

# TÜRK ARKEOLOJİ DERGİSİ

SAYI : XXI - 2

1974

Kültür Bakanlığı  
Eski Eserler ve Müzeler Genel Müdürlüğü  
tarafından yayımlanır.

TÜRK TARİH KURUMU BASIMEVİ — ANKARA, 1974



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## İSHAKLI KERVAN SARAYI

MAHMUT AKOK

Anadolu Selçuklu İmparatorluğu parlak çağında, 13. yüzyıl içinde, geniş ülkesinin şehirler ve pazarlar arasındaki, ticaret yollarını güvenli bir şekilde birbirlerine bağlanmak amacıyla intizamlı yollar geçit ve köprüler yaptığı gibi bu yolun üzerinde belirli konaklar, (menziller), Hanlar ve Kervansaraylar kurarak ticaret yolculuğunun tam anlamıyla güven içinde geçmesi sağlanmıştı.

Bu gelenek, Selçuklular çağını devralan Osmanlı idaresi elinde'de sürdürülmüş, genişleyen ülke toprakları içinde, şehirler dışı yollar üzerinde daha başka amaçlarlada Konak, menzil ve Hanlar kurulmuştu.

(Büyük ordu seferleri, Haç seferleri ve ticaret seferleri için) Selçuklu çağında görüp tanıdığımız menzil, Konak, Han tesisleri arasında Kervansaraylar artık tam olgun aşanmasına ulaşmış ve Klasik şekil ve biçim almış bir mimari varlıklardı.

Bizim konu olarak ele aldığımız İshaklı kervansarayı'da bu tip mimariye dahil bir olgun örnektir, gerek tarihi yaşı ve gerek bulunduğu bölgenin yapı imkanlarına göre kurulmuş olan bu eser plân tertibi ve kitle ölçüleri ve yerine uyarlık bakımından olgunlaşmış bir mimari yöreyüşün izinde doğan bir eser olmaktadır.

İshaklı Kervansarayı (H. 647), (M. 1249) yılında Selçuklu vezirlerinden Fahrettin Ali tarafından yaptırılmıştır. Yerinden stanpajları alınarak tarafından okunan kitapları bu hususu açıklıkla ifade etmektedirler. (Bakınız R 1,2), yazı örnekleri.

Bu yazıtlardan (Resim. 1) cümle kapısı dediğiniz dıştaki Tak-kapısının girişi üstta-

rafdaki alınlığın altında ve üç uzun satır halindedir.

Yazıtın ötekisi, (Resim 2). Hanın kışlık bölmesinin girişi olan Tak-kapı alınlığındadır. Burada daha sade yazı ile 6 satır halindedir. Birinci satır (Lisultâni) ibaresini, 6. satırda (ve Erbain ve Sitemie) şeklinde yapılaş Tarihi olan 840 rakamlarını taşır.

Bu yazıtlardaki tarih kayıtlarına göre, İshaklı kervansarayı 13. yüzyılın tam ortalarında ikmal olunmuştur.

İshaklı mevkiinde ilk kurulmuş olarak ancak bu kervansaray varken, zamanla etrafına kurulan ek tesislerle ve bu yerin, Osmanlı çağında kazandığı önem dalayısıyla yerleşme yeri genişletilmiş ve son çağlardada bir ilçe merkezi durumuna getirilmiştir.

Bu ilçenin yeni adı (Sultandağı) olmuştur. İshaklı Kervansarayı Konyadan ve Aksaraydan Akşehir ve Afyon istikametlerinde uzanan ortaçağ yolunun üzerindedir. Konyadan yola çıkarak, Ruzapa (M. 1246-46) hanı, dokuzun derbent (şadiye hanı) (H. 607, M. 1210) Emir hacı İbrahim bin Ebubekir yapısı. Kadın hanı (H. 620, M. 1223). Rukiye hatun yapısı. Hanlarını üç konak ile geçip İshaklıya ulaşırlar. Kadın han ile İshaklı arasında güvenli konak yeri olarak Akşehirde bulunmaktadır. Aksaraya doğru gitmek için, Dokuzun derbent hanından Zazadin (Sadettin) hanından (M. 1236) ve obruk hanından (M. 1236) geçerek, Büyük Sultan hanına (H. 626) uğrayıp üçkonak ilerde Aksaraya ulaşılmaktadır.

İshaklıdan çaydaki Ebül Mücahit Yusuf hanına (H. 677), (M. 1278) ve devamıyla, Afyona, başka istikametlerden Iğdır ve Ispartaya doğru yollanır.

### RÖLÖREYE BAŞLADIĞIMIZ ANDA İSHAKLI KERVAN-SARAYININ DURUMU :

1964 yılı ilk Rölöre çalışmalarına başlamıştık. Bu sırada vakıflar Genel Müdürlüğü eserin onarım çalışmalarını sürdürdüğünden, binanın yıkılmış kısımları üzerinde sondajlar yaparak varlığını bütünü ile tanımak imkânı'nda elde edildi.

### O GÜNKÜ DURUMUNA GELİNCE :

Eserin kapalı kışlık kısmı şöyle böyle ayakta duruyor isede avlu kısım her taraftan tecaviz ve tahriplere uğramıştı. Cümle kapısının bir kısmı ayakta, avlu duvarın izleri kısmen belli, bir tarafta arabalık ve develikten bazı kemer ve tomuzları görülebiliyordu.

Avlu ortasındaki Köşk mescit binası hertarafı yolunmuş bir halde, orta avlu kendinden çıkan bir takım ağaçlarla sapsiz, bakımsız bağçe halinde idi. Develiklerden ve avlu çevresindeki oda bölmelerinden yıkıntılar, enkaz yığınları halinde etrafı dolduruyordu. Kapalı kışlık kısmının girişi düzensiz bir onarım ile garip bir şekle sokulmuştu, Şehir Belediyesi bu kısmı hurda deposu olarak kullanıyordu. Ortadaki dua kubbesi yıkılmış bir halde idi.

Hanın ayakta duran kalıntılarında olan etraf duvarlarında yer yer geniş tahripler göze çarpıyordu, bu tahripler daha çok esere yapıştırılmış binalar tarafından yapıla gelmekte idi doğal arazi tasmanlariyle'de olmuş yıkıntılar görülmekteydi.

Özet olarak diyebilirizki uzun yıllar görevini yitirmiş ve sapsiz kalmış bu değerli esere, bu gün etrafındakiler, değersiz olarak bakıyorlar ve onu yenileşen Sultandağı ilçesinde bir işe yaramaz bularak, ortadan kaldırmayı hayal ediyorlardı.

Bu gün bir sahip bulundu, onarıyor ve yeni Sultandağı şehir içinde ona bir görevde bulacaktır.

Biz bu amaç ve Hasasiyetle değerli eserin bütün varlığını tanımağa ve tanımağa çalıştık şöyle ki;

### *İshaklı Kervansarayının plân kuruluşu :*

Plân kuruluşu bakımının klasik şekil almış ölçüler için tertiplenen İshaklı kervansarayını, girişte iki renkli taş ile örülmüş çok heybetli cümle kapısının bulunduğu yüzün iki köşesinde dört köşe plânlı ve duvar ortalarında yarım yuvarlak plânlı iki burcuyla, ziyaretçilerine güven veren bir kuruluştadır. Kapıdan girildikde, 24x34 m. iç ölçüde bir ön avlulu kısmı vardır. Cümle kapısı arkasında kapı holu ve çeşitli ölçülerde bir takım oda bölmelerinin izleri tesbit edilmiştir.

Önkısımının sağında önleri revaklı iki sıra ayak ve kemerlerle bağlantılı üzerleri tonoz örtülü arabalıklar = Develikler yer alır. Solunda ise, çeşitli ölçüler veren bir takım sıralı odaların bölmelerinin izlerine rastlanılmıştır (Rölevemiz sırasında bu bölmelerin temel izlerini kesinlikle tespit ettik).

Her üç tarafı develik ve odalarla çevrili olan ön ve yazlık kısmının, cümle kapısı holünden kışlık kısmın Tak kapısına kadar uzanan bir dikdörtgen biçimli yeri, açık avlu olarak bırakılmıştır.

Bu alanın ortasında fevkânî bir bina olarak, Köşk mescit kurulmuştur. Bir çok, kervansarayın esas binalarının oturtuluşu (Cami binalarında olduğu gibi) kible yönünü tuttuğu halde, İshaklı kervansarayını bu geleneğin dışında olmasından ötürü, köşk mescit binasına, dönük bir yönde kuruluş tertibi verilmiştir.

Ön ve yazlık kısmın dıştan yan yüz duvarları köşelerine kare planlı Burç (Kule) ler ve duvar ortalarında yarım yuvarlak burçlar yapılmıştır.

Kapalı ve kışlık kısım ise, dıştan (23. 55 x 25.15) metre ölçüsünde kareye yakın bir alan kapsayan pılânda tertiplidir.

Avludan, kendine özgü biçimde bir Tak kapısı ile girilen iç mekânın dam örtüsü 16 inşaf (örme) direklerle ve aralarındaki kemer açıklıklığıyla, doğu batı yönünde uza-

nan tonozlarla taşınırlar. Sahanın orta mekânı ötekilerinden daha yüksek ve geniş Tonozludur. Bu sahanın tam ortasına yakın bir bölümde dua kubbesi bulunur.

Kışlık kısmın batı duvarında, oldukça yüksekce yerlerde, bu mekânı havalandırmak için (üç tane) mazgal biçimli pencere vardır.

Kışlık kısmı çevreleyen dış duvarların köşelerinde dört köşe plânlı burçlar ile duvar ortalarında da yine köşeli yarım burçlar bulunmaktadır. Sunduğumuz genel plânın incelenmesi bu durumu daha açık olarak belirli kılacaktır (Bakınız Planş 1)

*İshaklı kervansarayı binasının yapı özelliği ve malzemesi;*

İshaklı kervansarayı yapısı, Anadolu'da Selçuklu egemenliği çağının orta devresine raslamakla, kurulduğu yörenin yapı imkanlarıyla karşılaştırılınca, aşağıda açıklaçıklyacağımız mükemmeliyette bir oluşumun anlamı daha iyi kavranacaktır.

İshaklı kervansarayı binası dış cepe itibariye tamamen düzenli, yonu taşı örgülüdür, açık kızıl kahve rengini almış olan bu yüzlerin ihtişamlı ve metin ifadesi bu sağlam bünyeli dış görünüşten doğmaktadır.

Geniş doğu yüzü ortasındaki Tak kapısı'da başlı başına abidevi (Anıtsal) kuruluştadır (Bakınız planş 1, 2). (Resim. 3-7) iki renkli kesme taş ile işlenmiştir girişin üstü geçme basık kemerlidir ön nişin üstünü yarım kubbe şeklinde muğarnaslar tutarlar. Renkli taşlarla kazandırılan Anıtsal anlam yeterli görülerek, kapının dış çerçevesi, sade korniş (Silmelerle) bitirilmiştir.

Cümle kapısı içten bir yağma örgüyle giriş holuna bağlıdır. Bu hol bizim rölöve çalışmalarımız sırasında o derece tahrip edilmişti ki, plân durumunu ancak temel sondajlarıyla keşif edebildik, kare plâna yakın olan bu holun iç avluya bakan yüzünün yüksek kemerli olduğu ve kapı holu üst örtüsün'de buna uyan biçimde tonozlu bulunduğu anlaşılmıştır.

Bu holun iç duvarlarıyla etraflarının yonu taşı kaplamalı olduğu da, aşağı bölümlerde ele geçen taşlardan anlaşılmıştır. Yazlık kısımdaki develik revak kemerleri ve ayakları tamamen yonu taşındandırlar. Tonozlarla yan duvarların iç yüzleri sıralı moloz taşı örgülüdür (Resim 8, 9).

Karşı taraftaki oda bölmelerinin avlu yüzleriyle kapuları, öteki taraflara uyarak muntazam yonutaşıyla yapılmış olması gerekmektedir. Bunlarında yanduvuar iç yüzleri de örten tonozları, sıralı moloz şeklin de taş duvar olması gerekiyordu.

İç avlu yüzünün bir bölümünü tutan kışlık kısmı Tak-kapısının kurulduğu duvar yüzünde yine yonu taşla örgülüdür. Kışlık kısma girişi temin eden Tak kapısı, kalın yağma duvarlar bünyesine yerleştirilmiş olmakla beraber yonu taşlı ve blok örgüde bir esas ile kurulmuştur. (Resim 11, 12) girişin üstünde dişli ve geçmeli bir basık kemer görülür, ön nişin iki yanında Hücreler vardır. Nişin üstü köşe koltuklarında iç bükey dilimli yarım kubbeler yaparak şev kemerli (Tonozlu) alınlığın örtüsüne geçmektedir, Kapının söge çerçevesi sade silmelidir. Girişin iç yapısı'da, iç kitleye bağlı olarak yine yonu taşıyla işlenmiş, sade bir niş halindedir.

Kışlık kısmının kemerleri, ayakları hep yonu taşı ile yapılmış ince bir işçilik gösterirler. Çevre duvarlarının iç kısımları ve tonozları sıralı moloz taşı ile örülmüştür.

Orta nef (Sahn) daki dua kubbesinin Pontantifleri'de sıralı moloz taşı ile örülmüştür (Resim: 13, 14, 15, 16).

Kapalı kışlık kısmın dam örtüsü çalışmalarımız sırasındaki bulgu ve görüşümüze göre, geniş ölçüde sal taşlarıyla kapalı olduğunu tespit ettik ve bu nedenle restorasyon sırasında aynı biçim etüt edilerek uygulanmıştır.

Kışlık kısımdaki bu görüşümüzü kervansarayın öteki kısımlardaki dam restorasyonunda uygulamış bulunuyoruz.

Yazlık kısım daki köşk mescitde başlı başına anıtsal hüviyet taşıyan bir yapı ünitesidir. Baştan başa ve içli, dışlı yonu taşıyla yapılmıştır yüz örgüsü taşları arasında An-

tik çağı yapı ve eserlerinden alınmış parçalar'da görülür. (Resim 17, 18) mescit bölmesi içinde sade bir mihrabı ve çok zengin ve haşmetli anlam yaratan mağarnaslı kubbesi vardır (Resim 19, 20, 21, 22).

İshaklı kervansarayın çağının kılask biçim almış eserler sırasına yerleştirebilmek için, mimarlık sanatına dahil vasıf ve dtaylarını aşağıda sıralayacağımız kısımlarla gözden geçirmek gereğini duymaktayız.

A — Cümle kapısı ile, kışlık kısım Takapılarının mimari varlıkları.

B — Avludaki develik ve arabalık kısımlarının yapııştaki sanat değerleri.

C — Kapalı kışlık kısımdaki iç mimarlık detayları.

D — Köşk mescit yapısı ve sanat ve mimari varlığı.

#### *Cümle kapısı :*

İshaklı kervansarayının kuzey yüzü ortasında yeralan bu Tak kapı 7.23 metre genişliğindedir. yüksekliğini, toprağa gömülü kısım ile üst başta yıkılan tacı'da hesap ederek 9.00 metre olduğunu söyleye biliyoruz, bunun üstünde açık mağzallı (merlonlu) üst tacın'da 1,50 metre daha yüksekliği kabul edilirse, toplam yükseklik (10) metreye yaklaşır.

İshaklı kervansarayına, bütün çağdaş kervansaraylar gibi dıştan tek kapı ile girilir.

Bazı hanlarda çok tali bir kısmında ve küçük çapta hizmet kapılarının bulunduğu görülür. (Tuzhasarı külhan kapısı ve sahip ata hanı hizmet kapısı gibi) Bu tertib ile kervansarayların güvenli giriş ve çıkışı sağlanmış olmaktadır, kervansaraylarda cümle kapısının bulunduğu yüzde en gösterişli ve süslü olarak yapılmakta ve bu suretle binaların esas yüzü işaretlenmektedir bir çoklarında bu yüzlerin, ana yolların kenarlarına getirildiği görülmüştür.

İshaklı kervansarayının cümle kapısı yüz gösterişinde zenginlik yaratma amacıyla iki ayrı renkte taşla işlenmiştir. Kapı kitleesi esas bina duvarından 160 santim ölçüsünde dışa taşık konularak, Tak-kapısının burç varı anlamı kuvvetlendirilmiştir.

Kapı yüzünün dış kenarı ile, giriş nişinin kenarı, küçük yarım yuvarlaklarla sertlikleri giderilmiştir. Dışdaki yarım yuvarlak silmeninin üstbaştan döndürüldüğü anlaşılmaktadır.

Cümle kapısının bizim ölçüleri aldığımız sıralarda, (Toprak içindeki kısım dahil) yan söğelerden 16 sırası mevcut bulunuyordu, ayrıca üç sırada mağnas sırası durmakta idi. Bizim yaptığımız kesaplara göre, bu kapının (dendanlı taçı hariç) eşikten taca kadar, ortalama taş yüksekliği 40-45 santim olmak üzere, 22-23 taş sırası ile örülmüş olması gerekmektedir. Bizde Restorasyon projesin'i bu esas ile hazırladık.

Kervansarayın esas girişi 3.35 metre yüksekliktedir. (Eşikten kerme ortasına kadar) Genişliği 2.60 metre olup, yüklü hayvanların buradan rahatça girmeleri mümkün görülür.

Giriş üstünde geniş taşla örülmüş üçgen geçmeli bir, basık kemer bulunur. Özengileri silmeli ve mugarnaslıdır. Bu kemerin üstündede bir sıra halinde düz atkılı ve yarım yuvarlak dişli bir tahfif örgüsü görülür. Daha üstte ve iki parça blok halinde tarih kitabesi yer alır. Dahada üste mugarnaslı yarım kubbe sıralanmaktadır. Bindirme tekniğinde örgülü olan bu mugarnaslar, dört köşeli istiften başlayıp 8 ve onaltılı yıldız taşı ile sona erer.

Kapının girişi yanlarında çok derin olmayan üç dilimli mihrabiyele görülür bunların üst başlarında, bütün taş mermere oyulmuş sade biçimde mugarnaslı yarım kubbeler bulunmaktadır. Giriş nişi mihrabiyele üstü koltuklarında dört sıra halinde üst yarım kubbeye konsol teşkil edecek biçimde mugarnaslar bulunan.

Cümle kapısının niş üstünü ve mugarnalı yarım kubbeleride çerçeveleyecek biçim de bir alınlık kemeri olması gereklidir. Bu kemer iki sıra halinde (Kör kemer) = (dolu kemer) şeklindedir. Kemer ile piramidal yükseliş yapan mugarnasın kenarı arasında kalan düz duvar yüzlerine, çeşitli ölçüler ve çeşitli geometrik geçme süslerle bezeli madayonlar (Rozetler) işlenmiştir. Kapının geniş sögesinin yüzü, içten, dışa



doğru üçer kademe yaparak pahlar, dişler ve silmelerle süslüdür. Dış çerçevedeki geniş silmenin iç kenarında sıralı yarım yıldızlarla bir süs bordürü yer almaktadır.

Cümle kapısının iç kısmı ağaç kapı karnatlarını rahatca alacak kadar geniş tutulmuştur. Arka kısmında müsait bir holü olduğu anlaşılmaktadır

#### *Kışlık kısım Tak kapısı*

Bu kapıda, esas duvar yüzünden 85 santim dışarı taşan kitlesiyle, bir Tak kapı kuruluşundadır. 5.65 metre genişlikte ve yapılan hesaplara göre 8.00 metre yükseklikte (Taç kısmı hariç). Ortalama taş yüksekliği 40 santim olmak üzere 19 sıra taş ile kapı takı kurulmuştur. Giriş kısmı ölçüleri, genişlik 2.40 metre, yükseklik 3.10 metredir ki bu, kapıdan'da, yüklü hayvanlar rahatca gire bilirler.

