

## EXCAVATIONS AT KARATAŞ-SEMAYÜK AND ELMALI, 1972

Prof. MACHTELD J. MELLINK

During the 1972 season investigations of the prehistoric mound at Karataş continued on a limited scale<sup>1</sup>. The main purpose of the work was the study of the central, original building complex at the site (level I) and the sequence of successive enclosures which were built in levels III-IV (see fig. 1). The rectangular house of level I (outer measurements 10.75 × 7.20 m.) had walls built of mudbrick apparently put in while relatively soft. Individual bricks in the North wall measured 37 × 32 × 6 cm.; the bricks often were warped or flattened. Two bricks formed the basic width of the wall, laid over a 65 cm. wide stone foundation; a thick plaster coating formed the basis for the final buff plaster which was the finish of walls and floors. In the Northeast corner of the house, a cupboard of 1.55 × 0.90 m. was formed

by a partition wall to the North of the doorway, cf. fig. 1.

The new plan also shows that the level I complex was entered via an indirect doorway in the outer Northwest court. The enclosures around the oval courtyard of the house were, in the course of level I, gradually thickened to form a rampart. Around the rampart ran an open space and ramp, which was controlled at several points and in turn protected a buttressed wall set on the slope of the mound. This wall, built of mud and herringbone masonry of fieldstones, was not yet the outermost enclosure, but a palisade discovered in 1972 ran at 10-15 m. distance parallel to it. This palisade was excavated for two stretches at the Southwest and Southeast side of the mound at Karataş. It was a fence of posts and wattle-and-daub set in a 20 cm. wide slot in bedrock (fig. 2, curved slot at right). The postholes are still recognizable in the clay fill left in the slot. To the Southeast, a house had been built against the palisade, near an entrance through the latter, probably a hut of a retainer or shepherd who worked for the owner of the mansion. The house was also built of wattle-and-daub; it had a small front room (about 2.00 × 2.25 m.) and a larger main room (about 3.00 × 5.20 m.) with a hearth in the center. The palisade must have given the entire complex of level I a diameter of about 60 m. This level I is contemporary with early Troy I. After a conflagration put an end to the main buildings of levels I and II, and after kilns had probably been established

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<sup>1</sup> The season lasted from July 26 to October 24. We are again most grateful to the authorities of the Directorate General of Antiquities and Museums in Ankara, to the Director and staff of the Antalya Museum, and to representative Bay Nurettin Yardımcı, assistant at the Alanya Museum, for their aid, advice and support to the excavations.

Staff members were the following graduate students, candidates for the Ph.D. in archaeology: Robert A. Bridges, Jr., Daniel A. Boyd, Sevim Buluç, Duran Mustafa Uz, and Jayne L. Warner. These students were support as field trainees by the generosity of the Ford Foundation.

Restorer Franca Callori di Vignale continued her expert work on the cleaning and conservation of the wall paintings in the tombs at Kızılbél and Karaburun.

Dr. J. Lawrence Angel studied the last series of Early Bronze Age skeletal material from Karataş and the remnants of the burials in the tumuli.

on the mound in level III, new enclosures were built in levels IV a and IV b. These were thick embankments of earth and stone, recognizable by their plaster surfaces, but often poorly defined because wooden posts set in the periphery of these embankments have decayed and weakened the contours. A section through the South East embankment is shown in fig. 3. An entrance existed at the SE corner in stages IV a and IV b (see plan fig. 1.). The center of the mound is lost in these phases; the area outside of the enclosures had workshops, houses, and the platforms excavated in 1971. The larger of these platforms, investigated in detail in 1972, turned out have to have a rim of large mudbricks (c.  $65 \times 37 \times 2-6$  cm.) laid in soft condition, like those of the main house of level I, but twice as long and very uneven in thickness.

*Kızılbel.* The painted tomb chamber of Kızılbel near Elmali, which is being cleaned and consolidated in a joint project with the Antalya Museum, was inspected carefully by restorer Franca Callori di Vignale to prepare the walls for the final stages of conservation. The damaged areas of the interior walls were filled in to a level below their original surface; unsightly gaps have thus been mended. The joints between the blocks have also been cleaned and sealed; neutral colors have been used to fill in where needed.

