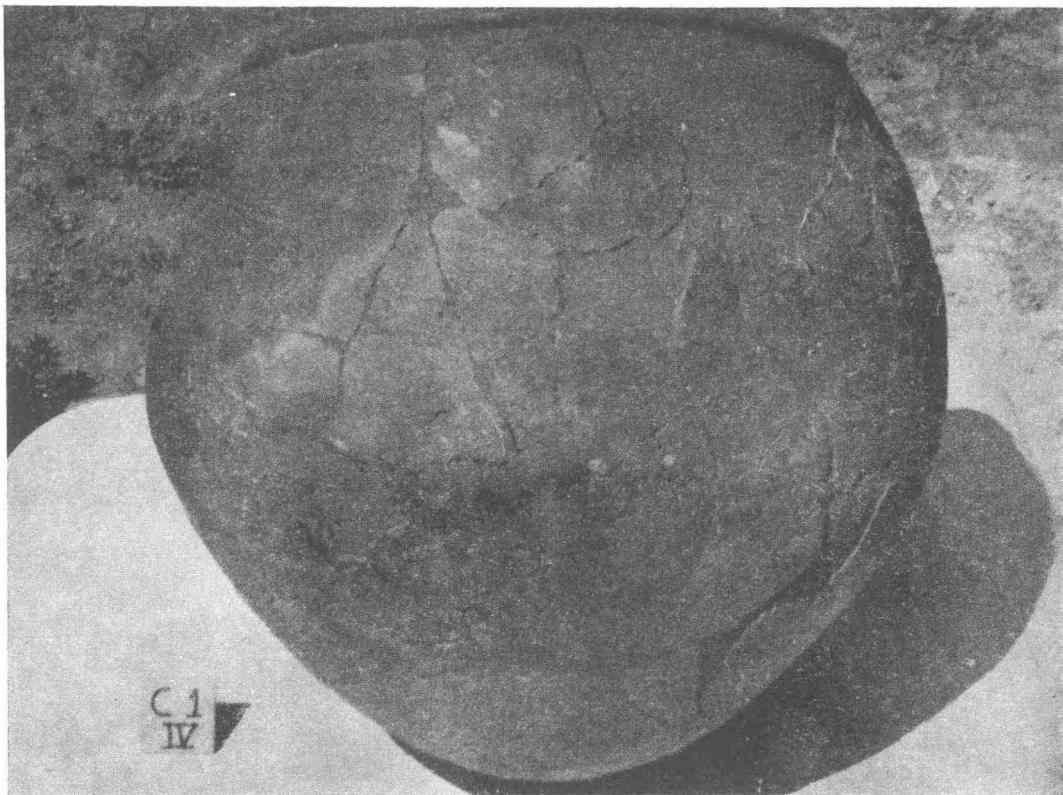
4 — Arslantepe (Malatya). Falsvae-ult gallery: map (3) and section (1-2).



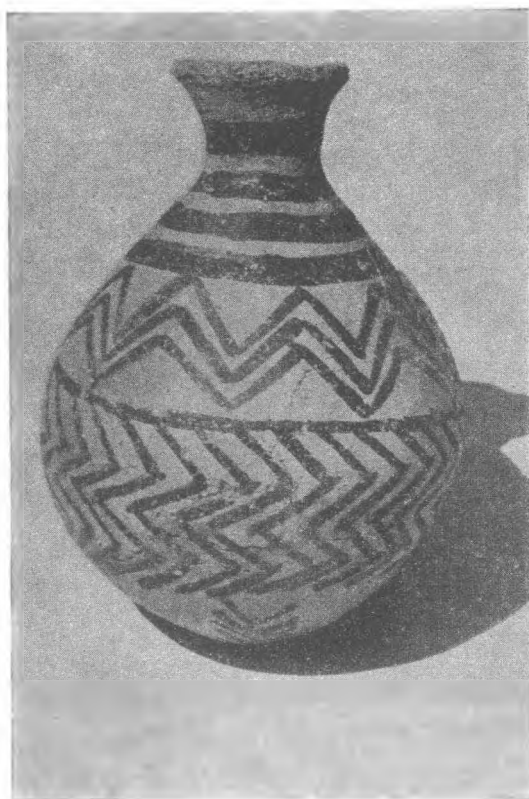
5 — Arslantepe (Malatya). False-vault gallery: east tract.