Kapının söğeleri sade bir şekilde tanzim edilmiştir. Giriş kısmının üstü basık kemerlidir. Bu kemer, üçgen ve yarım yuvarlak dişlerle geçmelidir. Kemer özenği sade silme konsol biçimindedir. Bu kemerin üstünde bir sıra durumunda tahfif dizisi taş örgü bulunmaktadır. Alınlık kerinini silme side konsol biçimindedir. Şev kemer (Tonoz) oluşu, bu kapıya has bir buluş olarak karşımıza çıkmaktadır.

Şev kemerin üzenğilerinde, yarım kubeler biçiminde, içleri oyuklu, dilmeli köşelikler de yine bu kapıya ait bir özellik olarak görülür, kemer tam yarım daire şeklindedir. (Tak kemeri biçiminde) Dar düşürülmüş kapı önü nişinin iki tarafında beş dilimli plân gösteren mihrabiyelerin bulunduğu görülmektedir.

Üstü yarım daire biçimli, kapı alınlığı içinde tek taş blok halinde kervansarayın, yapılış tarihini işaret eden yazıt yer almaktadır.

*Yazlık kısım teşkileden ve avluya yüz olan develik ve arabalık bölümlerinin mimari değeri :*

Genel olarak bu çağın Selçuklu kervansaraylarında yazlık kısımlarının avlularında yüz tertipleri, üstün mimari olu-

şumu itibariyle önemle ele alınan konulardandır. Avlu açıklığını çerçeveleyen Revak ayak ve kemerleri, oda kısımlarının geniş ve süslü kapıları yapılış ve kuruluşunda bu meka'nın önemini belirtmesi bakımından, başta tutulmuştur.

İshaklı kervansarayında bizim Rölöre için çalışmalar yaptığımız günlerde, odalara ait yüzler tamamen tahrip edilmiş olduğundan biz ancak bu hükümünüzü develikten kalmış üç kemer ve hanın kışlık kısmı kapısına bakarak verebildik. Amma bir yönde biliyoruz ki; şimdiye kadar inceleme imkanı bulabildiğimiz. Büyük Sultan hanı, Tuzhisar Sultan hanı ve Agzıkara Sultan hanı ve sahibiata sultan hanı ve sarı han gibi eserler bizim bu görüşümüzü teyit etmişlerdir.

İshaklı kervansarayında bir avlu fasadı yaratan develikler avlunun (Girişte) sağ kanadını tutmaktadırlar. (Bakınız plânş 2) yan yana ikişer serbest ayak ve ikişer kemer açıklığı ile doğu ve batı yönünde sıralanan, önleri Revak yaratan bu bölmlerinden aynı takviye kemerleri yüksek tonozlu makânları yarattılar. Tonozların alın yüzleri ve orta kemerleri çift sıralı örgülüdür. Esas kemerin sırtında yer alan ikinci kemer örgüsü küçük bir dişle çıkıntılıdır. Kemerlerin örgüsünde yüzleri süslü kılacak işçilik ve itina göze çarpar. Bu varlık yaratılışıyla avlu yüzü değerli, metin bir yapının anlamını vermektedir,

#### *Kapalı kışlık bölümde iç mimari kuruluş :*

Selçuk çağı Anadolusunda tesis olunmuş irili ufaklı kervansarayların kapalı kışlık kısımları için olgunlaştırılmış ve artık Klasik bir tip olmuş mimari kuruluş vardır ki bizim bu kez üzerinde duracağımız, İshaklı kervansarayınının kışlık bölümü'de bu biçimdedir.

Büyük kapıdan girildikte, çok direkli ve çok nefli bir salon ile karşılaşılır, kapı aksı üzerinde orta nef, ötekilerden daha geniş ve yüksektir. Bu orta nefin daha yüksek olması için ayrıca tahfif kemerleri bulunur. Bu kısımda mutlak bir dua kubbeleri yer alır.

Birçok kervansaraylarına dua kubbelerinin orta nefin (uzunluğuna göre) tam orta yerde bulunduğu halde, İshaklı kervansarayında bu kubbe, girişe göre, ikinci açıklık üzerinde yer almış bulunmaktadır.

Bu hal'de, İshaklı'nın bir özelliğidir. İç mimaride kapı önünde bir ferahlık yaratma amacıyla, bu tertip alınmıştır.

Orta nefin ayak örgüleri, kemerlerindeki ince ve üstün işçilik, tahfif kemerlerindeki intizamlı kuruluş, iç mimariye güzellik ve ferahlık kazandırmak amacıyla yapılmıştır.

Kapalı kışık kısım içinde orta nefin sağ ve soluna düşen ayaklar arasında yolcu ve seyislerin ikamet edecekleri sekiler bulunmakta idi. (Bakınız Plânş 2, 3) Bu sekiler, birçok kervansaraylarda yonu taşı ile yapılmıştır. Bu binalarda tahribatın başladığı anlarda ilk defa tahripçiler bu taşlardan faydalanırlar.

Bu çağ kervansaraylarında kapalı kışık bölmeler, yapı ve kuruluş bünyeleriyle sağlamlık ve güvenlik veren tesislerdendir. Hayvanlarla insanların bir arada bulunmasıyla, gününün yolculuk yaşantısında tam yerini bulan bir mimarî çatkı ve kuruluşu ifade ederler.

*Köşk mescit yapısının mimari ve anıtsal değeri :*

Bir çok selçuklu kervansaraylarında İshaklı kervan sarayında olduğu biçimde fevkanı kuruştta köşk mescit binaları vardır.

Bu mescitte 4 köşe kuruluşadır. Dört ayak üzerine yükselen bina dört yönde dört kemer ve bir çapraz örgülü tonoz üzerine oturtulmuştur (Bakınız Planş 5-8).

Mescidin dış ölçümü 7.05 x 7.05 metre olup iç ölçüsü 4.16 x 4.16 metredir tonoz yüksekliği 3.40 metre olup mescit döşemesinde kubbe kilidine kadar yüksekliği'de 5.80 metredir. Mescidin dörtüzü vardır. Bu yüzlerden kuzey yönde giriş kapısı ve önünde iki koşarlı basamakları olan bir çıkış kısmı ve sahanlığı bulunur. Bu yüz öteki yüzlere göre daha süslüdür kapı önü önü sahanlığına yedişer basamak ile çıkı-

lır. Mescit kısmı odasında, girişin tam karşısında güzel bir işçilik gösteren mihrabı yer alır. Bu mihrap, bulunduğu duvarın kalınlığı içine rahatca yerleştirilmiştir. Mihrap nişi üç dilimlidir iki kenarında yarım yulak sütunçeler bulunur. Kenar çerçevesi sade silmeli ve kademelidir.

Mescit odasının sağ ve sol duvarında, içten sade kuruluşta dıştan bihribe biçiminde nişli ve üst başları mugarnalı pencereler bulunmaktadır.

Giriş kapısının sol taraf köşesinden basamaklarla çıkılan ve duvar içinden geçilen mescidin damına ulaşan bir geçit yeri bulunmaktadır. Burası aynı zamanda minare hizmetide göremektedir.

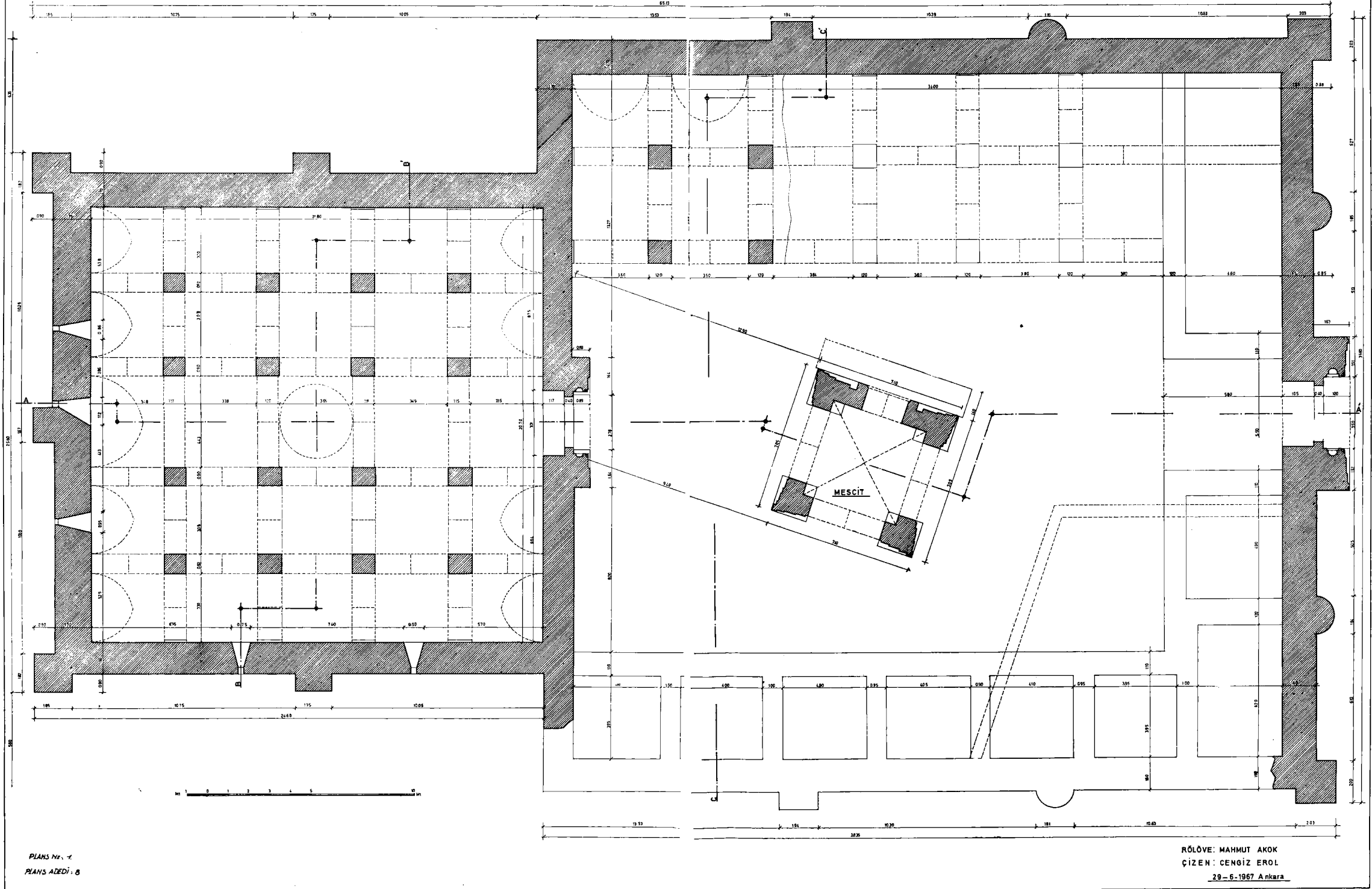
Mescit iç ve zemini tamamen kesme taş örgülüdür. Dikey duvarların üst başında gösterişli bir silme kuşak dolaşır kubbe ise yedi kademeli (Bindirmeli) mugarnalardan ibarettir. Mugarnas örgüsü dört duvar üstünden başlayıp ikinci ve üçüncü kademede sekiz genlere ve son orta yıldızlarında'da altıgen ve onikigenlere bölünmektedir. Bu suretle İshaklı kervansaray mescit kubbesi biçiminden'de öteki örneklerden farklı bir çeşit göstermiş olmaktadır.

Köşk mescidin dış yüzleri'de anıtsal kuruluşuyla kendini ve varlığını konuşturacak niteliktedir. Yüzler ana çerçeve itibariyle dört tarafında bir birine benzemektedir. Dış köşeler yarım yuvarlak silmelidir köşelerden iç düzlüğe doğru geniş ve yumuşak silmeli dişli ve yarım yıldız bordürlerle geniş çerçeveler dört yüzü, bir birine adeta çatkılı duruma getiriler.

Üç yüzün ortasındaki kapı ve pencereler, kendilerine özgü iç çerçevelerle binanın beden kısmına kaynaştırılmıştır. Giriş kapısı duvar yüzüne bir kemer ile yerleştirilmiştir.

Köşk mescidin oturtulduğu geniş açıklık kemerler, ayaklar, üzerindeki ağır taş bünyeli kitlesi ve yüz mimari tanzimindeki incelik ile geniş bir hafiflik kazanmaktadır kervansarayın geniş avlusu ortasında bir incelik ve güzellik unsuru'da olmaktadır.

SULTANDAĞI - ISHAKLI KERVANSARAYI RÖLÖVESİ  
PLÂN ÖLÇÜ:1/50



PLANS No: 4  
PLANS ADEDİ: 8

RÖLÖVE: MAHMUT AKOK  
ÇİZEN: CENGİZ EROL  
29-6-1967 Ankara

Planş 1

İshaklı kervansarayı için bu çalışmalarımızı bu mutevuz yazı dizisi içinde bilim çevresine sunarken, yukardan aşağıya konuya içinde ve çevresinden tanıtdığınız değerlerin birtanesini daha eklemiş bulunuyoruz.

Vakıflar Genel Müdürlüğünün geniş masraflara katlanarak restore etmekte olduğu bu değerli esere, bizde restorasyon projelerini hazırlamakla katılmış bulunuyoruz.

Hızla ilerleyip kalkınan sultandağı İlçesinde bu değere uyar birde iş bulunursa,

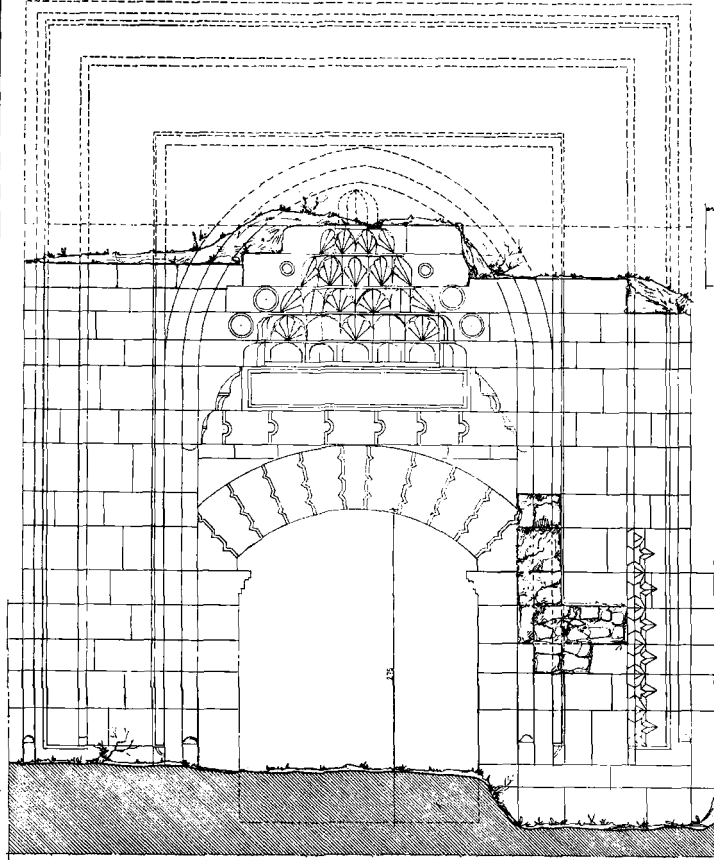
bu emeklerle gayretlerin yerini bulmuş olacağı aşıkârdır.

Dileğimiz, yakın Tarihimizde bu değerlere karşı reva görülen ihmallerin bir daha tekrarlanmamasıdır. Bu değerli Tarihi varlık yaşantımıza kıvanç verici ve güvenç kazandırıcı hız kaynaklarıdır. Gelecek sanatkâr kuşaklarımız'da, bu ışık olan yolda, nereden başlayıp nerelere kadar ilerlediklerini böyle tarihî varlık ölçekleriyle anlaşmış olacaklardır.

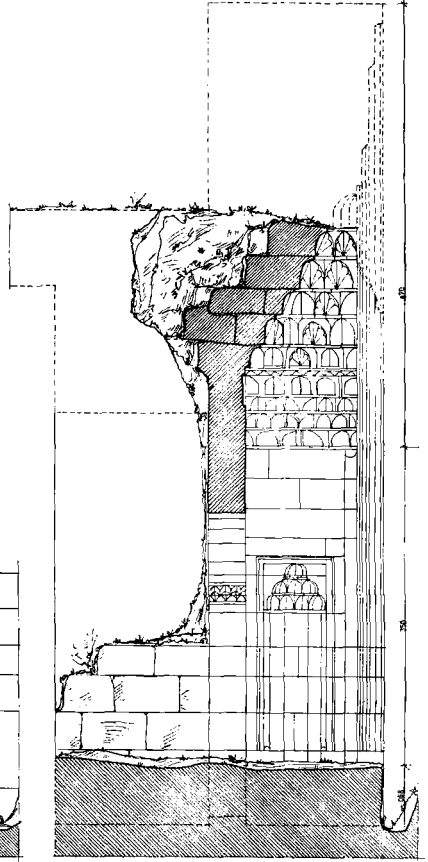
## SULTANDAĞI - ISHAKLI KERVANSARAYI RÖLÖVESİ

ÖLÇÜ: 1/20

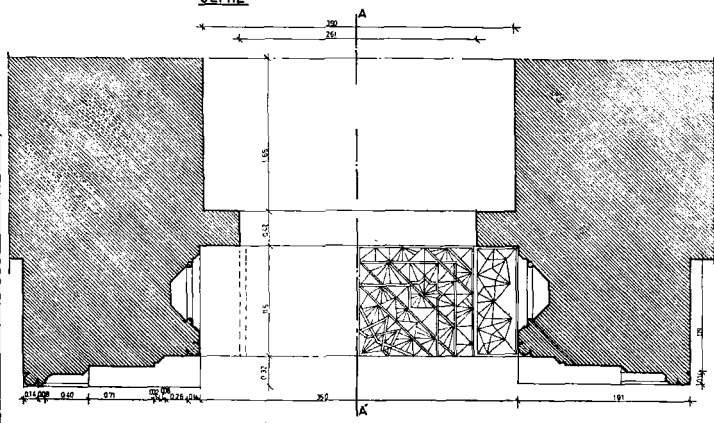
CÜMLE KAPISI



CEPHE



A-A KESİTİ

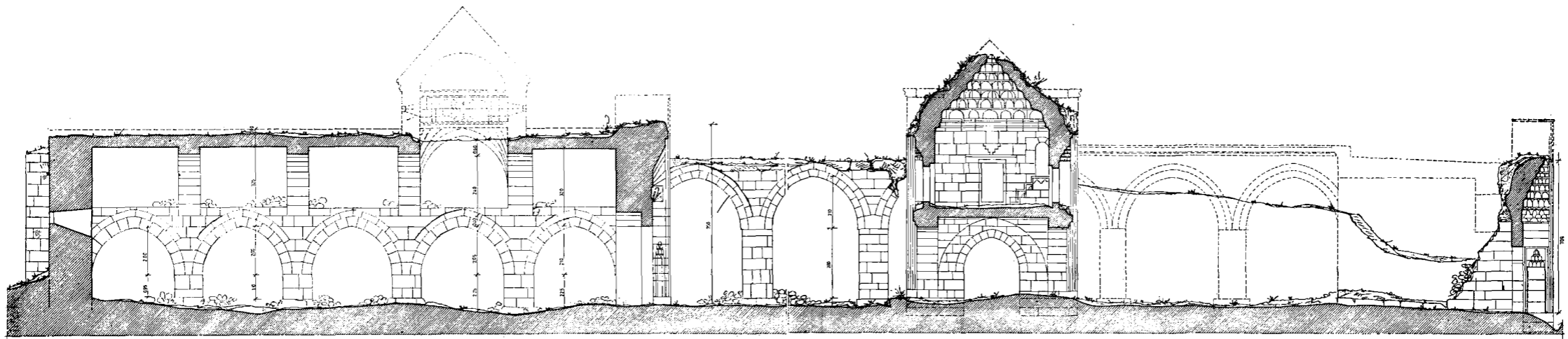


PLÂN

Plân Nö : 3  
Plân Adedi : 6

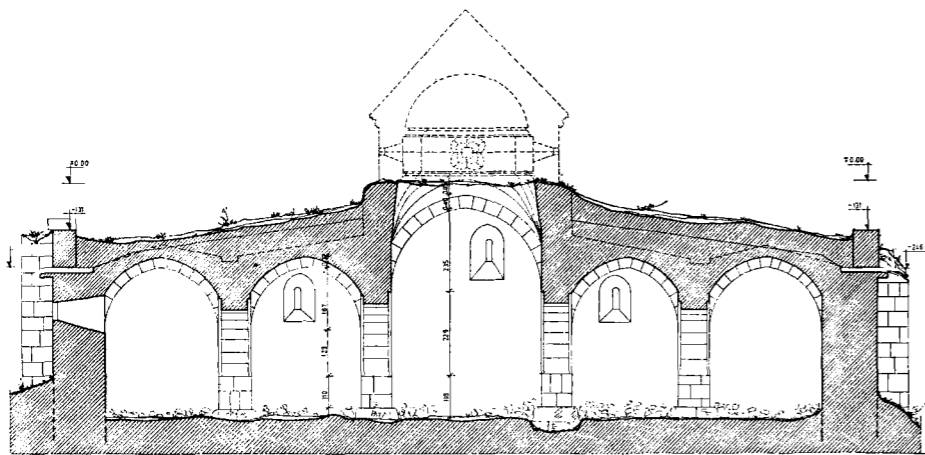
RÖLÖVE: MAHMUT AKOK  
ÇİZEN: CENGİZ EROL  
8-Temmuz-1967 Ankara