The painted surfaces were examined in detail and additional cleaning took place in difficult areas of the decoration. Parts of the friezes have suffered irreparable damage; the iconography will remain hard to decipher in such passages. On the North wall, five registers can be recognized, starting with the scene of the sea-going ship at baselevel. On a red band, the next upper zone has a procession of blue men, korai in Ionic costume, horses, a seated woman and a Chimaera (??, undecipherable at present) to the left; the next zone is blank, over a blue guilloche; then another procession moves to the right

behind a seated dignitary with a squatting suppliant; the fifth register has now been identified as a procession of horsemen moving left (fig. 4); the horsemen wear bright costumes, contrasting with vivid saddlecloths, but the preservation is slight. Another scene may have existed in the gable of the North wall, but no traces are preserved above the level of the horsemen.

The tomb was buried again for the winter season. If the condition of the paintings warrants it, final measures may be taken in 1973 to provide permanent protection in situ for the paintings and to construct an entrance building with access by tunnel so as to preserve the original conditions of temperature, humidity, and darkness.

*Boztepe.* An anciently robbed tumulus lies in the fields about 1.5 km. to the South of Karaburun. The tumulus must have had a diameter of 50 m. and a much greater height than the 4 m. found partially preserved. The tomb was investigated to see if a built and painted tomb chamber could have existed here of the type known for Kızılbel and Karaburun. Although the robbers had taken out not just the burial but also most of the building stones of the Boztepe tomb, there were enough remnants to prove that a rectangular chamber had indeed formed the core of the tumulus.

As we cleaned out the combination of successive robbers' pits, a negative space was found in the center of the tumulus. This was rectangular in plan, measuring c.  $2.75 \times 3.50$  m., and surrounded by layers of tumulus fill, strata of limestone chips, and rubble. The robbers had removed most of the stones of the tomb; a few floor-slabs and wall blocks lay dispersed in the debris, and four stones remained in situ (fig. 5). The latter were underpinings of the floor proper. The large block in the middle of fig. 5 was probably a true floor block. The wall blocks had evidently been of much smaller size than those at Karaburun; the chamber had

been built of ashlar masonry in courses about 50 cm. high; the inner faces of the limestone blocks were finely smoothed with flat chisel and claw-chisel, the outer faces were hammer-dressed; the joints had anathyrosis. One fragment of a wall block preserved the cutting for a gable. Since the wall blocks are about 27-30 cm. thick, the tomb chamber would have measured about  $2.20 \times 2.95$  m. on the interior; the door would have been to the East, in the short side. These measurements are a little larger than those of the Kızılbél chamber ( $2 \times 2.45$  m, with the door in the longer side), and narrower than Karaburun II ( $2.60 \times 3.00$  m.).

The chamber in Boztepe may well have been painted, given the fine preparation of the walls, but except for one block, no traces of plaster were preserved. This block had a patch of blue stucco, comparable to the floor plaster rather than to the wall plaster of Karaburun II.

The tomb in Boztepe can therefore be added to the series of classical built tombs in the Elmalı area; it probably dates to the first half of the fifth century B. C. The tumulus has been filled in but some of the wall blocks have been preserved for study and further reconstruction on paper.

At Boztepe, as at Karaburun, the area under the tumulus has remnants of Chalcolithic habitation, contemporary with the houses excavated in 1968-69 at Bağbaşı.

*Karaburun. II.* Work on the wall paintings of the chamber in the larger of the two tumuli at Karaburun was limited to a technical examination of the condition of the painted surfaces in general. The colors had been fixed by treatment in 1970 and 1971; although there is no fading, the consistency of the plaster and the intonaco are often endangered by ancient cracking, warping, and blistering. Many areas are still covered by protective gauze put in after the initial discovery in 1970; the program of systematic treatment will continue in the next season. In 1972, some details of the South frieze were examined to determine the nature of its iconography.

