

EXCAVATIONS AT KARATAŞ-SEMAYÜK AND ELMALI, 1974

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The Bryn Mawr College campaign of 1974 was largely devoted to the restoration and preservation of the painted tomb chambers in the tumuli at Karaburun and Kızılbel¹.

1. *Karaburun*. The painted tomb chamber in tumulus II at Karaburun was inspected by restorer Franca Callori di Vignale. In general, the state of the paintings was found to be satisfactory. In some areas, special measures had to be taken to prevent the growth of lichen. Major work on the paintings and on the repair of the unpainted plaster surfaces of walls and ceiling is planned for the 1975 season.

In 1974, further excavation took place on the Southeast slope of the tumulus. An unusual accumulation of stones

had been observed here in a drainage channel near the edge of the tumulus. A trench cut to investigate the stones revealed the presence of a large limestone base, measuring $4.96 \times 1.35 \times 0.58$ m. (figs. 1-7). Its long side is roughly parallel to the façade of the tomb chamber at a distance of c. 16 m. (fig. 1). The base is built of two blocks, originally held together by swallowtail clamps, now missing (fig. 6). It was set in the slope of the tumulus, its top at a level 1.50 m. below that of the floor of the tomb chamber. The outer stone coating of the tumulus was also packed around the sides and the rear of the base. The front of the base was freestanding and protected on each side by a triangular stone acting as a parapet (fig. 7).

The top of the base had a set of shallow rectangular cuttings evidently prepared to receive inserts. At the left and right are cuttings measuring $0.78 \times 0.85 \times 0.10$ m., interlocking with a long shallower central cutting of $0.32 \times 2.41 \times 0.08$ m.; this long cutting has an extension in front of 1.80×0.17 m (fig. 3). Of the inserts, no certain traces were found. The cuttings suggest that two rectangular piers stood at the sides, holding a thinner central insert in place. The central piece(s) may have been in the form of a solid stone door, carved to represent a symbolic entrance to the "dromos" of the tomb chamber. Such a dromos did not in reality exist, because only a short dromos (c. 3-5 m. in length) was temporarily left open in front of the chamber until the

¹ The season lasted from July 17 to November 25, 1974. Special thanks are due to the Directorate General of Antiquities and Museums in Ankara and to the Director and staff of the Antalya Museum for their continuing support, aid, and advice. We are very grateful to Miss Serap Alptürk, representative of the Department of Antiquities, for her help, initiative and friendship through a long season with many technical problems. The staff consisted of Dr. Robert A. Bridges, Jr. and graduate students Jayne L. Warner, Daniel A. Boyd, Phyllis della Croce and architect D. Mustafa Uz. Restorer Franca Callori di Vignale again came to continue her valuable work on the restoration of the painted tombs. We also want to thank architect-engineer M. Tuncay Günay to whose generous help and advice the Kızılbel project is thoroughly indebted. The authorities in Elmalı and our local friends supported the work with active assistance and lively sympathy; we hope to be able to preserve the archaeological monuments of the Elmalı area as a lasting tribute to their interest.

time of the burial; this entrance area was later filled in as the tumulus was closed and enlarged to a diameter of some 50 m. Yet, a stone doorway (presumably also provided with a stone lintel) could have suggested the presence and orientation of the tomb. It could also have been the place where respects were paid to the dignitary buried in Karaburun II. An alternate possibility is that the lateral piers on the base held a relief in place which could have represented the dignitary reclining on his kline, a sculptured version of the design painted on the rear wall inside the tomb.

Investigations in the much disturbed fill around the base proved again that the tumulus had been robbed and interfered with in the early Roman period. Fragments of a limestone sarcophagus were found in the fill to the Southeast of the base. This means that an intermediate burial had been set somewhere between tumuli I and II at Karaburun. Among the stone fragments in the disturbed fill were two pieces of a limestone lion. One fragment belongs to the muzzle, the other to the mane. The stone is soft and not of the type or workmanship of the rectangular base; it is uncertain whether these lion fragments can be associated with the monument in front of the tumulus. Other stone fragments are minimal; probably the blocks which originally stood in the cuttings on the base were removed from the site in antiquity.

The presence of a monumental base at the foot of the tumulus, set in a small terrace which forms an insert in the periphery (in this case, one cannot speak of a real krepis) is not unparalleled in Anatolia. The closest parallel is a base found in fragments on the slope of the Graeco-Persian tumulus at Güre near Uşak, excavated by Director Burhan Tezcan to whose kindness I owe this information. Late parallels can be seen in the bases built on the Galatian tumuli at Karalar North of Ankara (Türk Tarih,

Arkeologya ve Etnografya Dergisi 2, 1934, pp. 130-135; for the discussion of parallels I also owe much to the advice of Dr. Nezih Fıratlı).