6 — Arslantepe (Malatya). False-vault gallery: tract.



7 — Arslantepe (Malatya). Pointed bottom pot, from imperial-Hittite level.



8 — Arslantepe (Malatya). Small painted pot, from neo-Hittite level.



9 — Arslantepe (Malatya). Bronze arrowhead, from neo-Hittite level.



10 — Arslantepe (Malatya). Small oinochoe, from neo-Hittite level.



11 — Arslantepe (Malatya). Terracotta "aleron", from neo-Hittite level.



13 — Arslantepe (Malatya). Large jar, from neo-Hittite level.



12 — Arslantepe (Malatya). Pot with perforated bottom, from neo-Hittite level.



14 — Arslantepe (Malatya). Pot with painted decoration, from “hellenistic” level.



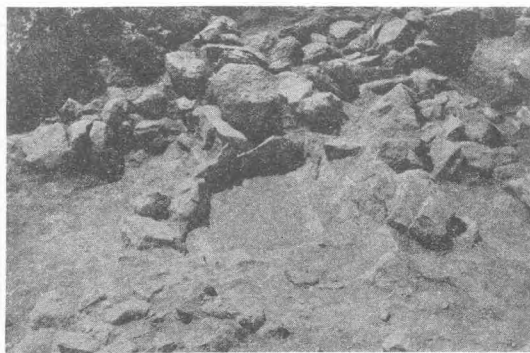
15 — Arslantepe (Malatya). Two handled pot, from “hellenistic” level.



16 — Gelinciktepe (Malatya). View of the hill from South.



17 — Gelinciktepe (Malatya). Rock-cut pist in the area of the settlement.



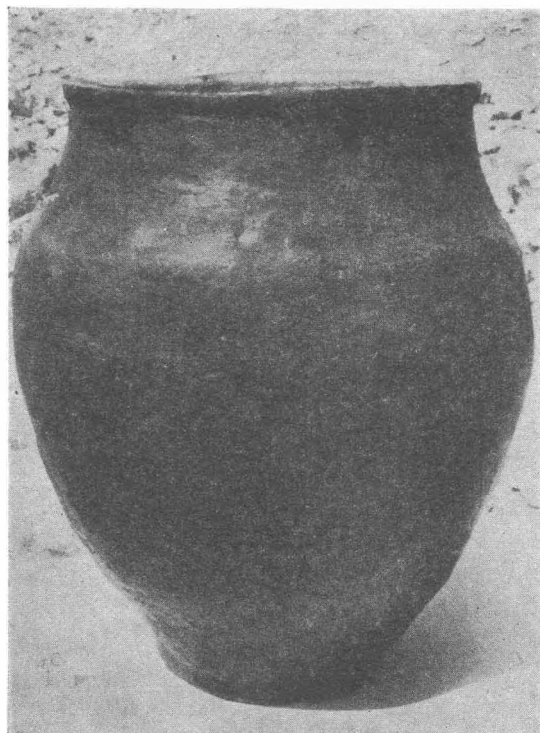
18 — Gelinciktepe (Malatya). Clay bin surrounded by slabs.



19 — Gelinciktepe (Malatya). Jar found *in situ* close to a stone foundation.



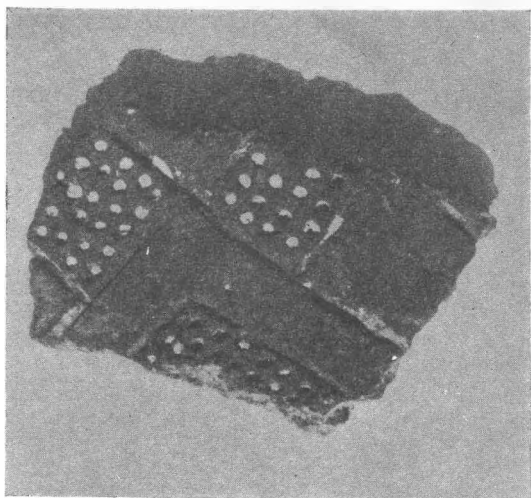
20 — Gelinciktepe (Malatya). Black-burnished jar.