Whereas the main (West) wall shows the tomb owner reclining on his kline, greeted and waited upon by his servants who bring beverages (a funeral drinking scene rather than a banquet, although there must have been food on the table in front of the kline), and the North wall displays a battle scene in which the same dignitary appears as a victorious horseman defeating his Greek opponent, the South wall puts the dignitary in the center of a subdued and hushed performance in which we can recognize the funeral procession (fig. 6). The radiance and turmoil of the other walls here are replaced by a quiet dignity. The procession covered both blocks of the South wall. The front is not yet decipherable, although a chariot wheel and a horse carrying a bundle could initially be made out. The second block shows, from left to right, a team of horses pulling a throne-chariot in which the dignitary rides; two servants; a carriage with a red-domed box; followed by two more servants, one of whom carries a piece of furniture (a table?).

The dignitary is dressed in his purple robe, over which a sleeved and furlined mantle (*kandys*) is draped; a cap with long lappets (*başlık*) covers his head. He does not hold the reins of the horses; his right hand is idle, his left hand is raised in an artificial gesture; the reins lie on the front rim of his conveyance (fig. 7). One of the servants directs the chariot from behind (figs. 8 and 9). It would seem possible that the body of the dead dignitary is here shown as it was ceremonially conveyed in the funeral procession to the tomb, a realistic portrayal of a local rite rather than an imaginary or artistic epiphany. The red-domed box of the following chariot could contain funerary paraphernalia (mattress, pillows, vessels) to be deposited in the tomb chamber.

The entire procession will have to be interpreted as a unit, and it is premature to advocate one special interpretation of the ekphora, but the discovery of this

Karaburun procession comes appropriately at a time when a debate is current concerning the actual existence of burial rites in which the body of the dead person appeared, with J. Borchhardt and H. Metzger taking opposite sides of the interpretation<sup>2</sup>.

The North wall of the Karaburun tomb has the lively battle scene which is in such contrast to the quiet of the funeral procession on the opposite, South wall. The first warrior of the battle scene has now been cleaned further (fig. 10). He is bearded, and is shown attacking an archer who has collapsed under his onslaught. The bearded man is a local soldier, dressed in a short light blue tunic, knotted white cloak, puttees, red garters, and bright red shoes. He is the counterpart of the victorious soldier at the right end of the frieze, the young and eager attacker illustrated last year.

<sup>2</sup> *Istanbul Mitteilungen* 18 (1968) pp. 179-211. *L'Antiquité Classique* 40 (1971) pp. 505-525.

The photographic recording of the tombs at Karaburun and Kızılbél is being studied by Miss Alison Frantz, who will undertake the final recording in color and black-and-white of both tombs as soon as the cleaning and consolidation has been completed.

The human skeletal fragments which were collected by sieving the disturbed contents of the tombs at Kızılbél and Karaburun were studied by Dr. J. Lawrence Angel. He determined that the person buried in Karaburun II (the dignitary) was a man about fifty years of age, rather large of stature. The occupant of the sarcophagus in Karaburun I was a woman in her thirties, perhaps the wife of the dignitary in the main tumulus.

The bones from Kızılbél belonged to a man in his forties, medium tall, and suffering from a knee injury. One would like to think of him as a horseman, one of the noblemen who excelled as hunters, warriors and patrons of the arts in the plain of Elmalı in ancient Lycian times.