The stratification of tumuli I and II at Karaburun was more closely investigated in 1974 and long sections were drawn to show the construction of the mounds. Tumulus I overlies a shallow deposit of Chalcolithic habitation. Sherds of this early period are scattered on the slopes of Karaburun but tests revealed that erosion had destroyed most of the traces of early habitation on the ridge.

2. *Kızılbel*. The work at Kızılbel (fig. 8), undertaken as a joint operation with the Antalya Museum, consisted of an intensive inspection of the paintings in the tomb chamber and the construction of an entrance building which was designed to protect the paintings through control of temperature, humidity, and light.

Restorer Franca Callori di Vignale inspected every detail of the interior of the tomb chamber. Fine cleaning took place where necessary and additional observations were made allowing a better understanding of some of the designs on the walls. It became evident that painted friezes had covered every block except for those surfaces hidden by the stone kline (the lower course of the West wall) and the stone table (the Northeast corner). Much of the painting is irretrievably lost through weathering and human action, but among the notable discoveries of 1974 were the remnants of a vivid deer hunt painted on block East 5, in the frieze below the boar hunt in the marshes. Several of the deer could be recognized in outline (fig. 9). They are shown running in various directions. Some are falling and others are lying on their backs, killed in the hunt. The Kızılbel repertoire of hunting scenes is considerably enriched by this discovery. The hunt starts on block East 4 with a hunter facing right, but a large gap

remains in the frieze. Restorer Franca Callori di Vignale is making 1 : 1 water-color copies of the paintings exactly as they survive on each block.

The construction of an entrance building (figs. 9-12), designed after many discussions with the staff with special advice from Franca Callori di Vignale, architect D. Mustafa Uz, and architect-engineer M. Tuncay Günay, was undertaken with the aid of a generous subvention for building materials from the Department of Antiquities and Museums in Ankara and with the cooperation of Director Tanju Özorak and the staff of the Antalya Museum.

As designed, the structure consists of three parts. The tumulus has been rebuilt over the tomb chamber. A small entrance room (measuring 3.50×4.50 m.) stands on the South slope, half embedded in the tumulus (fig. 12). From here a staircase leads down to a subterranean anteroom (2.50×4.80 m. with a maximum interior height of 3.00 m.) which gives access to the tomb chamber (figs. 10-11). The entire façade of the tomb can be seen in this anteroom, the roof of which projects over the front part of the roof of the tomb chamber. The stone kline, stone table, and stone door of the tomb chamber will eventually be displayed in this anteroom, after restoration of the badly destroyed fragments. The tomb

proper will remain empty, with a floor of clean gravel to replace the broken and missing floorslabs of the original paving.

In the process of the rebuilding of the tumulus the construction of the tomb chamber could be examined in some detail (fig. 8). The roof consisted of four slabs of lengths varying from 2.40 to 2.80 m.; the lower slabs were set on edge on the lateral walls of the tomb; the upper slabs met in a V-shaped joint the lower edge of which was sealed with lead. In 1974, clean fill was packed over the tomb chamber in the rebuilding of the tumulus.

The entrance building has stone walls on reinforced concrete foundations. The roofs are of reinforced concrete. Metal doorways protect and isolate the rooms and allow controlled ventilation. Lighting will be through portable electric lanterns so that there will be no danger of over-exposure to prolonged artificial illumination.

The winter of 1974-1975 will be an experimental period to test the efficiency of the structure; if the protection of the paintings is found satisfactory, the interior of the entrance building will be finished in 1975. After additional cleaning of the paintings the first stage of rescue work at Kızılbey can be completed and a program of limited access can be planned for future visitors.

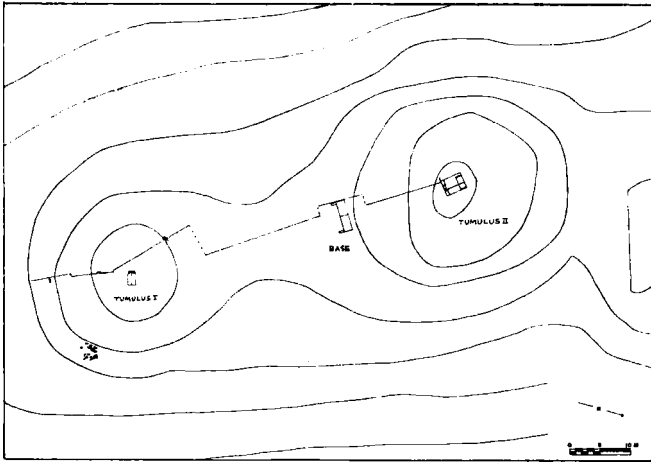


Fig. 1 — Plan of Karaburun area with location of sarcophagus in tumulus I, base and tomb chamber in tumulus II.