SULTANDAĞI- İSHAKLI KERVANSARAYI RÖLÖVESİ  
ÖLÇÜ:1/50

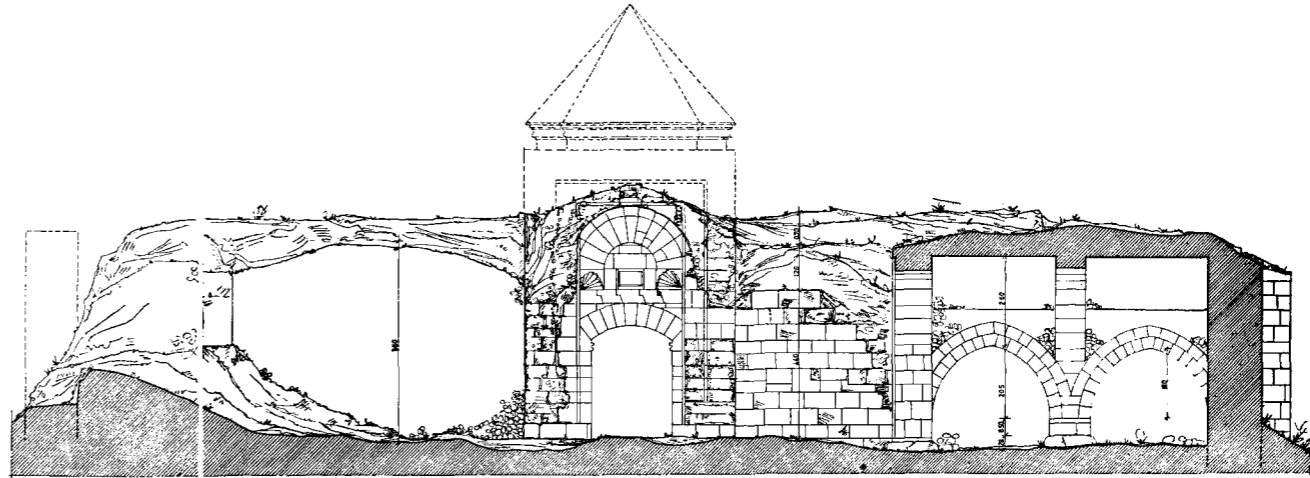


A-A KESİTİ

MESCİT KESİTİ İSTİKAMETİNE ÇEVİRİLMİŞTİR



B-B KESİTİ



C-C KESİTİ

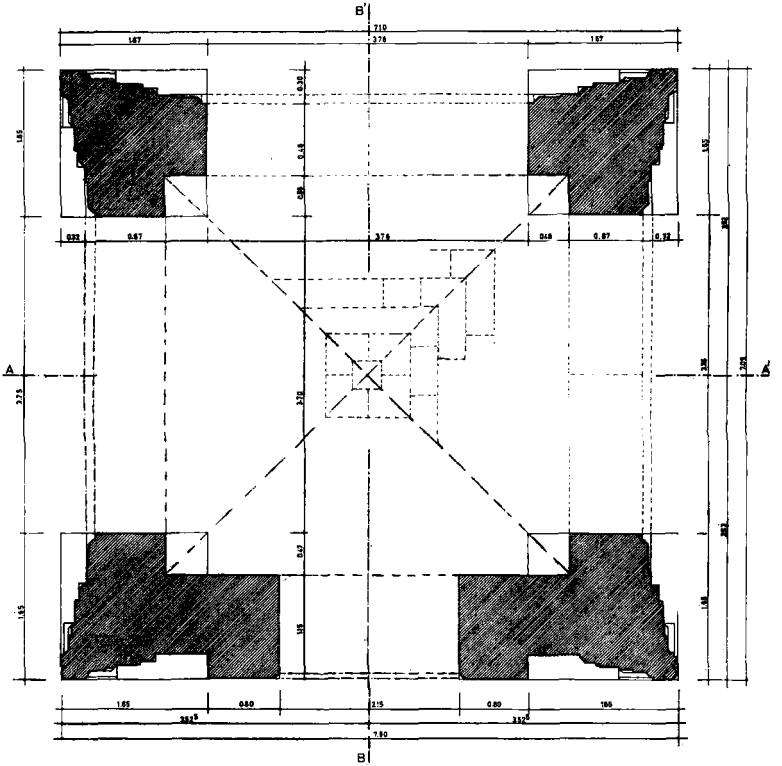
RÖLÖVE MAHMUT AKÖK  
ÇİZEN CENGİZ EROL

5 Temmuz 1967 Ankara

Planş N° : 2  
Planş Adedi : 6

# SULTANDAĞI - İŞHAKLI KERVANSARAYI RÖLÖVESİ

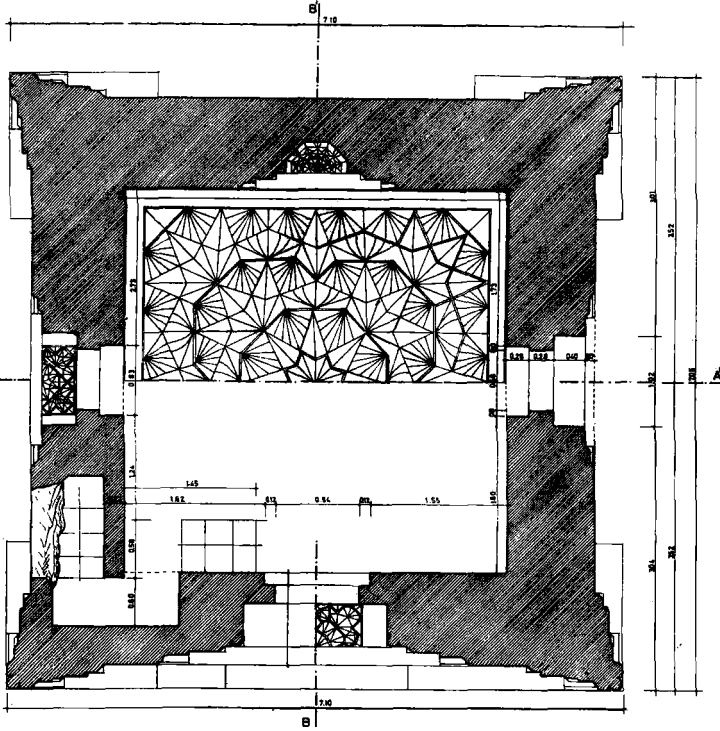
## MESCİT KISMI PLÂNI



ZEMİN KAT PLÂNI

PLÂNS NR 5  
PLÂNS ADEDI 6

MİKİYAS: 1/20



MAHMUT AKOK

NAMAZ KATI PLANI

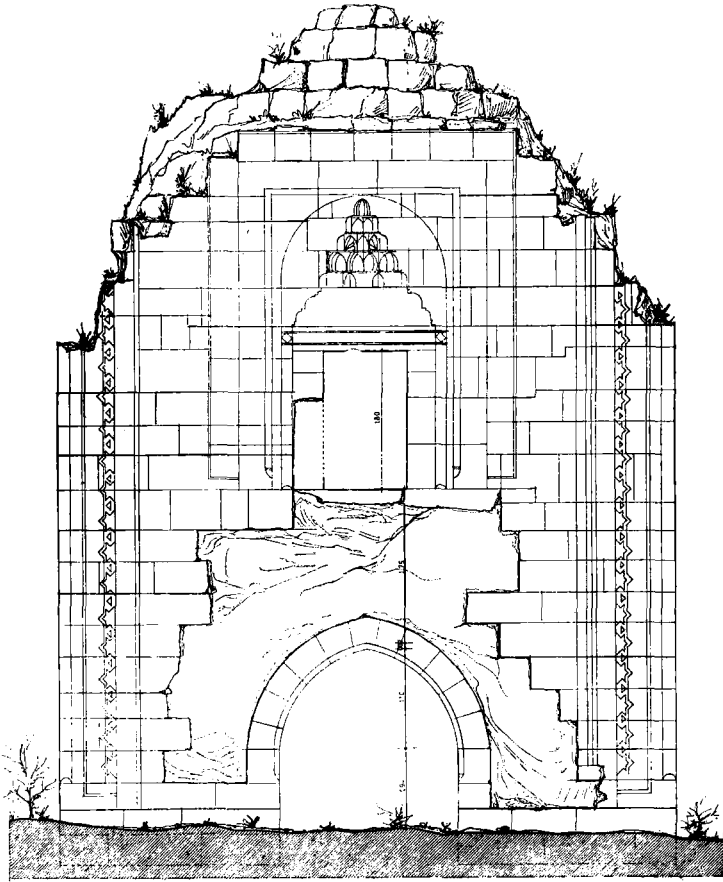
RÖLÖVE MAHMUT AKOK  
ÇİZEN ALTAN AKAT



SULTANDAĞI - İSHAKLI KERVANSARAYI RÖLÖVESİ

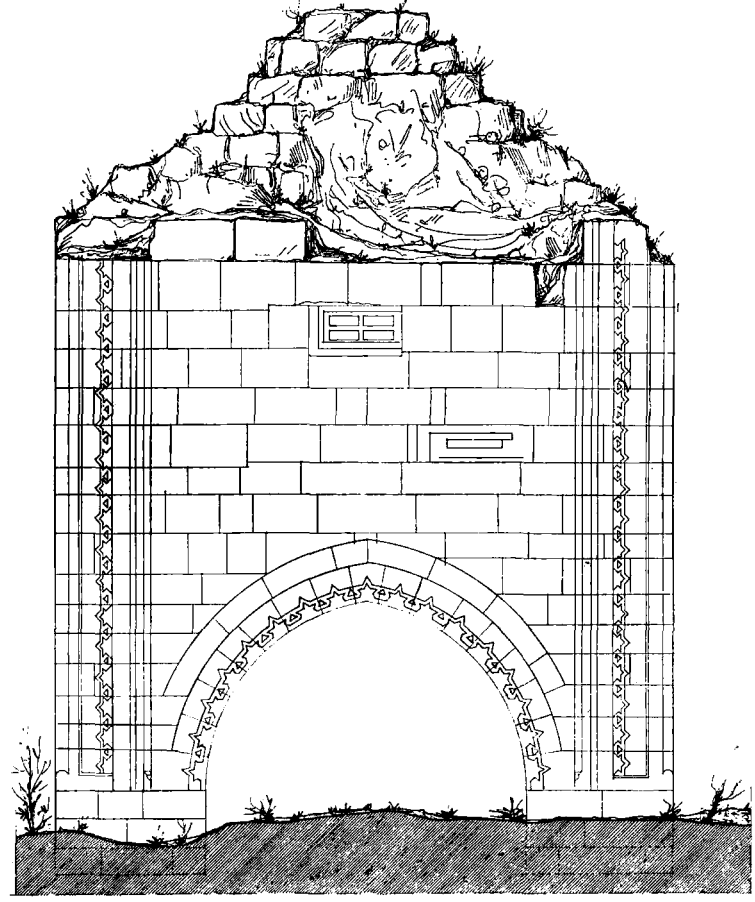
MİKYAS 1/20

MESCİT KISMI CEPHELERİ



GİRİŞ CEPHESİ

PLANS NO 6  
PLANO ADI: 6

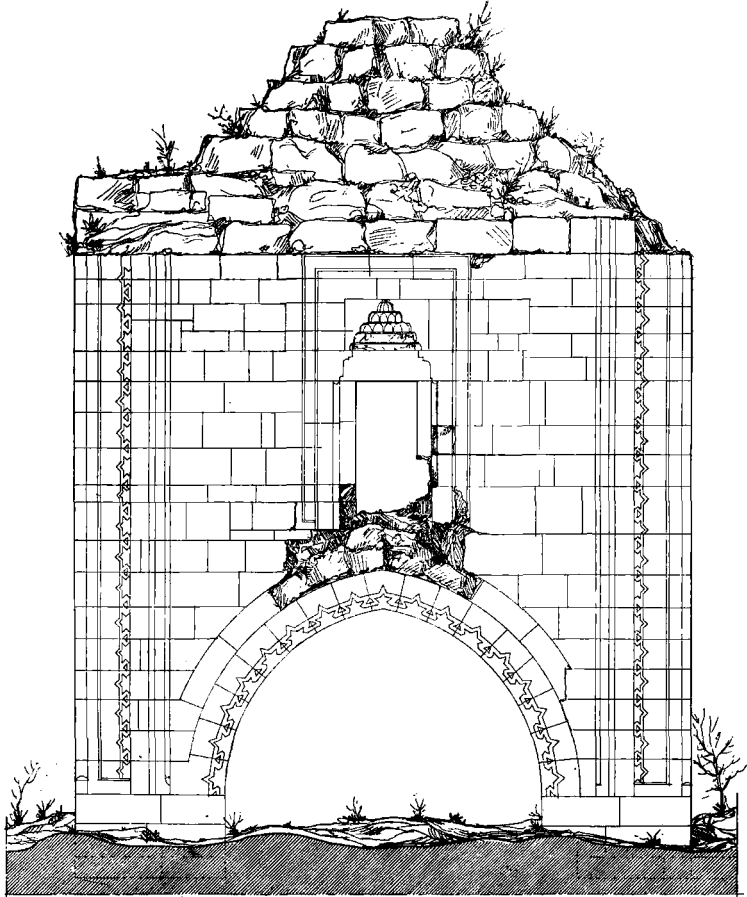


KIBLE CEPHESİ

RÖLÖVE MAHMUT AKOĞ  
ÇİZEN ALTAN AKAT

SULTANDAĞI - İŞAKLI KERVANSARAYI RÖLÖVESİ

MESCİT KISMI CEPHELERİ

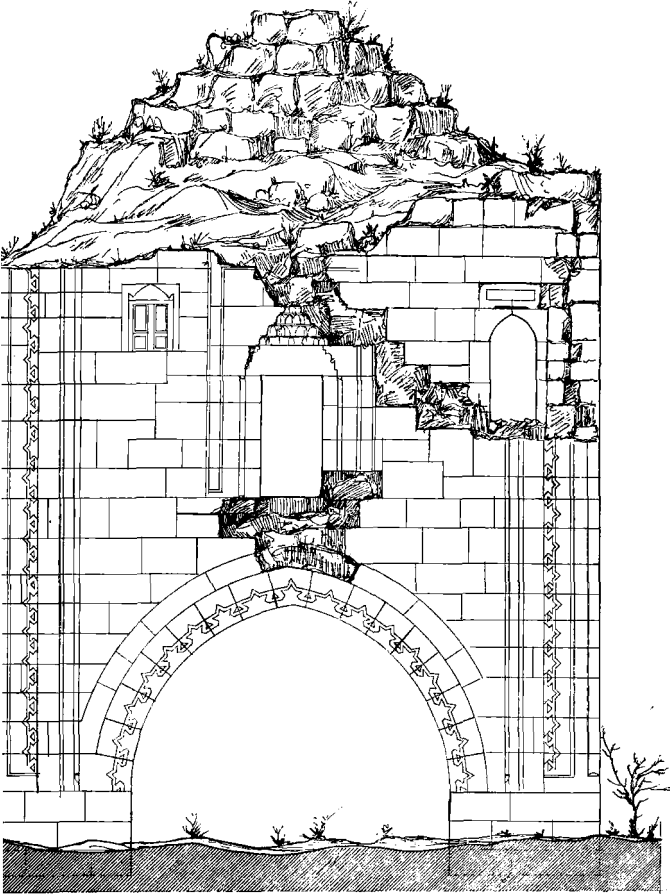


GÜNEY CEPHESİ

KUZEY

PLANS N° 7  
PLANS ADEDİ 6

MİKİYAS 1 / 20

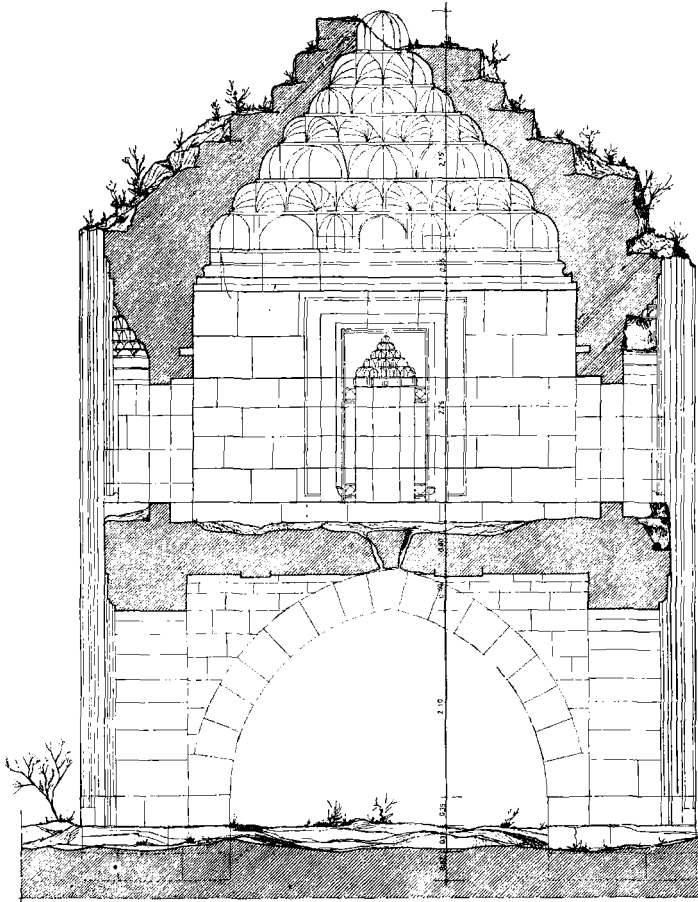


CEPHESİ

RÖLÖVE MAHMUT AKOK  
ÇİZEN ALTAN AKAT

# SULTANDAĞI - İSHAKLI KERVANSARAYI

## MESCİT KISMI KESİTLERİ

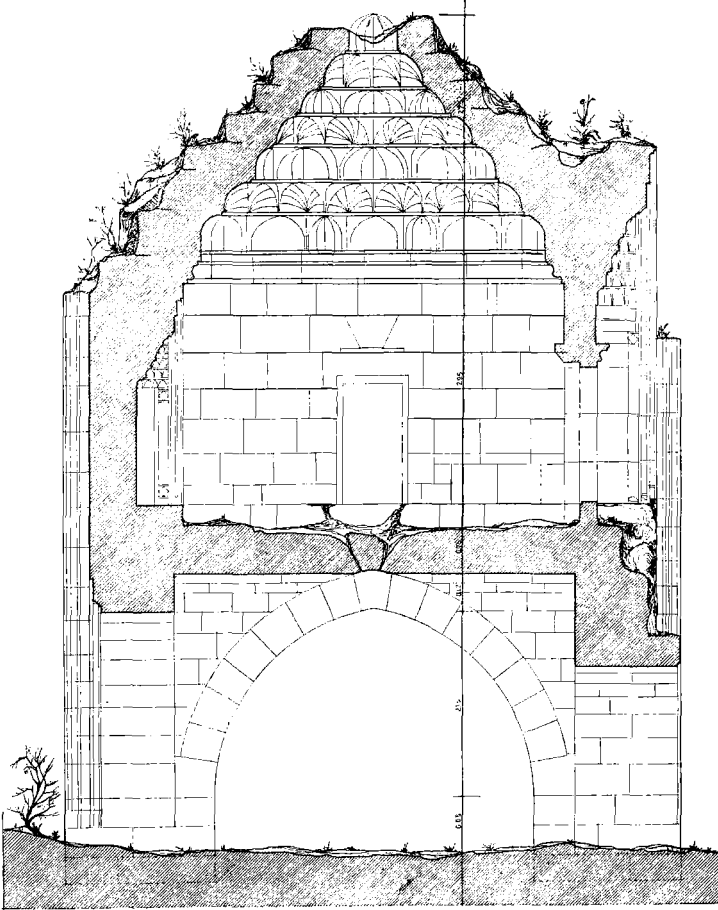


Planş 8

A - A' KESİTİ  
PLANŞ NR 8  
PLANŞ ADEDİ 8

RÖLÖVESİ

MİKYAS : 1 / 20



B - B' KESİTİ

RÖLÖVE MAHMUT AKKÖK  
ÇİZEN ALTAN AKKÖK

1\_ هذا العمارة الخان المبارك في ايام اولاد السلطان المعظم شاهنشاه  
 الاعظم والذوق القاب الامير سيد السلاطين العرب والعجم من الانبياء و  
 2\_ لدين عيار و الاسلام و المسلمين ابو الفتح كيا و سن كينجسرو و كيقان قسماير  
 المومين خلد الله دوله العبد الضعيف المذنب المذنب  
 3\_ الى رحمة الله تعالى عن الحسين احسن الله عاقبته في جملة الاخر  
 سنة سبع وربعين وستمائة (H. 647), (M. 1249)