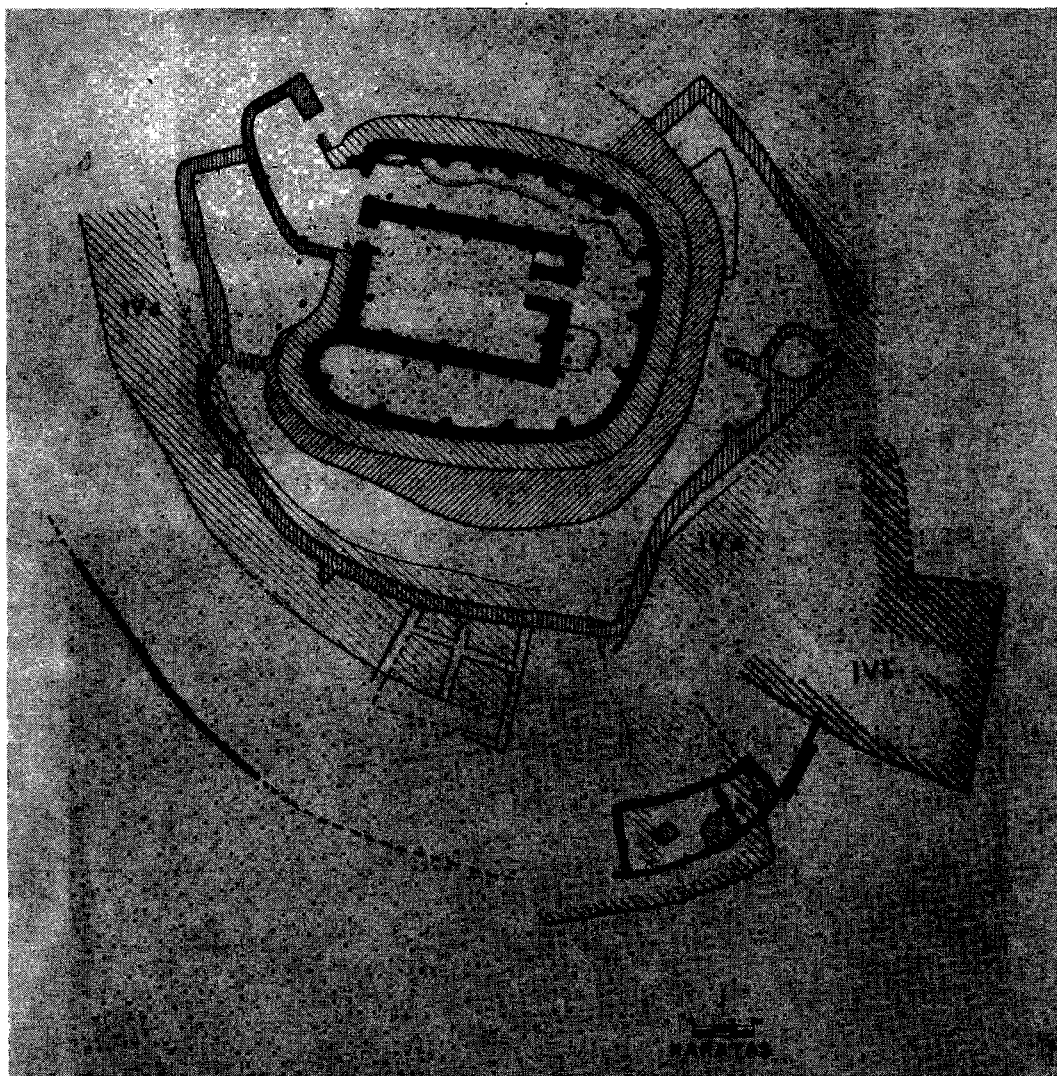


Fig. 1 — General plan of Karataş, 1972.



Fig. 2 — View of palisade and fence-house from West.



Fig. 3 — Section through embankment of level IVb.



Fig. 4 — Kızılbel, North wall upper frieze. Horsemen.

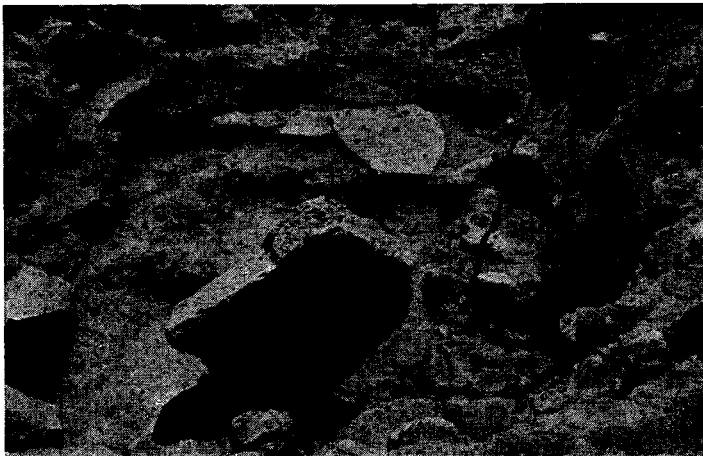


Fig. 5 — Boztepe. Robbers' pit cleaned out.