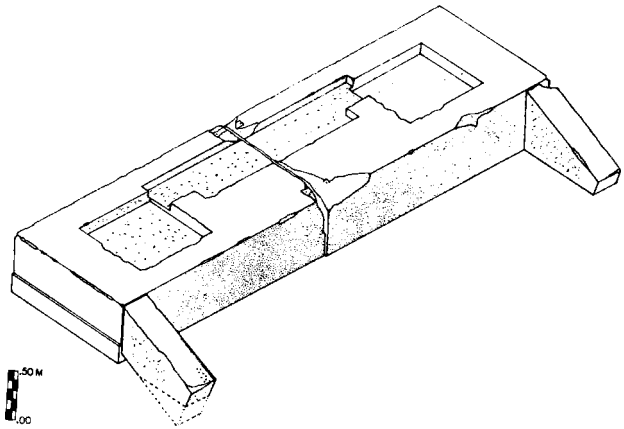


Fig. 2 — Isometric drawing of limestone base, Karaburun II.

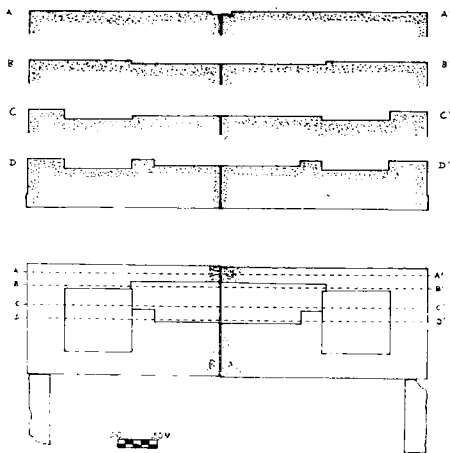


Fig. 3 — Plan and sections of limestone base, Karaburun II.

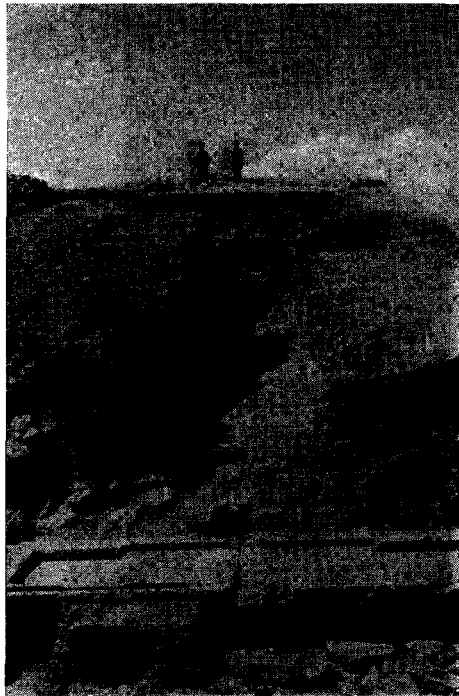


Fig. 4 — View of limestone base and tomb chamber, Karaburun II.



Fig. 5 — View of limestone base, Karaburun II.

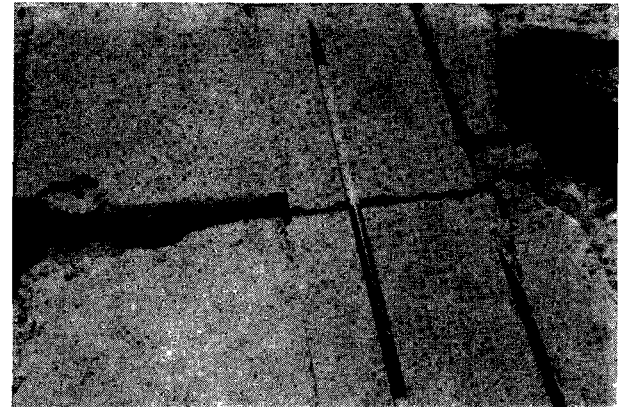


Fig. 6 — Detail of limestone base, remnants of clamps. Karaburun II.