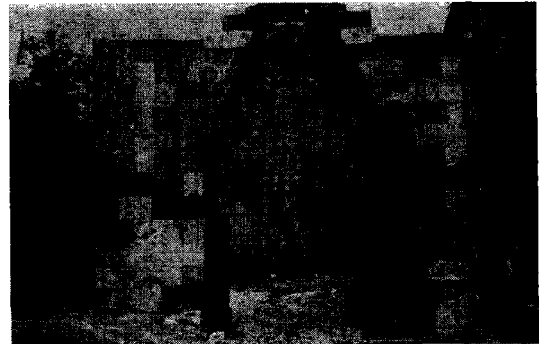
Res. 1 — Ishaklı Kervansarayı cümle kapısındaki yapılaş tarihini gösteren yazıt.

1\_ سلطان  
 2\_ عمر هذا الخان المبارك في ايام السلطان الاعظم  
 3\_ عز الدين والدين ابو الفتح كيا و سن  
 4\_ بن كينجسرو و برهان امير المومين  
 5\_ وانا العبد الضعيف الاحوج الى ابن الحسين في سنة سبع  
 6\_ واربعمين وستمائة (H. 647), (M. 1249)

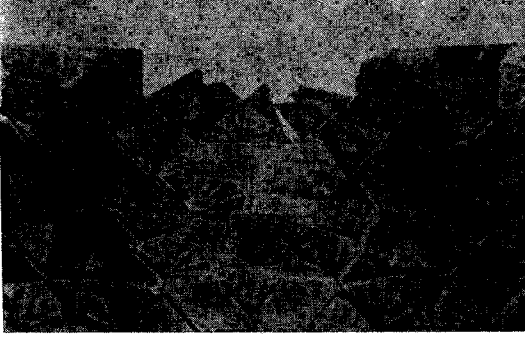
Res. 2 — Ishaklı Kervansarayı kışık kısmın kapısındaki yapılaş tarihini gösteren yazıt.



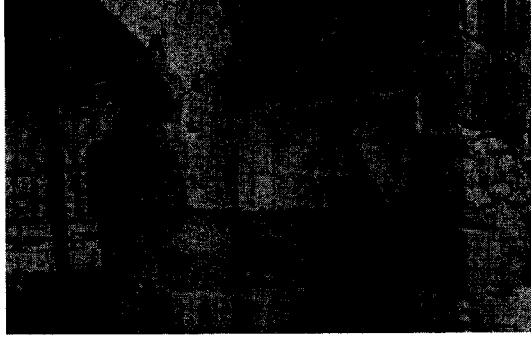
Res. 3 — Ishaklı Kervansarayı cümle kapısının 1964 yılındaki durumu.



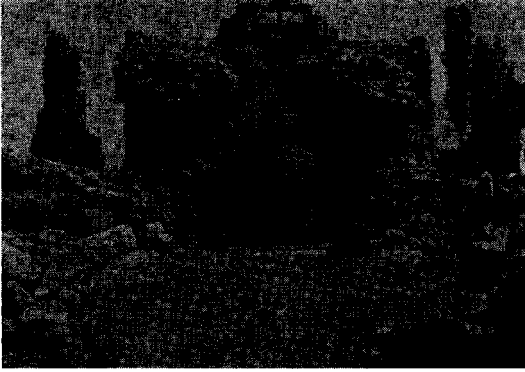
Res. 4 — Ishaklı Kervansarayı cümle kapısının yüzden görünüşü.



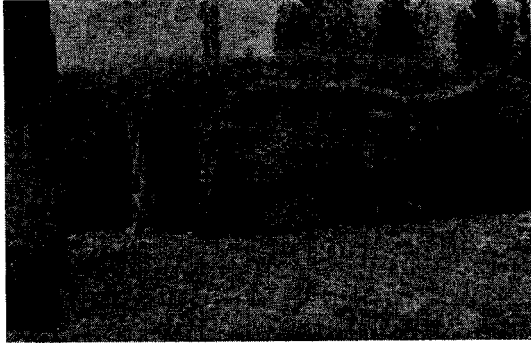
Res. 5 — Ishaklı Kervansarayı cümle kapısı ön nişi yarım kule kısmının mugarnası.



Res. 6 — Ishaklı Kervansarayı cümle kapısı yan hücreleri.



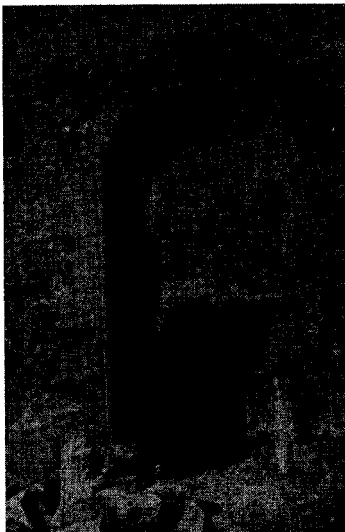
Res. 7 — Ishaklı Kervansarayı cümle kapısının içten görünüşü (1964).



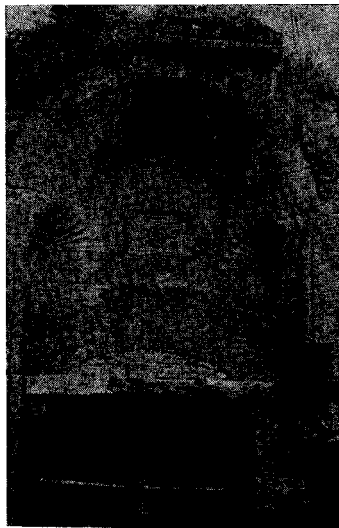
Res. 8 — Ishaklı Kervansarayı develik kısmı kalıntısı (1964).



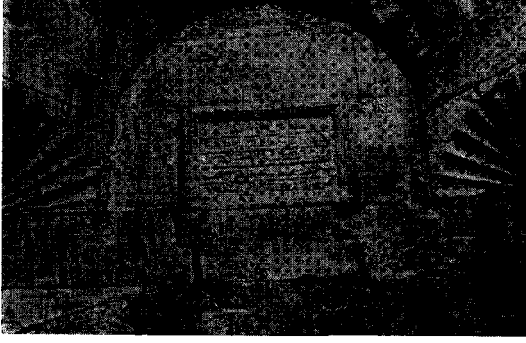
Res. 9 — Ishaklı Kervansarayı develik kısmı revakları.



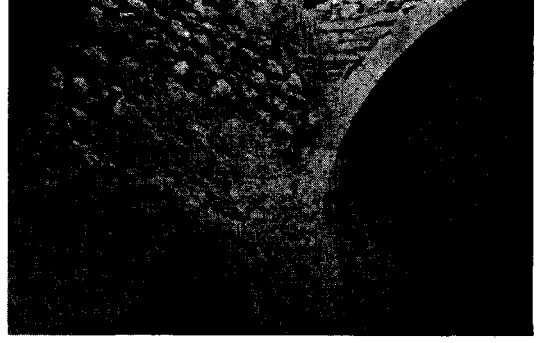
Res. 10 — Ishaklı Kervansarayı kışlık kısmı portali (tak kapu).



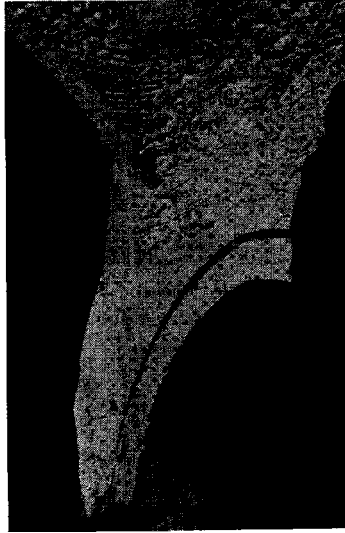
Res. 11 — Ishaklı Kervansarayı kışlık kısmı portali üst başı.



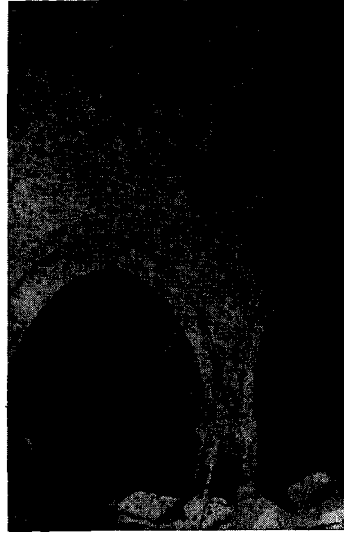
Res. 12 — Ishaklı Kervansarayi kışlık kısmı girişi üzerindeki yazıt.



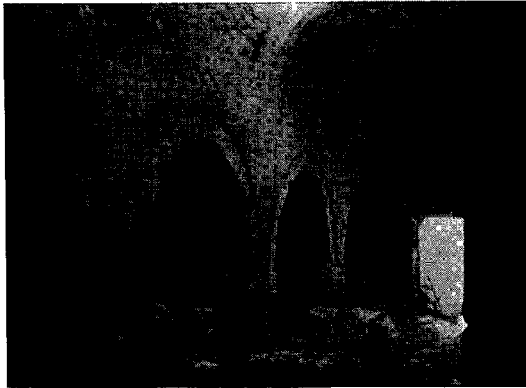
Res. 13 — Ishaklı Kervansarayi kışlık kısmı dua kubbesi içi.



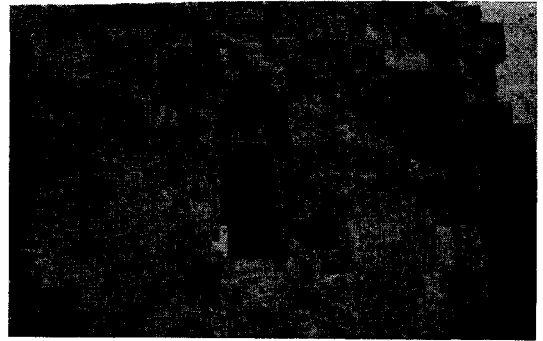
Res. 14 — Ishaklı Kervansarayi kışlık kısmı dua kubbесinin içten görünüşü.



Res. 15 — Ishaklı Kervansarayi kışlık kısmı yan mekânlarını taşıyan kemerler.



Res. 16 — Ishaklı Kervansarayi kışlık kısmı orta mekânı.



Res. 17 — Ishaklı Kervansarayi köşk meşcit binasının doğu yüzü.





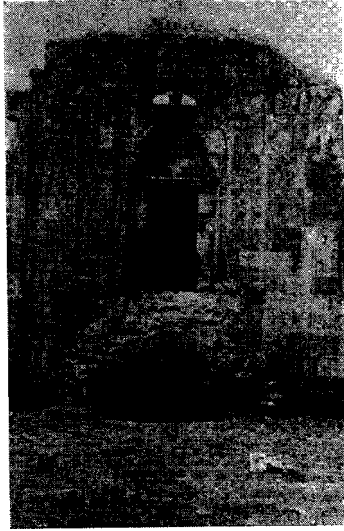
Res. 18 — Ishaklı Kervansarayı köşk mesçit binasının güney yüzü.



Res. 19 — Ishaklı Kervansarayı avlusundaki köşk mesçit binası.



Res. 20 — Ishaklı Kervansarayı köşk mesçit binasının batı yüzü.



Res. 21 — Ishaklı Kervansarayı köşk mesçit binası girişi yüzü (1964).



Res. 22 — Ishaklı Kervansarayı köşk mesçit binasının içten kubbe kesiminin mugarnası.



## TİLMEN HÜYÜK KAZISI VE SAMSUN BÖLGESİ ARAŞTIRMALARI 1972 \*

U. BAHADIR ALKIM

Türk Tarih Kurumu, Başbakanlık Kültür Müsteşarlığı Eski Eserler ve Müzeler Genel Müdürlüğü ve İstanbul Üniversitesi adına Prof. Dr. U. Bahadır Alkım'ın başkanlığı altında Doç. Dr. Refik Duru, Handan Alkım, Dr. G. van Driel (Leiden Üniversitesi Öğretim Üyelerinden, misafir üye), Dr. Ali Muzaffer Dinçol, Dr. J. Yakar, Yüksek Mimar Ferruh Bazıyar, Mühendis-Mimar Türkân Bazıyar, Anne M. Timonier (Arkeolog), Sarpol Başar İzgiz (Arkeolog-Desinatör), Mustafa Eren (İstanbul Arkeoloji Müzeleri Çivi Yazılı Belgeler Arşivi Uzmanlarından) ve Sabahattin Ağaladağ'dan oluşan bir kurul tarafından yapılmakta olan Tilmen Hüyük kazısına ve Samsun bölgesinde girişilen araştırmalara 14 Temmuz - 22 Eylül 1972 tarihleri arasında devam edildi. Bu dönemde Tilmen Hüyük'te aydınlatıcı mimarî çalışmalar ve Samsun dolaylarında da toprak-üstü arkeolojik incelemeler yapıldı.

### I. Tilmen Hüyük'de :

1 — Dış surun kuzey kesiminde (J-Sondajı) : Gerek iç kaleyi, gerek dış kaleyi

\* 1972 dönemi Tilmen Hüyük çalışmalarımızda ve Samsun bölgesi araştırmalarımızda Kazı Kurulumuzun idarî ve ilmi işleri için yardım ve büyük kolaylıklar sağlayan Başbakanlık Kültür Müsteşarlığı Eski Eserler ve Müzeler Genel Müdürlüğüne, Genel Müdür Yardımcılığına, Şube Müdürlüklerine, Gaziantep ve Samsun Valiliklerine, Millî Eğitim Müdürlüklerine, İslâhiye, Bafra, Havza ve Vezirköprü Kaymakamlıklarına, Samsun Müzesi Müdürlüğüne, Yeliburun ve İkiztepe köyü Muhtarlıklarına, Başöğretmenliklerine, İkiztepe Köyünden Hüseyin Karapaça'ya derin teşekkürlerimizi sunmayı zevkli bir görev saymaktayız.

çeviren ve sandık-duvar sisteminde inşa edilen surun takip sondajları ile açıklanması tamamlandı. Sur boyunca kuzey dış kapıdan (= k - 2) itibaren batı doğrultusunda 200 m. lik bir kesimde 23 mekân açıldı. Alishar'ın Eski Hitit ve Mersin (Yümüktepe'nin) VII., VI. Hitit çağı yapı biçimine pek benzeyen testere dişli Tilmen sur tekniğinin bir özelliği yer yer hem kazamat hem de sandık-duvar sisteminde inşa edilmiş olmasıdır (Res. 1-4). Gerek ufak buluntular ve çanak çömlek parçaları ve gerek kapılarında tespit ettiğimiz yapı evreleri Tilmen surunun en az iki mimarlık safhası geçirdiğine tanıklık etmektedir.

2 — İç kalenin doğu kapısında (= K-5) : Bu merdivenli girişin çok harap olmuş olan kuzey yönü açıldı ve gerek eski ve gerek daha yeni mimarlık evrelerinin saptanmasına - yıkıntıların verdiği olanak oranında - çalışıldı.

3 — İç kale surunun batı kesiminde (= K sondajı) : Bu alanda, iç duvarı (üstte) ile dış duvarı (altta) arasında 4 metrelik bir kot farkı bulunan dört mekânlı bir yapı meydana çıkarıldı; kuzey-güney doğrultusunda olan ve iç sur arasında ona bitişik olarak müstakilen inşa edilen bu yapı da anıtsal nitelikteki kazamat konstrüksiyonlarından biridir (13 x 15 m. boyutunda, yamuk biçimde).

### II. Samsun Dolaylarında :

Anadolu'nun bugüne kadar pek az araştırılmış bölgelerinden biri olan Sam-

sun yöresinde 1971'de başladığımız arkeolojik istikşaf gezisine bu dönemde de devam ettik. Samsun Atatürk Müzesi Asistanı Arkeolog Nihat Sümer'in (şimdi: Samsun Müzesi Müdürü) de zaman zaman he yetimize katılması ile Bafra, Havza ve Verzirköprü çevresini sistematik bir araştırmaya tabi tuttuk. Henüz kesin etütleri bitirilmemiş olan incelemelerimizin sonuçlarını çok kısa bir özet halinde sıralayalım:

A — *Bafra yöresinde* : Tarafımızca bulunan ve arkeoloji literatürüne henüz geçmemiş olan yerleşmeler şunlardır :

a) Tepe Tarla (Harita : No. 18) : Bafra'nın kuş uçuşu 12 km. güneybatısında El Davut köyünün güneybatısında bir Hüyük (Res. 5), yaklaşık olarak 10 m. yükseklikte, hüyükün doğu kesimi bir sekiye dayanmakta (Eski Bronz, Hitit).

b) Azay Tepe (Harita : No. 22) : Bafra'nın 12 km. güneybatısında Azay köyü yakınında bir Hüyük (Res. 6), yük. 14.50m. (Eski Bronz, Hitit ve M.Ö. II. binyılının kendine özgü keramiği, Roma).

c) Tödüğün Tepe (Harita : No. 21) : Bafra'nın 15 km. güneybatısında (Res. 7) Gökçeagaç köyünün güneybatı yakınında bir Hüyük (Eski Bronz, Hitit).