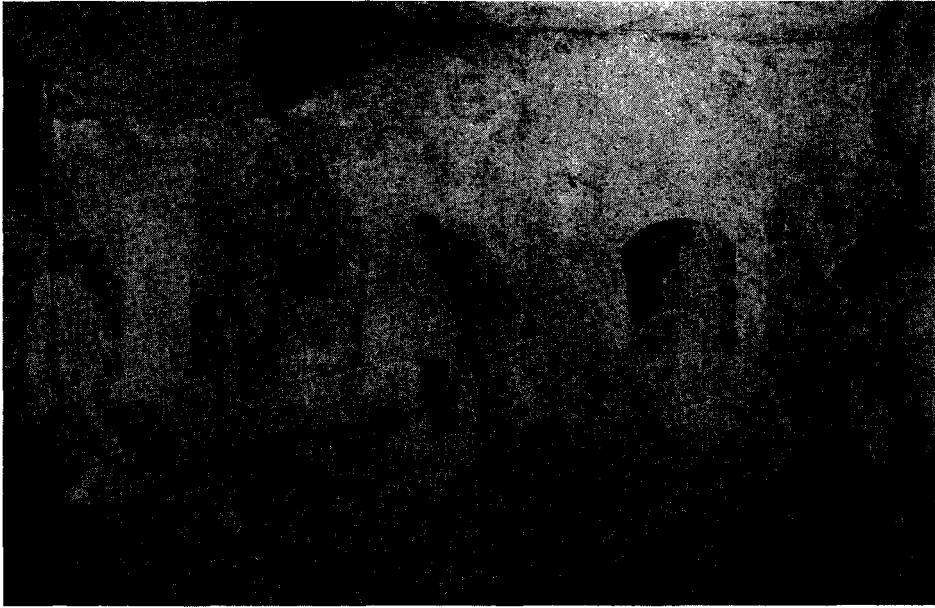


Fig. 6 — Karaburun II. South wall. Funeral procession



Fig. 7 — Karaburun II. South wall. Detail dignitary.



Fig. 8 — Karaburun II. South wall. Attendants following throne-chariot.

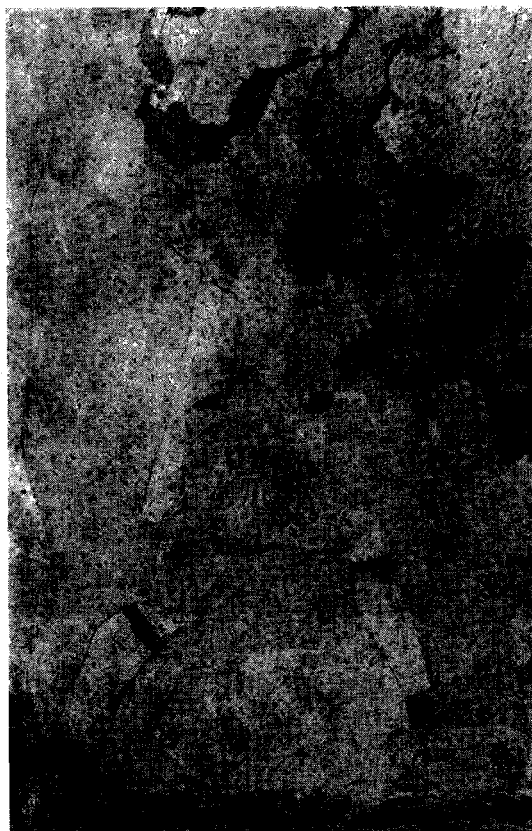


Fig. 9 — Detail of attendants, fig. 8.



Fig. 10 — Karaburun II, North wall. Attacking warrior