21 — Gelinciktepe (Malatya). Black-burnished jar.



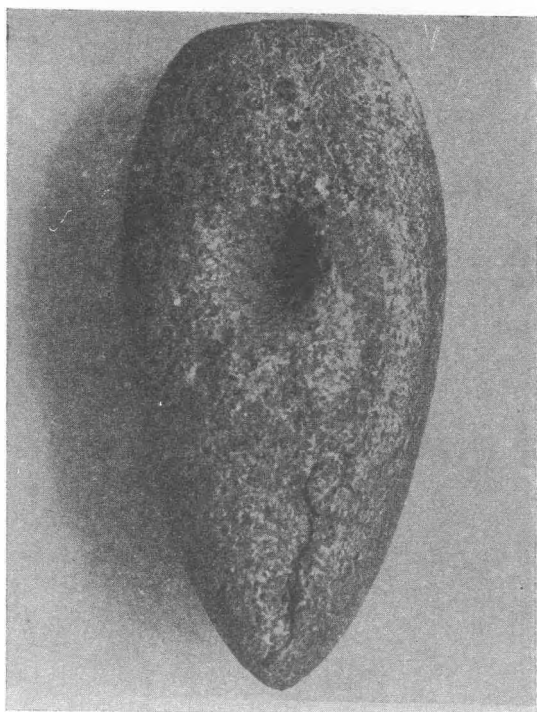
22 — Gelinciktepe (Malatya.) Black-burnished pottery with incised and incrustated decoration.



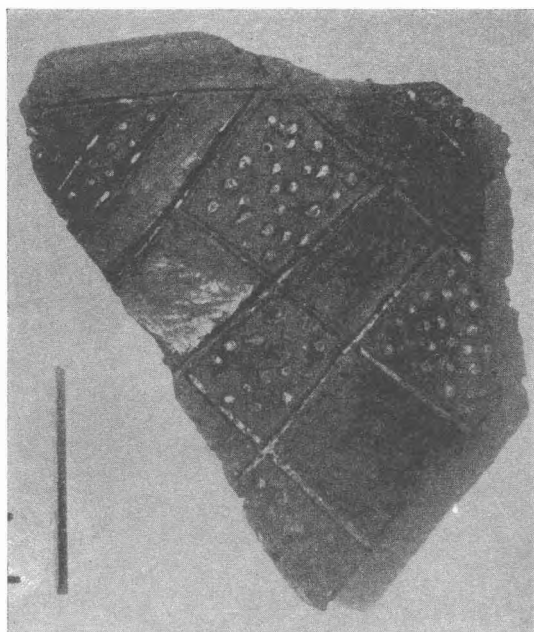
23 — Gelinciktepe (Malatya). Idem.



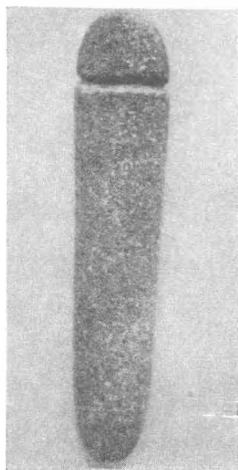
24 — Gelinciktepe (Malatya). Idem.