ç) Elmacık Tepe (Harita : No. 55) : Bafra'nın 15 km. güneybatısındaki Türk köyünün İlâmdere mahallesinde, yük 29.-50 m. (Eski Bronz, Hitit).

d) Tepecik (Harita : No. 28) : Bafra'nın 16 km. güneybatısında Terzili köyü içinde doğal bir sırt üzerinde oluşmuş bir Hüyük yerleşmesi, üzeri bundan 35 yıl öncesine kadar yoğun bir orman ile kaplı imiş, yük. 15 m. (Eski Bronz, Hitit). Eski Bronz malzemesi özellikle doğu kesimde daha bol.

e) Karaşeyh (Harita : No. 29) : Bir öncekinin 3 km. kuzeybatısında ve Terzili köyünün Karaşeyh mahallesinde dik bir doğal yükselti üzerinde oluşmuş Hüyük,

köylülerce yine Tepecik adıyla tanımlanmakta (Eski Bronz, Hitit).

f) Evren Uşağı - Ömer Usta çiftliği (Harita : No. 31) : Bafra'nın 15 km. güneybatısında, Ömer Usta çiftliğinin güneydoğusunda, Kızılırmak nehrine dik olarak inen doğal bir tepe üzerinde oluşan ufak bir Hüyük yerleşmesi (Eski Bronz, Hitit, Orta çağ).

g) Paşaseyh (Harita : No. 23) : Bafra'nın 17.5 km. güneybatısında Paşaseyh (Paşasah, Paşacık) köyünün içinde doğal bir yükselti üzerinde oluşan Hüyük (Res. 8-9), erozyon nedeni ile çok aşınmış (Eski Bronz ve çok sayıda Hitit).

h) Hacıbaba Tepesi (Harita : No. 19) : Bafra'nın 7 km. güneybatısında El Davut köyünün Hıdrellez mahallesinin 1 km. güneyinde Kızılırmak havzasına hâkim doğal bir yükseklik üzerinde oluşan Hüyük (Eski Bronz, Hitit). Hüyükün tepesinin hemen batı bitişiğinde bir tümülüs de var (Hacıbaba tepesinin, daha önce K. Kökten tarafından Sivritepe olarak adlandırılan yerleşme olduğunu tahmin etmekteyiz).

B — *Havza yöresinde* :

a) Manevra Tepe (Harita : No. 35) : Havza'nın 10 km. kuzeydoğusundaki tümülüsün güneybatı eteğinde düz yerleşme (Eski Bronz).

b) Bekdiğin - Hâkim Tepe II (Harita : No. 36) : Havza'nın 12 km. kuzeydoğusunda Bekdiğin köyünde doğal bir yükselti üzerinde oluşan Hüyük (Eski Bronz).

c) Hâkim Tepe I (Harita : No. 37) : Havza'nın 13 km. kuzeydoğusunda olup Karameşe köyünün 400 m. kuzeydoğusunda doğal bir tepe üzerinde Hüyük yerleşmesi (Eski Hitit). Hüyükün bir kesiminde sur kalıntısı mevcut, tam tepesinde bir tümülüs var.

ç) Taşkaracaören Tepe (Harita : No. 40) : Havza'nın 16.5 km. kuzeydoğusunda iki dere arasında doğal bir sırt üzerigide oluşan Hüyük, Taşkaracaören köyü içinde (Eski Bronz, Hitit, M.Ö. I. binyılı, Geçantik, Bizans).

d) Cintepe II (Harita : No. 38) : Havza'nın 15 km. kuzeydoğusunda Güvercinlik köyünün 1 km. kadar güneyinde Hüyük yerleşmesi (üzerinden yalnız Eski Bronz Çağı çanak çömlek parçaları toplandı).

e) Çamyatağı (Harita : No. 43) : Havza'nın 19 km. kuzeydoğusunda Çamyatağı köyünün (eski adı : Lerdüğe veya Lerdöğe) 1 km. güneybatısında doğal bir yamaç üzerinde oluşmuş Hüyük (Res. 10). Söz konusu kesimde 1946 yılında H. Z. Koşay ve M. Akok tarafından beş tümülüs tespit edilmişti (krş. Belleten XII, 1948 s. 835-853, lev. CLXVIII-CLXXVIII). Biz ise tümülüslerden ancak ikisini inceledik : (Dökme Tepe I ve Dökme Tepe II) ve bunlardan birinin (daha batıda olanın = Dökme Tepe I) bir hüyük yerleşmesi üzerinde yer aldığını gördük. Dökme Tepe I hüyükün Eski Bronz, Millattan önce II. binyılı (Hitit ?), M.Ö. I. binyılı, Roma ve Geç-antik çanak çömlek parçaları topladık.

#### C — Vezirköprü yöresinde :

a) Hüyük Tepe : (= Oymaağaç Tepe) (Harita : No. 49) : Vezirköprü'nün kuş uçuşu 7 km. kuzeydoğusunda ve Oymaağaç köyünün 500 m. kadar batısında, ovalimsi biçimde doğal bir yükselti üzerinde oluşan büyük bir Hüyük (Eski Bronz, Hitit, M.Ö. I. binyılı). Hüyükün tepe kesimine yakın bir yerinde sura benzeyen iki duvar kalıntısı görüldü. Doğu üst yamaçta bir süre önce köylüler tarafından gizlice kazılan ve potern'i andıran bir yer altı konstrüksiyonun başlangıç kısmını, anıtsal giriş monolit blokları ile birlikte gördük. Tıpkı Boğazköy'deki poternler gibi bindirme tekniğinde inşa edilen, üstü kilit taşı ile kavuşturulan ve bir insanın rahatça yürüyebileceği bir yükseklikte olan bu yeraltı yolu, Hüyükün güneydoğu eteğindeki Çörlen Pınarı adını taşıyan bir kaynağın toprak altında kaybolan suyun doğrultusunda ilerlemektedir. Bu insanın pottern mi, yoksa yeraltı kültü ile ilgili bir yapıt mı olduğunu saptayabilmek için mahallinde kazı yapılması gerekmektedir; inşa tekniğine göre bunun M.Ö. II. binyılı Hitit Çağına ait olduğu anlaşılmaktadır.

b) Çörlen Tepe (Harita : No. 48) : Oymaağaç köyünün 400 m. kadar batısında ve Hüyük Tepe'nin eteğinden 50 m. doğuda doğal bir yükselti üzerinde oluşan düz yerleşme (üzerinden yalnız Eski Bronz Çağına ait keramik parçaları toplandı).

Bu vesile ile, Oymaağaç'ın bir yandan Vezirköprü - Alaçam, bir yandan da Vezirköprü - (Kızılırmak vadisi batısı) Bafra bölgesi arasındaki bir yol üzerinde bulunduğu ve dolayısı ile Orta Anadolu'yu Karadeniz'e bağlayan tâli ve sarp bir yolun Oymaağaç'tan geçtiğine işaret etmek isteriz.

#### Ç — Vezirköprü - Durağan arasında Kızılırmak vadisinde :

Söz konusu yol boyunca yaptığımız incelemede herhangi bir Hitit veya Hitit öncesi yerleşmesine rastlayamadık. Ancak Vezirköprü'nün 17.5 km. kuzeybatısındaki Çelttek köyünde (Harita : No. 54) iki Kızılırmak vadisinde Çaltıcak'ta (Harita : No. 50) üç tümülüs, Çöge köyünde (Harita : No. 51) Geç-Antik devir yerleşmesi, Terelik'te (Harita : No. 52) ve Durağan'ın 5 km. güneydoğusunda (Harita : No. 53) kaya mezarları gördük.

#### D — Akalan'da (Harita : No. 32) inceleme :

Samsun'un kuş uçuşu 16 km. güneybatısında bulunup Çatmaoluk ile Kulacadağ köyleri arasında dik bir vadinin kuzey üstünde yer alan, Th. Makridi tarafından kısmen kazılan (krş. MDVG 1907, 4, 12. Jahrgang) ve H. H. von Osten tarafından da gözden geçirilip önemi belirtilen (krş. OİP 5, s. 31; OIC 8, s. 171) Akalan kalesinin ilk istikşafını yaptı. Kale içinin güneybatı orta kesiminde bir hüyük yerleşmesi gördük. Makridi'nin sondaj yaptığı yerin güneybatısında ve güneyinde Eski Bronz ve Hitit devirlerine ait keramik parçaları topladık. Ayrıca Frig Çağı *terra-cota* boyalı levhaların ve Frig keramiğine ait parçaları özellikle iç kalenin güneyinde bulduk.

E — *Tümülüsler* :

Gerek Samsun, Bafra, Havza ve gerek Vezirköprü dolaylarında bazıları daha önce bilinen, bir kısmı ise ilk defa tarafımızdan görülen tümülüsleri de arkeolojik haritamıza işledik. Buradaki kısa raporumuzda onlardan ayrıca bahsetmiyeceğiz.

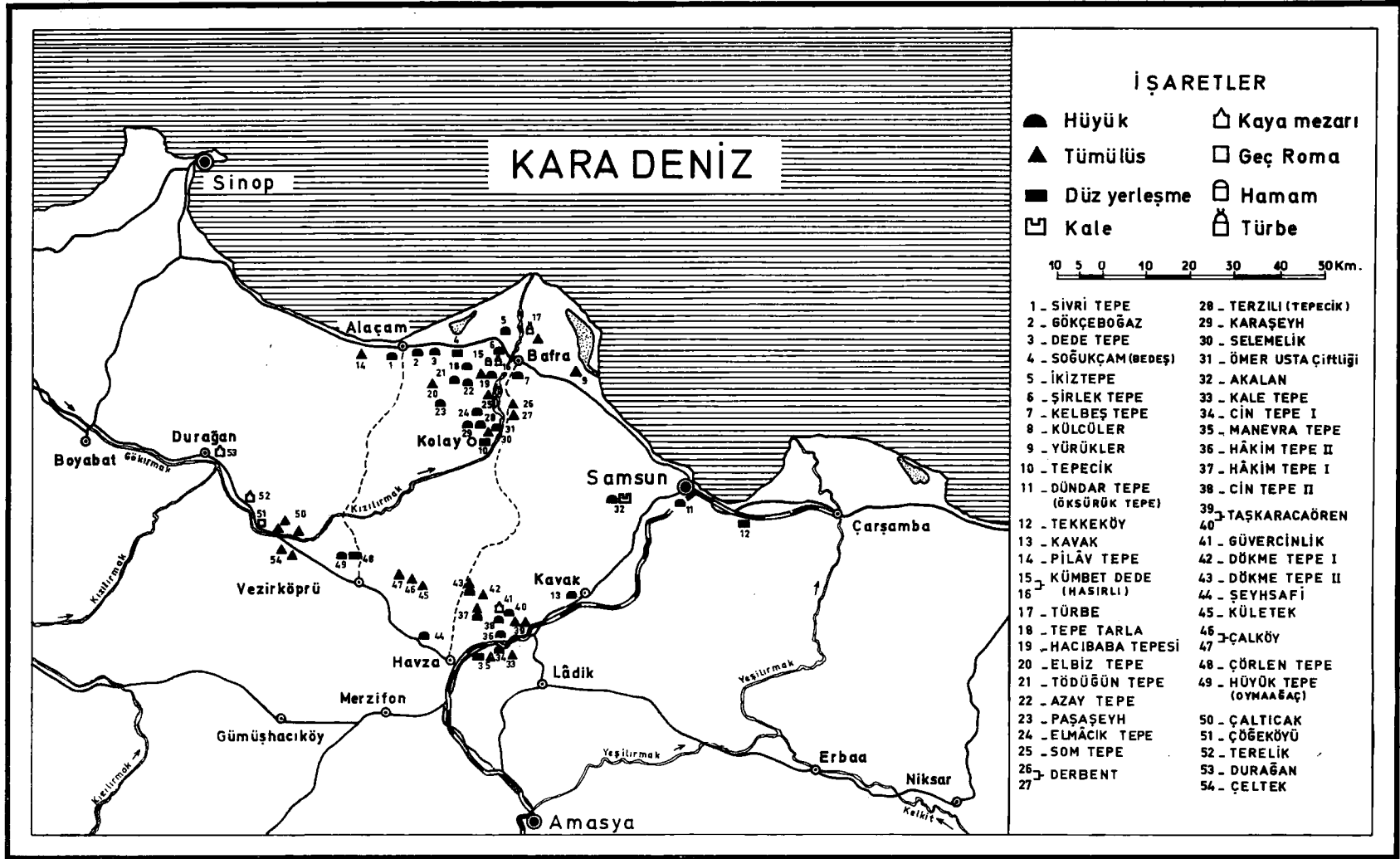
Yine daha önce başkaları tarafından zikredilen (örneğin K. Kökten) Havza yakınlarındaki diğer hüyüklerden de (Cin Tepe I, (Harita : No. 34), Şeyh Safi (Harita : No. 44) söz etmiyeceğiz (Res. 11).

Bafra, Alaçam ve Havza dolaylarındaki toprak-üstü incelemelerimiz tamamlanmadığı ve tarafımızca herhangi bir kazıya da girişilmediği için arkeolojik ve tarihî sonuçlar çıkarmak henüz erkendir. Bununla birlikte birkaç noktaya değinmeden geçemiyeceğiz :

Bafra'nın batı, güneybatı ve güneyinde kısmen Kızılırmak havzasında ve kısmen onun batı çevresinde yoğun Hitit yerleşmesinin varlığı, söz konusu bölgede Hitit egemenliğine tanıklık etmektedir ki, bu da Hitit metinlerinde kaydı geçen Kaşkaş ülkesinin lokalizasyonu için yeni bir tartışma konusunu ortaya koymaktadır.

Boğazköy'den Karadeniz'e Kızılırmak vadisinden geçerek çıkan Hitit yolunun Havza'dan itibaren kuzeybatıya yönelerek Kızılırmak'a ulaştığına ve oradan da kuzey doğrultusunda İkiztepe'ye uzandığına, üzerinde Hitit kermaik kalıntıları bulunduğumuz hüyükler tanıklık etmektedir.

Bafra ve Havza dolaylarında yapmayı planladığımız uzun vadeli kazı çalışmalarımızın Orta Karadeniz'in bu mntikasının tarihî ve arkeolojik sorunlarının aydınlatılmasına katkıda bulunacağını ummaktayız.



Harita : Samsun bölgesinde geliştirilmekte olan topraküstü arkeolojik araştırmaların 1971 ve 1972 dönemlerinde incelenen hüyük veya sürekli yamaç yerleşmeleri ile diğer buluntuları gösterir harita (çizen Arkeolog - Desinatör Sarpol Başar İzgic).



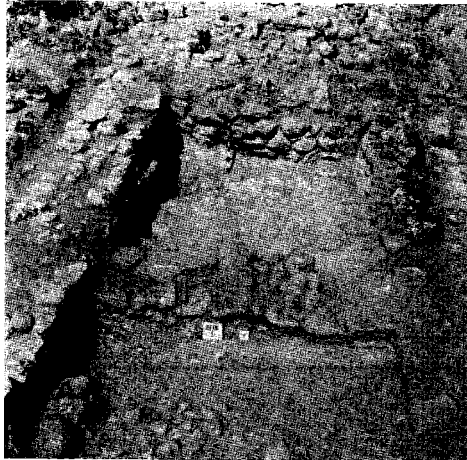
Res. 1 — Tilmen Hüyük : Kuzey dış sur kazamatları açılırken.



Res. 2 — Tilmen Hüyük : Kuzey dış sur kazamatlarından bir kesim açıldıktan sonra.

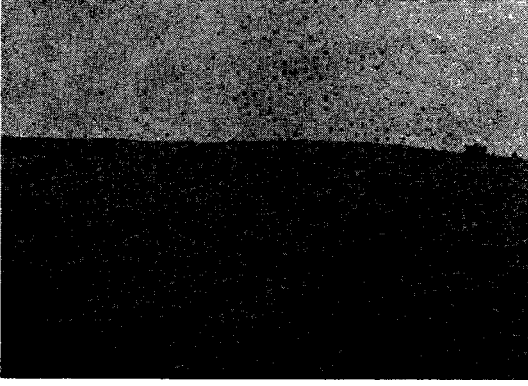


Res. 3 — Tilmen Hüyük : Hem kazamat hem de sandık-duvar sisteminde inşa edilen kuzey dış surdan bir görünüş.



Res. 4 — Tilmen Hüyük : Birbirine dayanan yapı blokları halinde inşa edilen kuzey dış surda Blok I, kazamat 3 ve 4.





Res. 5 — Bafra bölgesi : El Davut köyü yanında Tepe Tarla adlı hüyük yerleşmesi.



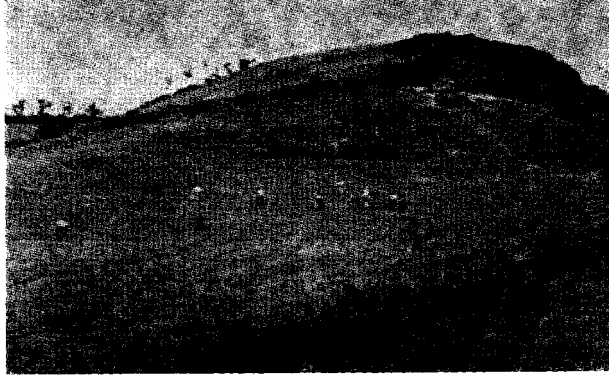
Res. 6 — Bafra bölgesi : Azay köyü yakınında Azay Tepe adlı sürekli yamaç yerleşmesi.



Res. 7 — Bafra bölgesi : Gökçe ağaç köyü yakınında Tödügün Tepe adlı hüyük yerleşmesi.



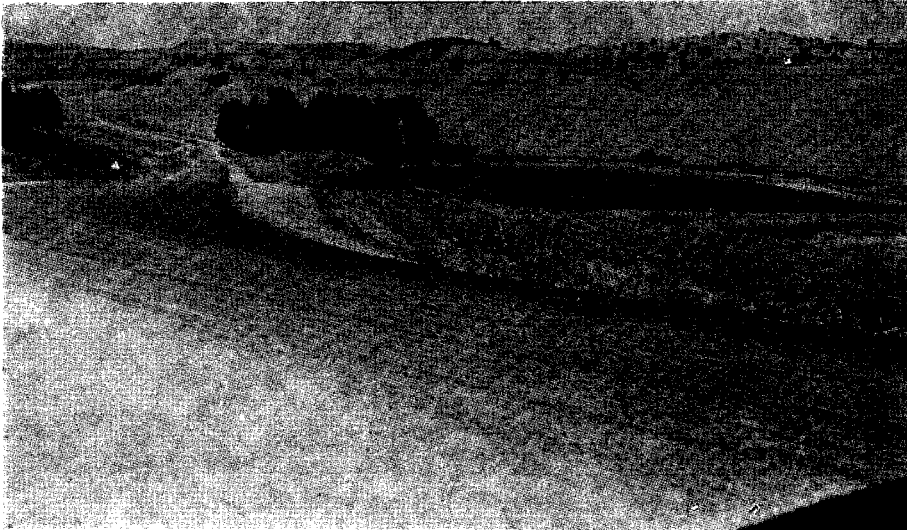
Res. 8 — Bafra bölgesi : Paşaseyh köyündeki doğal bir yükseltinin yamacında oluşan Eski Bronz Çağı ve yoğun bir Hitit yerleşmesi.



Res. 9 — Bafra bölgesi : Paşışeyh yamaç yerleşmesinde pek çok miktarda toplanan Hitit çanak-çömlek parçalarının bulunduğu kesim.