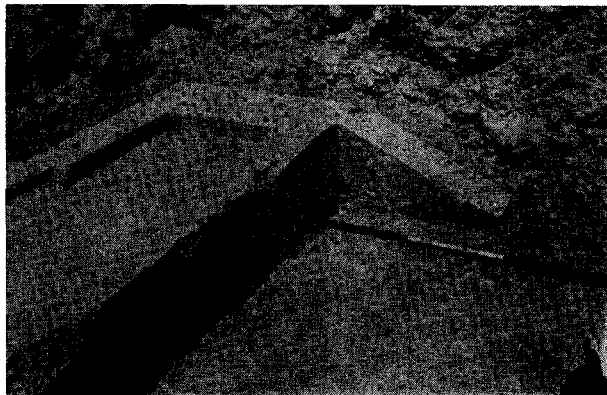


Fig. 7 — Detail of limestone base : parapet on North side.

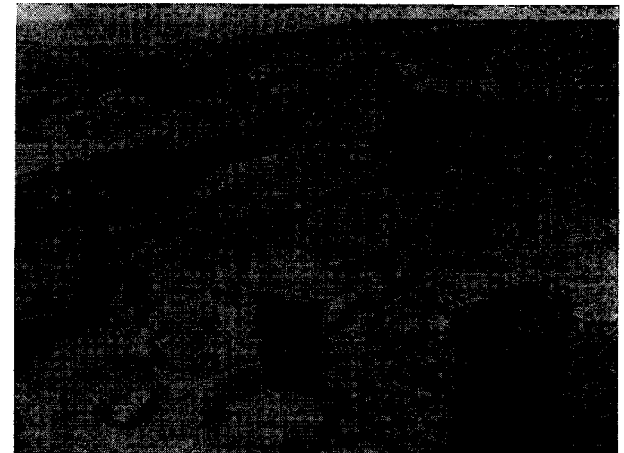


Fig. 8 — Kızılbél. Tomb chamber seen from front.

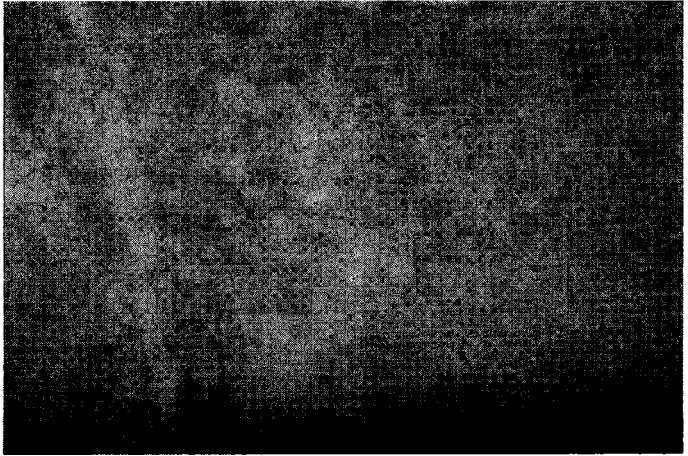


Fig. 9 — Kızılbel. Detail of paintings : deer hunt.



Fig. 11 — Kızılbel. Protective structures seen from rear of tomb



Fig. 10 — Kızılbel. Construction of roof of anteroom.

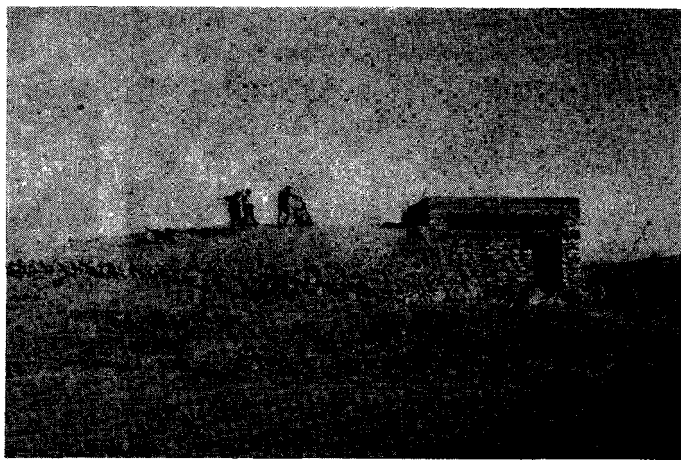


Fig. 12 — Kızılbel. View of rebuilt tumulus and entrance building.