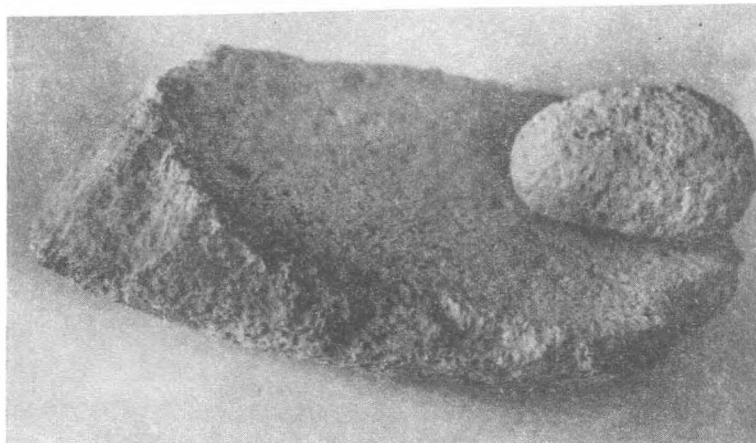
25 — Gelinciktepe (Malatya) Idem.



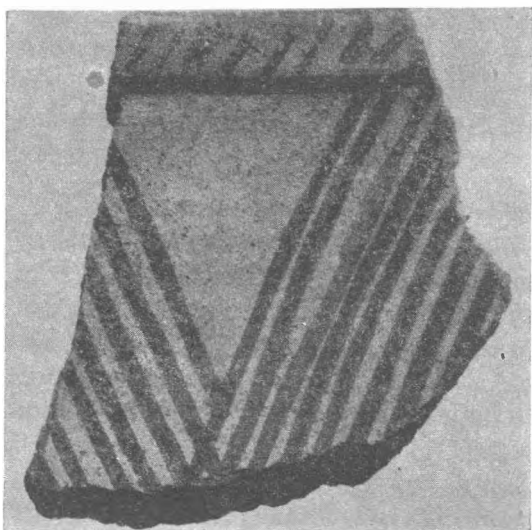
26 — Gelinciktepe (Malatya). Stone battle-axe with unfinished perforation.



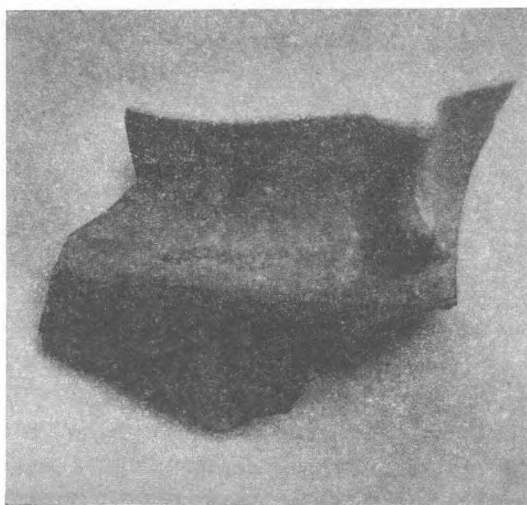
27 — Gelinciktepe (Malatya). Supposed *phallus* from pebble.



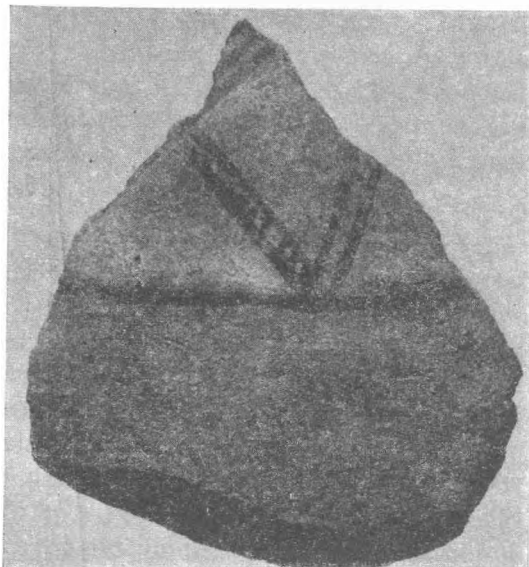
28 — Gelinciktepe (Malatya). Stone quern.



29 — Gelinciktepe (Malatya). Potsherd with red-on-buff painted decoration.



30 — Gelinciktepe (Malatya). Idem.



31 — Gelinciktepe (Malatya). Idem.



32 — Gelinciktepe (Malatya). Red-washed potsherd with painted decoration on reserved band.