Res. 10 — Havza bölgesi : Çamyatağı (= Lerdüğe) köyü yakınındaki iki tümülüs ve bir sürekli yamaç yerleşmesi.



Res. 11 — Havza bölgesi : Şeyh Safi Hüyüğü.

## BEYŞEHİR KUŞLUCA KÖYÜ BULUNTULARI

ERCAN ÇOKBANKER

Göller Bölgesi adını, Arkeoloji edebiyatında, 1910-11 yıllarında Ormerod ve Woodward'ın Isparta Senirce ve Göndürler'de tesadüfen bulduğu prehistorik eserlerle duymaya başlıyoruz<sup>1</sup>. Konumuz olan Beyşehir Kuşluca Köyü buluntuları Göller Bölgesinin doğu yakasının ürünleridir. Konya Arkeoloji Müzesi envanter kayıtlarına 1173-1188 noları arasında kayıtlıdır. Bu yazının hazırlanmasında benden çeşitli yardımlarını esirgemeyen Konya Müzesi Müdürü Sayın Vahit Mestçioğlu'na teşekkür ederim.

Beyşehir Kuşluca Köyü, Beyşehir-Isparta kara yolunun 22. km. dedir. 8 km. kuzey-doğusunda Eflatunpınar, 12 km. doğusunda Er Baba ve 2 km. batısında Çukurkent Neolitik iskânları bulunmaktadır Beyşehir Gölünün kuzey istikâmetine düşer. 1/800 000 ölçekli Türkiye haritasında Kuşluca Köyü görülebilir.

1962 yılında Kuşluca Köyü İlk Okul Öğretmeni Nuh Yeter tarafından müzemize satılan prehistorik eserler arkeologların dikkatini bu bölgeye çekecek özelliktedir. Bu eseler Kuşluca Köyünün 1 km. batısındaki Beyşehir Gölünün dalgalı olduğu günlerde ve suyun çekildiği zamanlarda pithoslar içinde veya tek tek ele geçmektedir. Bu pithoslar sular çekildiği zamanlarda üzerleri düz bir taşla kapatılmış vaziyette ve ağzı doğu istikâmetine dönük olarak ele geçtiği, şimdi Beyşehir Atatürk İlk Okulu

Öğretmeni olan Nuh Yeter tarafından belirtilmektedir.

Beyşehir Kuşluca Köyünden gelen bu eserlerimizin fazla tahrip olmamasından ve Öğretmen Nuh Yeter'in eserlerin pithoslar içinden çıkarıldığı fikrini ileri sürmesinden, mezarlık buluntusu olduğu doğrulanmaktadır. Müzemize satın alma yoluyla gelen bu eserlerin mezarlık buluntusu olduğu fikrinden giderek, araştırmam kültür katı ve buluntu esaslarından ziyade tipolojik karşılaştırmalara dayanacaktır. 8 grupta incelediğim Beyşehir Kuşluca Köyü buluntuları:

- 1 — Tek Kulplu ve Gaga Ağızlı Testiler,
- 2 — Vazolar,
- 3 — Fincan,
- 4 — Oyuncak,
- 5 — Madeni İğneler,
- 6 — Ağırşaklar,
- 7 — Damga Mühürler,
- 8 — Taş Baltalar.

- 1) Tek Kulplu ve Gaga Ağızlı Testiler.  
a — Env. no. 1183 y: 0.1m. gen: 0,08m. (Res. 1).

Siyah renkli, kulp ve boyun kısmı kırık bir testiciktir. Gövde üzerinde kabın ağzına kadar uzanan kulbun varlığına işaret kırık izi vardır. Şişkin karınlı ve kaidesizdir. Gövdede pek belirli olmayan zikzak motifleri yer almaktadır. Üzeri perdahlı olup elde yapılmıştır. Kırık kısım tamamlandığı zaman tek kulplu ve uzun boyunlu Gön-

<sup>1</sup> A. Ü. D. T. C. F. Der. Cilt. II, Sayı. III, s. 407.

<sup>2</sup> Anatolien Studies 13. s. 200.

dürler<sup>3</sup>, Sızma<sup>4</sup> ve Kusura<sup>5</sup> B kaplarına benzer bir kap olacağı anlaşılmaktadır. E. T. Devri ortalarına ait olmalıdır.

b — Env. no. 1173 y: 0,21 m. gen: 0,-12m. (Res. 2).

Kırmızı renkli, tek kulplu ve dik gaga ağızlı bir testiciktir. Burmalı kulbu ağız kenarından gövdeye uzanır ve kulpla ağızın birleştiği yer gaga ağzın ucuna doğru aynı hattın devamı hissini verir. Boyunda, omuz kadar inen bir birine paralel oyuk şeklinde ve boyunu çepre çevre saran süslemeler vardır. Gövde üzerinde de zikzak - incise - süslemeleri görülür. Şişkin karınlı ve kaidesizdir. Üzeri gayet iyi perdahlı olup ince hamurlu ve elde yapılmıştır. E. T. Devri Göller Bölgesi özelliği kısa ve dik gaga ağızlıdır<sup>6</sup>. Boyundaki dört sıra halindeki yatay oyuklara Semahüyük<sup>7</sup>, Güllücek ve Ahlatlıbel'de<sup>8</sup> rastlıyoruz. Kulbu Demirci-hüyük, Beycesultan, Polatlı ve Ahlatlıbel kaplarında olduğu gibi burmalıdır. Gövde üzerindeki üç sıra halinde-incise-derinlemesine zikzak şeklindeki oyukların Sızma, Göndürler, Kusura B, Beycesultan, Ahlatlıbel kaplarında ve Alacahüyük madeni kaplarında benzerleri görülür<sup>10</sup>.

c — Env. no. 1180 y: 0,14 m. gen: 0,-10m. (Res. 3).

Siyah renkli, gaga ağızlı ve tek kulplu bir testiciktir. Ağız kısmı kırıktır. Yuvarlak karınlı olup kaidesizdir. Üzeri gayet iyi perdahlanmış olup ince cidarlıdır. Diğer testilerimizin şekil bakımından aynıdır. Kırık kısmı tamamlandığında Res. 2, 4, 5, te görüleceği gibi gaga ağızlı bir testi ola-

cağı muhakkaktır. Boynunun alt kısmında dört sıra halinde derinlemesine çizgiler vardır. Res. 2 1173 envanter nolu eser için söylediğimiz benzerlikler bunun içinde söylenebilir. Gövdesi üzerindeki derinlemesine zikzak şeklindeki oyuklar üzerine beyaz boya sürdürüldüğü belirlidir. Yortan kültürünün Göller Bölgesi örnekleri olduğunu ileri sürebiliriz. Benzerlerini Yortan, Truva, Thermi, Kusura B ve Sızma'da görebiliriz<sup>11</sup>. Truva ve Thermi'nin eski yerleşme katlarında ilk örnekleri bulunan bu tekniğin daha sonraki kazı ve tesadüfü bulunularla bütün Anadolu'ya yayıldığı görülür.

d — Env. no. 1176 y: 0,11m. gen: 0,-09m. (Res. 4).

Siyah renkli, tek kulplu, kısa ve dik gaga ağızlı bir testiciktir. Ağız kısmından ufak bir parça noksanıdır. Şişkin karınlı ve kaidesizdir. Üzeri perdahlı olup ince cidarlıdır ve elde yapılmıştır. Gövde üzerindeki üç sıra halindeki zikzak derinlemesine oyuklar beyaz bir boya ile doldurulmuş olmalıdır. Bu zikzak oyuklar köşeli olmayıp S kıvrımlıdır. Bu testicikte Yortan kültürünün tipik bir modelidir.

e — Env. no. 1179 y: 0,12m. gen: 0,08m. (Res. 5).

Tek kulplu olup koyu gri renkli bir testiciktir. Kısa dik gaga ağızlı, şişkin karınlıdır. Hamuru diğerine göre daha kabadır. Perdahsız ve kaidesizdir. Şekil bakımından benzerlerine E. T. Devrinde bütün Anadolu'da rastlanır<sup>12</sup>.

2) Bu gruptaki vazoların ağızları dışa çekiktir. Ağız kenarlarının dışa çekik, kısa ve geniş boyunlu olması nedeniyle Güney Anadolu ile tarihlendirme ve benzerlik bakımından ilişki kurabiliriz<sup>13</sup>. Kuşluca Köyü buluntularından vazoların Konya Plato-

<sup>3</sup> A. Ü. D. T. C. F. Der. Cilt II. Sayı III. s. 411. şek. 4.

<sup>4</sup> A. J. A 31. s. 40, fig. 19a, 20d, 23.

<sup>5</sup> Archaeologia 86. Lev. VII, 11.

<sup>6</sup> Anatolien Studies 13. s. 220, fig. 11.

<sup>7</sup> A. J. A 69/3. s. 245 fig. 21, 22.

<sup>8</sup> S. Llyod. Early Anatolia. s. 56, 57.

<sup>9</sup> S. Llyod and J. Mellart. Beycesultan Excavations I. s. 145, fig. P. 25, 23. s. 167. fig. P. 40, 1: Anatolien Studies I. grup II. 4, 8; T. T. A. E. Der. II. şek. 29:: K. Bittel und H. Otto. Demirci-hüyük. Lev. 9.

<sup>10</sup> A. J. A. 31. s. 38 fig. 20a, 21a-c, 22: A. Ü. D. T. C. F. Der. Cilt II. Sayı III. s. 412. şek. 5:

<sup>11</sup> A. J. A 31. s. 41, fig. 21c: A. Ü. D. T. C. F. Der. Cilt II. Sayı III. s. 417.

<sup>12</sup> T. T. A. E. Dergisi II. s. 35ab 385: H. Z. Koşay. Alacahüyük 1936. res. 72 Al/a, 198, 302: Anatolien Studies. Vol. I. s. 31, fig. 9 grup II. no. 4.

<sup>13</sup> Tarsus II. fig. 247, 199.

sunda da benzerlerine pek bol olarak rastlanılır<sup>14</sup>.

a — Env. no. 1175 y: 0,14 m. gen: 0,10 m. ağız çap: 0,12m. (Res. 6).

Kırmızı renkli, geniş ağızlı ve yuvarlak gövdeli bir vazodur. Omuz üzerinde düğme şeklinde dört kabartı vardır. Omuzdan başlayarak, dikey olarak aşağıya doğru inen üç sıra halindeki oyuklar gövdenin üzerini süsler. Benzerlerine Beycesultan<sup>15</sup>, Kusura<sup>16</sup> B, ve Semahüyük'te<sup>17</sup> rastlamaktayız. Kap üzerinde görülen dalga halindeki beyazlıklar sonradan olmalıdır. Üzeri perdahlı olup ince cidarlıdır. Kaidersiz ve elde yapılmıştır.

b — Env. no. 1174 y: 0,13m. gen: 0,11m. ağız çap: 0,08m. (Res. 7).

Kiremit renkli, uzun ve geniş boyunlu, oval gövdeli bir vazodur. Omuz üzerinde düğme şeklinde dört tane kabartı vardır. Kaidesizdir. Kaba hamurlu olup perdahsızdır. Elde yapılmış olan bu vazonun gövdesi üzerinde hiçbir süsleme yoktur. E. T. Devrinde Anadolu'da örneklerine rastlanmaktadır.

c — Env. no. 1181 y: 14m. gen: 0,10m. ağız çap: 0,08m. (Res. 8).

Siyah renkli, uzun ve dar boyunlu, şişkin karınlı bir vazodur. Ağız kısmen kırıktır. Omuzdan başlayıp aşağıya doğru inen dört sıra halindeki oyuklar gövde üzerinde ara ara görülür. Üzerinde görülen beyazlıklar kabın sonradan aşınmasından meydana gelmiş olduğu anlaşılmaktadır. Üzeri perdahlı olup kaidesizdir. İnce cidarlı ve elde yapılmıştır.

3) Fincan, Env. no. 1184 y: 0,03 m. ağız çap: 0,07 m. (Res. 9).

Kiremit renkli ve tek kulpludur. Kulbu ağız kenarından başlayıp kıvrımını tamamlayarak yine aynı yerde son bulmaktadır.

<sup>14</sup> Anatolien Studies 13. s. 228, 229 fig. 14, 32, 34, 35, 36, 37.

<sup>15</sup> S. Llyod and J. Mellart. Beycesultan Excavations I. s. 123 fig. P. 19, 8.

<sup>16</sup> Archaeologia 87. Pl. LXXXIII, 12 s. 244.

<sup>17</sup> A. J. A 69/3. s. 245 Pl. 61 fig. 15, Pl. 62 fig. 21.

Düz diplidir, kaba hamurlu ve perdahsızdır. Elde yapılmış olan bu fincanın benzerlerine Polatlı, Demirci-hüyük, Ahlatlıbel, Sızma, Kusura B ve Beycesultan'da rastlıyoruz<sup>18</sup>. Aynı tipin doğruya doğru yayıldığını Alacahüyük'teki benzerleri belgelenmektedir. Beycesultan ve Konya Ovası hüyüklerinde benzerlerine bol miktarda rastlanması tarihlenme bakımından bize yardımcı olmaktadır<sup>20</sup>. Bu tip kulp şekli E. T. Devri Anadolu'sunun karakteristik özelliğidir.

4) Çocuk Oyuncağı, Env. no. 1182 y : 0,05 m. gen : 0,06 m. (Res. 10).

Çocuk oyuncağının benzerlerine 1941 yılında Karaoğlan'da yapılan kazılarda E. T. Devrine tesadüf eden tabakalarda<sup>21</sup> ve Konya Karahüyük'te<sup>22</sup> rastlıyoruz. Gri renkli olup üzerinde 15 tane delik vardır. Üst kısmında görülen çıkıntı elle tutmaya yarıyan sapı olmalıdır. Sapından sallandığı zaman içindeki ufak çakıl taşlarının ses vermesinden oyuncak olduğu anlaşılmaktadır. Bugün tenekeden yapılmış örneklerin halî Orta ve Batı Anadolu köylerinde rastlıyoruz.

5) Madeni İğneler, Env. no. 1187, 15 adettir. (Res. 11).

Beycesultan, Kusura ve diğer E. T. Devri merkezlerinde yapılan kazılarda çok sayıda madeni iğne bulunmuştur. Elbiseleri kapalı tutmak için ve bazende mezarlarda bulunmasından dolayı kefen iğnesi olarakta kullandığı anlaşılmaktadır. İncelediğimiz bu iğnelerinde kefen iğnesi olabilece-

<sup>18</sup> T. T. A. E. Der. II. renkli lev. ab. 109, 554: K. Bittel und H. Otto. Demirci-hüyük. Lev. 8, 5: Anatolien Studies I. fig. 8, grup 7. no. 1: A. J. A 31. s. 44 fig. 9-10: Archaeologia 87. Pl. LXXXIII, 5, s. 244: S. Llyod and J. Mellart. Beycesultan Excavations I. s. 175 fig. P. 38, 2, 9.

<sup>19</sup> H. Z. Koşay. Alacahüyük 1936. Lev. LXXI, 199.

<sup>20</sup> Anatolien Studies 13. s. 223 fig. 12, 4 5, 6, 7, 9.

<sup>21</sup> Bana bu bilgiyi veren Ankara Arkeoloji Müzesi Müd. Sayın Raci Temizer'e teşekkürlerimi bildiririm.

<sup>22</sup> Karahüyük Hafiri Ord. Prof. Dr. Sedat Alp, Karahüyük I. tabakada sap kısmında insan yüzü figürü olan benzerinin bulunduğunu belirtmiştir. Teşekkürlerimi bildiririm.

ğini, pithoslar içinden diğer eserlerle birlikte çıkması nedeniyle iddia edebiliriz. Bu iğnelerde a) Başları Karpuz Dilimi şeklinde b) Topuz Başlı ve Başsız c) Konik Başlı, olmak üzere 3 grupta inceliyorum.

a — Birinci grupta incelediğimiz karpuz dilimi şeklinde olanlara Kusura C, Alacahüyük, Dündartepe, Alishar ve Beycesultan'da rastlıyoruz<sup>23</sup>.

b — İkinci grupta, topuz başlı iğnelerde Kusura B - C ve Alacahüyük'te rastlarız<sup>24</sup>.

c — Konik başlı iğnelerde Kültepe ve Alacahüyük'te bol bol astlanır<sup>25</sup>.

Bütün bu yukarıda görülen tipler genellikle E. T. Devrinin orta ve geç safhalarına ait olmakla beraber erken safhayada tarihlenebilir. İğnelerin Kusura ve Beycesultan'da M.Ö. III. binin sonlarına ait olması dolayısıyla bizde bu tarihi iğnelerimiz için kabul edebiliriz.

6) Grupta ağırşakları inceliyoruz. Env. no. 1185, 13 adettir. (Res. 12).

Ağırşakların Anadolu'da bütün devirler boyunca görüldüğünü biliyoruz. Örneklerimizin benzerlerine Kusura<sup>26</sup> B-C ve Sızma<sup>27</sup> gibi en yakın yerleşmelerde bol miktarda rastlarız. Hatta Kusura B-C de görülen ağırşakların benzerleri Thermi'de de görülmektedir<sup>28</sup>.

Pişmiş topraktan yapılan ağırşakların siyah ve gri renkli olanlarına da çok rastlanmaktadır. Ortaları deliktir, deliklere doğru daralmakta olup karın kısımları geniştir. Üzerlerinde geometrik ve hendesi motifler-incise-olarak yapılmıştır. Düz ve motifsiz olanlarında rastlanır.

7) Damga mühürler, Env. no. 1188, 3 adettir. (Res. 13).

Bu mühürlerden iki tanesi pişmiş topraktan yapılmış olup daha koyu renkli ola-

nı taşır. Neolitik devirden itibaren görülen damga mühürlerden, mülkiyet fikrinin o çağlardan itibaren başladığını biliyoruz. E. T. Devri Anadolu'sunun her yöresinde mühürlere rastlıyoruz. Kuşluca Köyünden gelen bu damga mühürler Kusura<sup>29</sup> B pişmiş toprak mühürleriyle kıyaslanabilir. Ahlatlıbel, Beycesultan, Semahüyük, Karaoğlan, Etiyokuşu ve Alacahüyük'te benzer örnekleri mevcuttur<sup>30</sup>.

Pişmiş topraktan yapılmış olan iki mühürün yüzleri düzdür ve daire şeklindedirler. Arkası ise iki parmağın arasında kalacak şekilde yassı yapılmıştır. Taştan yapılmış mühür ise dikdörtgen şeklindedir. Bunun arkası elle tutulacak şekilde yassıdır. Bu üç damga mühürün üzerlerinde sivas-tika motifleri, paralel-kesişen çizgiler ve pişmiş topraktan olanın birinde de nokta süslemeleri vardır.

8) Taş baltalar, Env. no. 1186, 7 adettir. (Res. 14).

Bu taş baltaların hüyük'ün neresinden ve ne şekilde bulunduğunu bilmediğimizden E. T. Devrine vermekle en isabetli kararı vermiş olduğum kanısındayım. Elimizdeki aynı hüyük'ün nekropolünden gelmiş olması muhtemel prehistorik kapların hepsinin E. T. Devri çağlarına ait olması böyle bir firkre varmamı kolaylaştırmıştır.

Bu taş baltaları sap delikli ve yassı gövdeli diye iki grupta inceleyorum. Örneklerini Anadolu'nun çeşitli iskân yerlerinde gördüğümüz baltaların sap delikli olanlarına benzerlerine Kusura B de de rastlarız. Yine yassı gövdeli taş baltalara kusura B de rastlamak mümkündür<sup>31</sup>.

Göller Bölgesi prehistoryası hakkında Kusura A-B, Beycesultan, Senirce ve Gündürler eserleri bize gerekli bilgiyi vermektedir. Kusura B çağına ait buluntuları in-

<sup>23</sup> Archaeologia 86. s. 25, fig. 18, 10, 11: Alacahüyük II. Lev. 76: Bell IX. Pl. 71, 6.

<sup>24</sup> Archaeologia 87. s. 257, fig. 21, 18, 19: Alacahüyük II. s. 284, Lev. 87, 1.

<sup>25</sup> Alacahüyük I. Lev. 63.

<sup>26</sup> Archaeologia 86. fig. 13-14 ve 87. fig. 20.

<sup>27</sup> A. J. A 31. s. 33, fig. 9-10.

<sup>28</sup> Archaeologia 86. s. 30, 34.

<sup>29</sup> Archaeologia 86. s. 30, fig. 12 ve 87. s. 252, fig. 18, 1, 3.

<sup>30</sup> A. J. A 69/3. s. 256, Pl. 64 fig. 33c, d: S. Llyod and J. Mellart. Beycesultan Excavations I. s. 272, fig. F. 4, 7, 8.

<sup>31</sup> Archaeologia 86. s. 47, fig. 21, 7c ve 87. s. 263, fig. 23, 3, 4, 9 fig. 24, 2b.

celeyecek olursak orada da Kuşluca Köyü buluntularına benzer, kısa ve dik gaga ağızlı, yuvarlak-şişkin karınlı zikzak motifi ile süslü testilerin bolluğunu görürüz. Bu örneklerimizin hepsi Gündürler<sup>32</sup>, Yortan, Truva, Thermi, Etiyokuşu, Beycesultan, Sızma, Karaoğlan ve Ahlatlıbel kaplarına biçim, süs ve teknik özellikler bakımından akraba kabul edilecek kadar yakındır.

Kusura B kültürü Yortan, Thermi ve Truva ile mukayese edilmiş benzerlik ve ayrılıkları belirtilmiştir. Bu kültürün Batı ve Orta Anadolu klütürlerinden tesir alarak Göller Bölgesine has bir karakterde gelişme gösterdiği anlaşılmaktadır. Bu görüş Sızma ve Beycesultan hafirleri tarafın-

dan da ileri sürülmektedir<sup>33</sup>. Görüleceği gibi de Beyşehir Kuşluca Köyü buluntularından Göller Bölgesi'nin Batı ve Orta Anadolu arasında bir geçiş bölgesi olduğu anlaşılmaktadır.

Siyah veya koyu renkli zemin üzerinde görülen zikzak süslemeleri beyaz boya ile doldurmuştur. Bu şekildeki süslemeler Batı Anadolu'nun ana kültürlerinden biri olan Yortan mezarlık kültürü<sup>34</sup> ile onun yayıldığı sahada pek bol olarak kullanılmıştır. Bu tip örneklere Konya Ovasında<sup>35</sup> ve Göller Bölgesi merkezlerinden olan Sızma<sup>36</sup>, Gündürler ve Ağap'ta<sup>37</sup> rastlamaktayız.

<sup>32</sup> Archaeologia 86. s. 21-23 ve 87. s. 236-237.

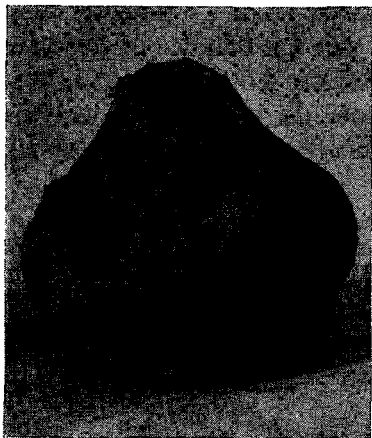
<sup>33</sup> A. J. A 31, s. 33: S. Llyod and J. Mellart. Beycesultan Excavations I. s. 185.

<sup>34</sup> A. Ü. D. T. C. F. Der. Cilt. II. Sayı. III. s. 698.

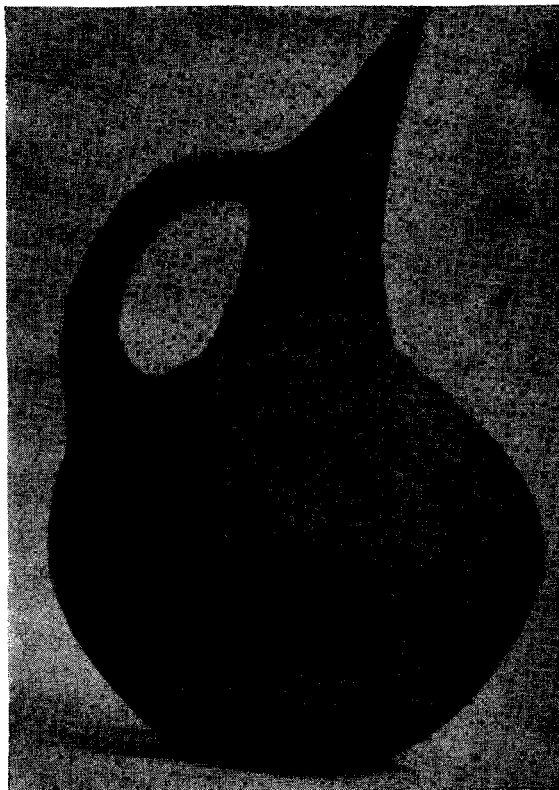
<sup>35</sup> Anatlien Studies 13. s. 218, fig. 10, 13, 14.

<sup>36</sup> A. J. A 31. s. 37.

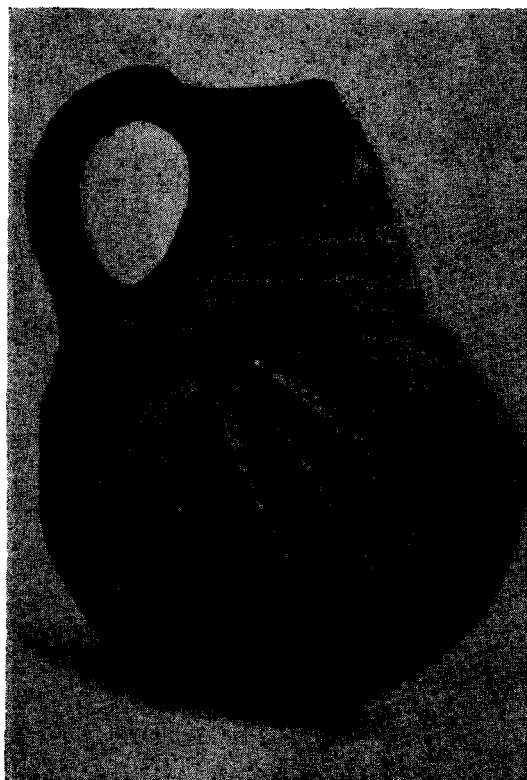
<sup>37</sup> S. Llyod and J. Mellart. Beycesultan Excavations I. s. 191.



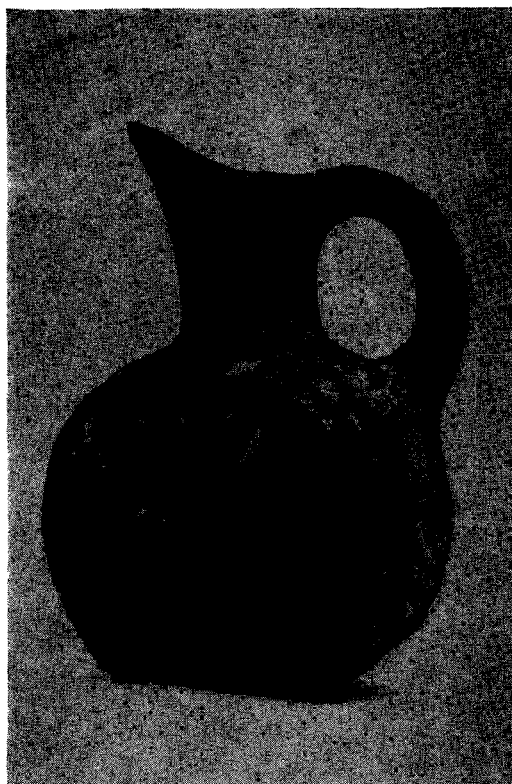
Res. 1



Res. 2

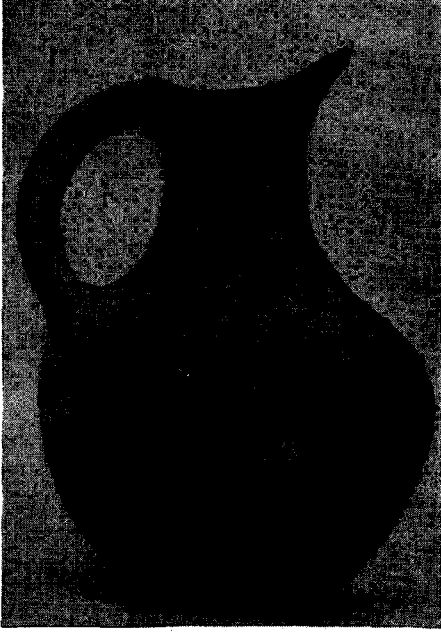


Res. 3

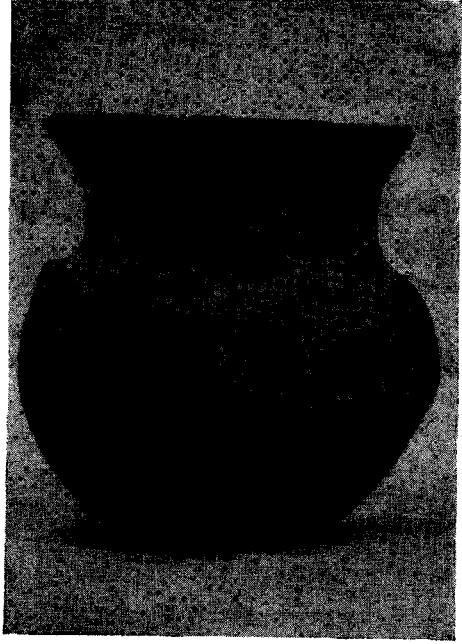


Res. 4

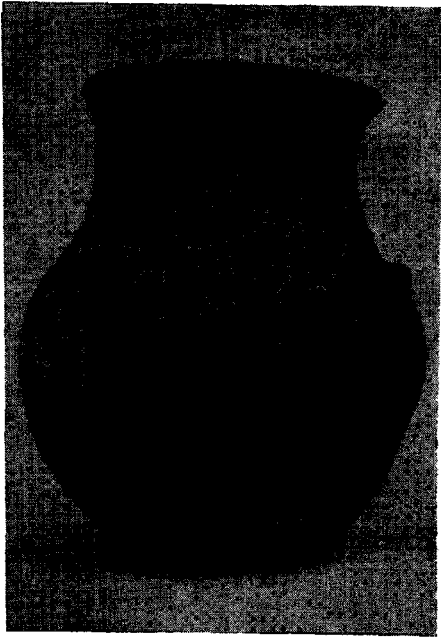




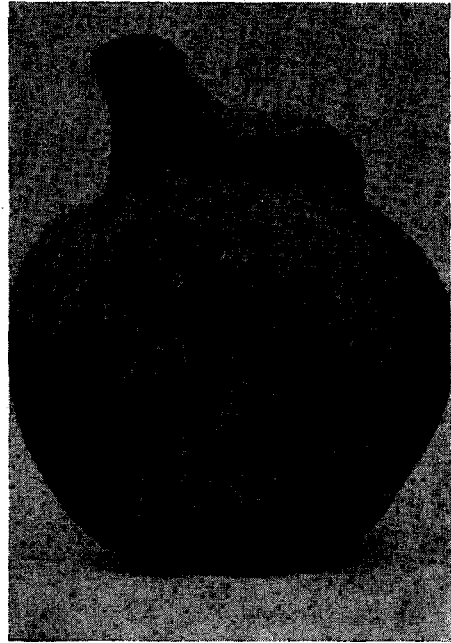
Res. 5



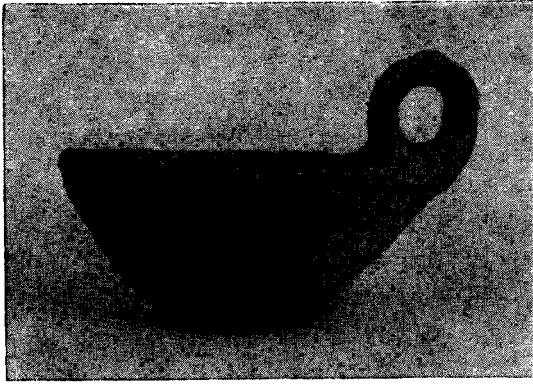
Res. 6



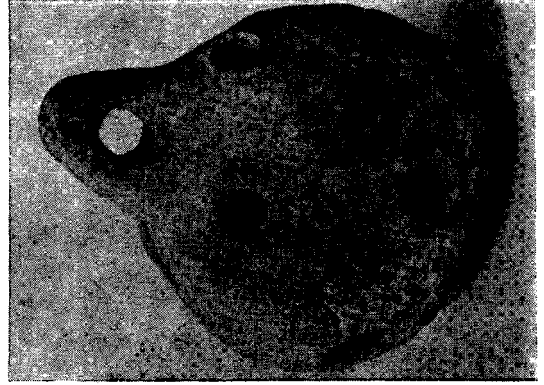
Res. 7



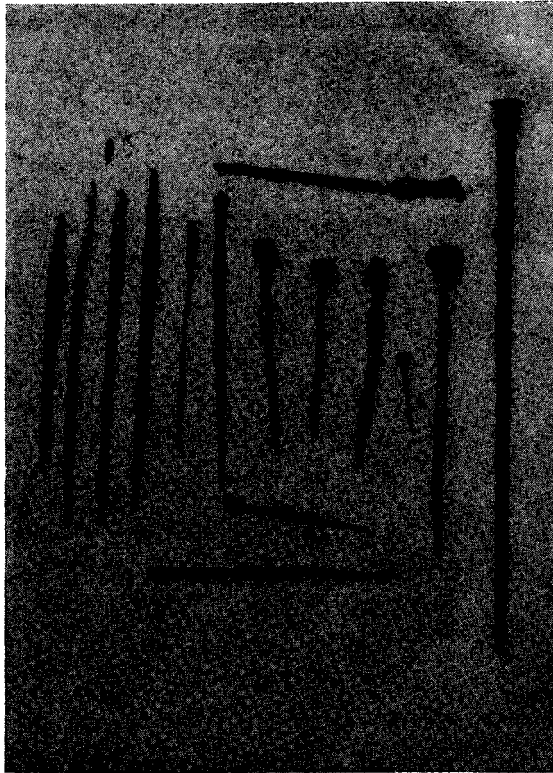
Res. 8



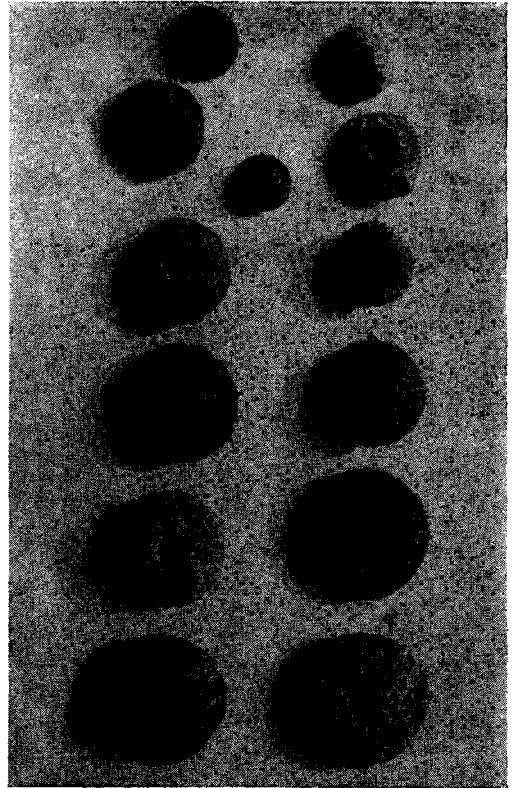
Res. 9



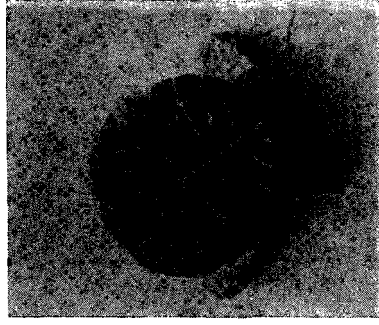
Res. 10



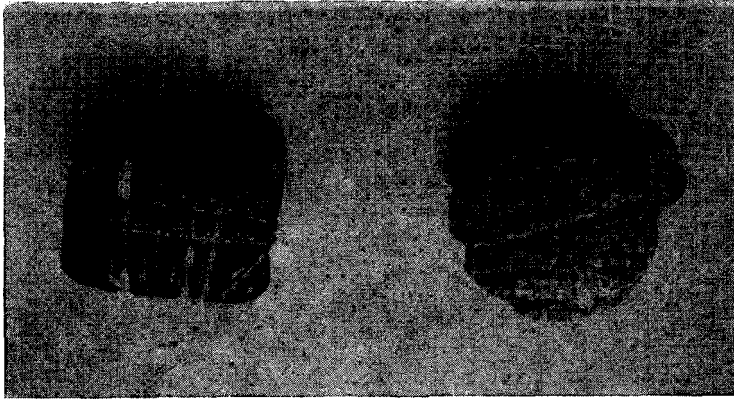
Res. 11



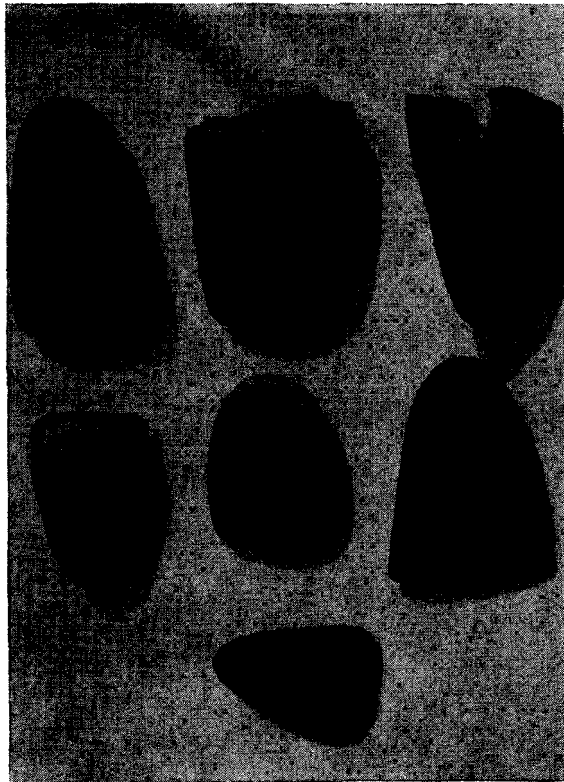
Res. 12



Res. 13



Res. 13



Res. 14



## UNTERSUCHUNGEN IN SAGALASSOS 1972

ROBERT FLEISCHER

Im Norden der Stadt Sagalassos befindet sich in einer Seehöhe von rund 1700 m ein Hügel mit nach drei Seiten steil abfallenden Hängen, auf dem sich die noch gut erhaltene Ruine eines dorischen Antentempels erhebt. K. Graf Lanckoronski und seine Mitarbeiter<sup>1</sup> haben das Gebäude auf ihrem Plan mit "R" bezeichnet. Östlich und nordöstlich davon liegt ein großer, fast ausschließlich aus Architekturfragmenten bestehender Trümmerhaufen (Abb. 1), welcher die Mauern eines unter ihm liegenden Gebäudes fast zur Gänze bedeckt. Neben einigen Architravblöcken und anderen Baugliedern befinden sich in dem Haufen auch einige teilweise schon stark verwitterte, teilweise aber noch gut erhaltene Reliefs von ausgezeichnete Arbeit, welche musizierende und tanzende Mädchen in langen Gewändern darstellen. Seit F. V. J. Arundell<sup>2</sup> haben sie die Aufmerksamkeit der Forschungsreisenden erregt. Ausführlicher hat sich bisher lediglich die österreichische Expedition unter Lanckoronski mit ihnen beschäftigt<sup>3</sup>. Zu ihrer Zeit waren vier Platten sichtbar, eine mit zwei Figuren und drei mit je einer Figur. Die Höhe der Platten beträgt 1,18 m, die Breite zwischen 1,01 und 1,93 m. Das Material ist ein Marmor, der in seiner Struktur Kalkstein nahekommt.

Auf der größten Platte<sup>4</sup> (Abb. 2) dargestellt sind ein Mädchen mit einer Kithara

im linken Arm und einem Plektron in der rechten Hand sowie ein weiteres, tanzendes Mädchen, dessen Mantel sich bogenförmig über dem Haupte bauscht. Der Mantel der Kitharaspielderin setzt sich nach links über Eck fort. Die übrigen, einfigurigen Platten stellen durchwegs Tänzerinnen dar, wobei Stoffstreifen von Figur zu Figur überleiten. Der Mantel eines Mädchens<sup>5</sup> ist von hinten über den Kopf gezogen, bei einem anderen (Abb. 3) zieht er in einem hohen Bogen vom rechten zum linken Arm. Ein weiteres Mädchen trägt einen Stab auf der Schulter. Bei einem Besuch im September 1971 fand der Verfasser eine fünfte Platte, die mit der Reliefseite nach unten im Schutt lag. Dieser Fund berechtigte zu der Hoffnung, daß sich noch weitere Reliefs an Ort und Stelle befinden könnten. Im September 1972 wurde daraufhin eine kurze Untersuchung durchgeführt, an der sich neben dem Verfasser noch Architekt Friedmund Hueber (Wien) sowie Direktor Kayhan Dörtlük und Assistent Selçuk Başer, beide vom Museum Burdur, beteiligten. Hierbei wurden wiederum zwei Platten gefunden. Die Zahl der bekannten Platten ist damit auf sieben mit insgesamt acht Mädchenfiguren angestiegen. Von den drei 1971 und 1972 gefundenen Platten zeigt die erste ein frontal wiedergegebenes Mädchen in Chiton und Mantel. Eine zweite Tänzerin (Abb. 4) ist in drehender Bewe-

<sup>1</sup> Städte Pamphyliens und Pisidiens 2 (1892) 139

<sup>2</sup> Discoveries in Asia Minor 2 (1834) 36.

<sup>3</sup> A. a. O. 139 ff. Abb. 109 f.

<sup>4</sup> Lanckoronski 140 Abb. 110. Ein Gipsabguß

befindet sich in der Archäologischen Sammlung des Instituts für Alte Geschichte, Archäologie und Epigraphik der Universität Wien.

<sup>5</sup> Lanckoronski 139 Abb. 109.

gung begriffen, ihr Gesicht ist verschleiert. Die dritte Figur ähnelt der zuvor genannten.

Die Platten gehören zu einem Fries, der nach Ausführung und Stil im hohen Hellenismus entstanden ist. Die von Figur zu Figur ziehenden Stoffstreifen geben Hinweise auf die Reihenfolge der Platten und zeigen gleichzeitig, daß große Teile des Gesamtbestandes noch fehlen. Es ist anzunehmen, daß noch weitere Platten am Fundort liegen. Im Schutt konnten noch einige Mauersteine des Gebäudes, zu dem unser Fries wohl gehörte, in situ festgestellt werden. Der Abb. 2 vorgelegte Eckblock zeigt, daß die Reliefs die Außenseite des Baues und nicht etwa einen Innenhof zierten. Die relativ große Höhe der Platten von 1,18 m deutet eher auf einen Sockelfries; zudem macht der gute Erhaltungszustand die Annahme, daß die Reliefs von großer Höhe herabgestürzt sind, wenig

wahrscheinlich. Nicht zutreffend ist die von Lanckoronki vermutete Verbindung unseres Frieses mit der unweit befindlichen Würfelorakel-Inschrift<sup>6</sup>. Wie F. Hueber erkannte, ist der Block mit der Inschrift lediglich sekundär als Türgewände verbaut.

Die schon länger an der Oberfläche befindlichen vier Friesplatten sind zum Teil bereits beträchtlich verwittert, die neu gefundenen Reliefs heben sich durch ihren guten Erhaltungszustand von ihnen ab. Es ist eine dringende Notwendigkeit, den Fries unter ein schützendes Dach zu schaffen, um weitere Schäden zu verhindern. 1973 sollen die Platten in das Museum von Burdur transportiert werden. Daneben ist eine detaillierte Untersuchung der Fundstelle geplant, bei der die herumliegenden Architekturstücke und die unter ihnen befindlichen Mauerzüge aufgenommen werden sollen.

<sup>6</sup> Ebd. 140; Inschrift: 220 ff. Nr. 180; F. Heinevetter, Würfel- und Buchstabenorakel in Griechenland und Kleinasien (191) passim.



Abb. 1



Abb. 2

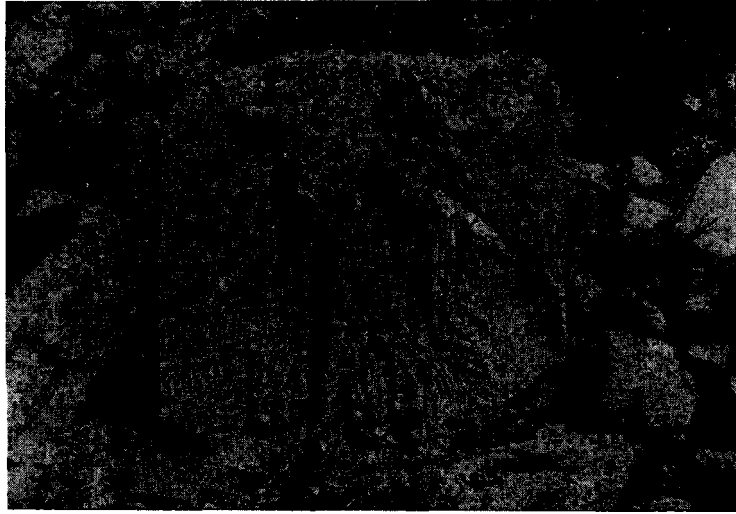


Abb. 3



Abb. 4



## EXCAVATIONS AT ALAHAN - 1972

MICHAEL GOUGH

After a two year interval, during which much of the excavated material was profitably studied in the Archaeological Museum in Konya, excavation was resumed at Alahan during July and August 1972. The preceding summer of 1971 will always have pleasant associations for our small team, working as it did in close association with Bay Hâdi Altay and Bay Gürbüz Alp, Director and Assistant Director respectively of the Konya Museums, as also with Bayan Ayhan Alp and Bay Mustafa Ambar, then Director and Assistant Director of the Archaeological Museum in that city. It was a special pleasure, therefore to meet Hadi Bey again in 1972 in his new post as Director of the Ayasofya Museum in Istanbul, and Bay and Bayan Alp so soon after they had taken responsibility for the Museum at Bergama.

As in earlier seasons, the writer would wish to express his gratitude to the Turkish Department of Antiquities and Museums for the renewal of his excavation permit, and to Bay İlhan Temizsoy, Director of the new Museum at Karaman, who acted as representative of the Ministry of Education. His active and sensitive participation in our work was much appreciated, and when work came to an end on the 18th August, his departure was much regretted by the workmen as well as by the Canadian and British personnel of the expedition. We are grateful also to the bodies which financed our work; to the Canada Council, the Pontifical Institute of Medieval Studies, the Royal Ontario Museum and the Reid Charitable Trust of Great Britain. In 1972, for the first time, one of the Director's Canadian colleagues, Professor Michael Sheehan of the

Pontifical Institute of Medieval Studies, took part in our work.

It may be recalled that, in 1967, the small *han* at the base of the monastery hill, (a *han* of considerable historic interest and mentioned by Evliya Çelebi as existing three centuries ago), was most generously loaned to our expedition to act as a storage depot for sculpture recovered from the the monastery and presently in danger of exposure to the weather. When, as a result of violent storms in 1970/71, the roof of the *han* was ripped off by *poyraz*, the timbers broken and the walls in a dangerous state, we assumed the obligation of restoring the building, and of doing it in such a way that its original character was not impaired. Our advisor in the work was Bay Mustafa Bakan, whom the Director of the Konya Museums in 1971 very kindly made available to us in July of that year. (Pl. 1).

The repair of the *han* involved the removal of all that remained of the corrugated iron roofing and also of the timber trusses and perlon which, after some forty years, were in need of renewal. The walls, weakened by the partial wreckage of the roof, were in a dangerous state, and so repair to the *han* was given priority. It took six weeks to complete, the work being first in charge of Mr. Roger MacMichael, a qualified Belfast architect, and afterwards by Professor Sheehan. Four workmen, all from Geçimli, were employed on the job, and the building is now in first-class condition. (Pl. 2). All the material was obtained locally in Mut, where we had the familiar friendly cooperation from all the tradesmen and craftsmen concerned. Of the workmen, only one was a trained *inşa'at*

*ustasi*, but the other three soon reached a high state of efficiency, and will in future be very useful in any conservation jobs that may arise. Inside the *han* the sculpture fragments have been now laid out in such a way that it may be easily understood by the interested visitor.

Before excavation began at the monastery itself, we spent about ten days in improving the access road to the site, and in constructing paths and flights of steps to enable the various buildings to be visited without too much difficulty or fatigue. The excavated area now comprises about 3.00 sq. m. of rocky and sometimes difficult terrain, but presents few difficulties to the normally active tourist. Indeed the number of tourists, both Turkish and foreign, has increased vastly over the past few years.

At the start of the season, I had decided to make a test near the west end of the Basilica, in an endeavour to find out whether or not there had been a monumental entrance to the whole complex at a level lower than the walkway already known to exist as a link between the main monastic buildings. We began this work on the 12 th July, and were immediately disappointed in this particular expectation, for there was no evidence of such a structure. However, we were rewarded with a discovery of perhaps greater human interest in an extensive complex of cisterns, drains and highly sophisticated arrangements for flood-water disposal, all going to show how seriously the monks coped with the problem that still sometimes threatens the site (It may be recalled that floods carried away a 30 m. stretch of the southern fortification wall in the winter of 1966). The rock shelf, on which the monastery was founded, slopes steeply southward below the Basilica, and it was natural that channels should have drainage system. However, this in itself would have been insufficient to deal with an emergency, so that a series of "rooms" was built below the southern fortification wall. Such cistern-like 'rooms' could be utilized equally well for water storage in the sum-

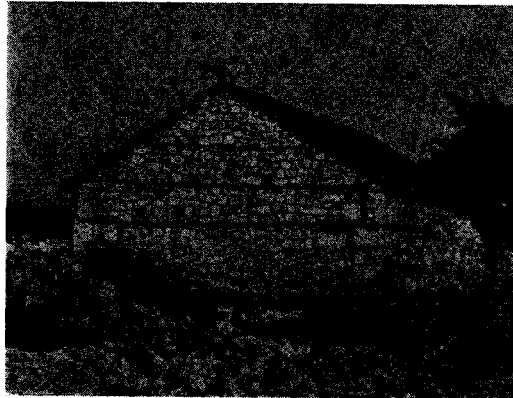
mer as for containment of a flood in the rainy months. With the second end in view, walls either of masonry or hewn from the rock were built on an east-west axis to deflect the flow of water from its natural southward, headlong course and make it less impossibly difficult to control. Very vulnerable was the Basilica, and flood-water was channelled not only immediately to the east of the church, but even diverted into a drain that passed under the floor of the apse!

All this water, and another large supply which fed the monastic celled and the hospice, was collected first in the cisterns already described and then finally allowed to escape through a huge arched conduit with a tiled floor. The conduit itself was constructed of fine brickwork (pl. 3).

Quite naturally a large amount of dating evidence was recovered from the drainage system, since the monks probably used part of it as a convenient dump. Among the coins were several small fifth century examples pre-dating the reforms of Anastasius; also interesting was a hoard of nine bronze *folles* in excellent condition, none later than the early years of Justinian I. (Pl. 4) Very valuable too was the datable pottery discovered; Roman (North African ?) fine ware, the local imitation, well fired and pattern burnished, and a large and very valuable collection of sherds of a specialized type so far known only at Alahan and Dag Pazari. This coarse buff ware, decorated in a fugitive red paint with fish, doves and, sometimes, with crosses, as well as with spiraliform and zigzag motifs, we call "monastic ware" and it seems to be contemporary with the Roman and 'local Roman' pottery earlier described. (Pl. 5). The painters of 'monastic' at Alahan and Dag Pazari used a linear, almost modernistic style which is very distinctive. Its distribution, except in a tiny part of Isauria, is not recorded. Information about finds of similar sherds, particularly in the *vilayets* of Mersin and Adana, would be gratefully received by the present writer.



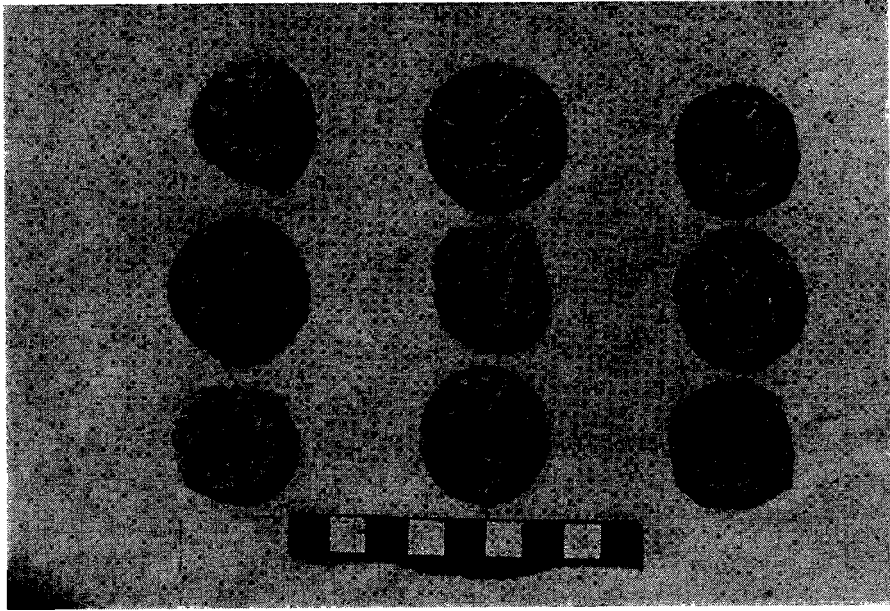
Pl. 1



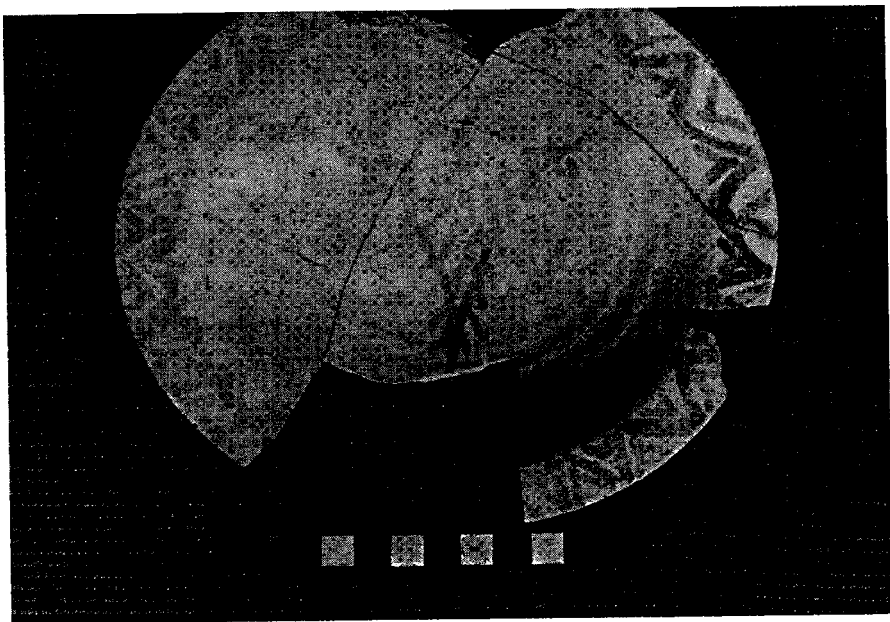
Pl. 2



Pl. 3



Pl. 4



Pl. 5

## KERAMOS'DA BULUNMUŞ OLAN ARKAİK TORSO

ORHAN GÜRMAN

Muğla İli Milas/Ören Köyü içindeki ören yerinden (antik Keramos Şehri) toplanıp, köyün ilkokulunda muhafaza edilmekte olan eski eserler 1972 yılında Bodrum'a getirilmiştir. Bu eserlerden halen müzemizde 6520 env no ile kayıtlı olanı, üzeri perdahlanmış ince grenli beyaz mermerden yapılmış, sol bacağı ileride dik duruşlu bir arkaik atlet heykeline ait torsodur. Vucudun belden yukarısı, sağ bacağın dizden, sol bacağın dizden yukarisından aşağısı yokolmuştur. Eserin yüksekliği: 59 cm, genişliği: 29 cm. dir (resim 1).

Torsoya önden baktığımızda; vücudun en geniş noktasından yukarıya doğru pek fazla daralmayan bel ve butlara yapışmayan kollarla eserin tümünün dikdörtgen kalıptan taşıdığını düşünebiliriz (resim 1). Kasıkların işlenişinde, leğen kemiğinin vucut yüzeyinde meydana getirdiği ve uyluk ön yüz adalelerinin başlangıç noktasında bulunan çıkıntılardan (cresta iliaca) hemen sonra başlayan karın altı sınırını belirterek genitale inen anatomik çizgi yuvarlak oyuntulu bir yiv halinde işlenilmiştir (resim 1). Göbek deliği iki baştan yanlara doğru çekilmiş, iç görünümünde olmayıp oldukça tabii işlenilmiş, ovale yakın bir çukurluk içerisine yerleştirilmiş düğme-cik şeklindedir (resim 1). Pubisin üzerinde sert profil veren deri kıvrımından sonra genital kompozisyonu başlamaktadır (resim1). Ancak bu bölgede meydana gelen tahribatın neticesinde yalnız dış konturları sağlam kalmıştır. Vucudun ağırlığını taşıyan sağ bacakta uyluk ön yüz adalelerinin kasılmasından ötürü bu adalelerin diz ka-

pağı üzerinde birbirlerini çapraz olarak kateden kırışlerinin şişkinlikleri oldukça tabiidir (resim I-II).

Eserin yandan görünümünde, cepheden pek enli olmayan bacakların önden dış bükey ön yüz, arkadanda az taşınılı gluteus maximus loblarının arka yüz adelerine yaptığı yumuşak geçişle konturları sağlanan proporsiyonlar ince-uzun bir atlet vucudunu belirtmektedirler (resim II) Uyluk kemiğinin kalçaya bağlandığı noktadan biraz aşağıda yeralan, vucut yüzeyinde hissedilebilir bir tümsek meydana getiren uyluk kemiği en büyük çıkıntısından, (trokanter maior) yükseltisi daha az olan kalça loblarına (gluteus maior) geçişte beliren anatomik çukurluklar ve hemen bu bölgenin altındaki düşey ilio tibial hat büyük bir ustalıkla belirtilmiştir (resim II).

Arkadan, omurga izinin kuyruk soku muna yaklaşmasından heykelin tümünde vertebranın bir S teşkil ettiği düşünülebilir (resim III). İleriye atılan bacağın kalça lobunun daha ensiz ve içeriye girmiş olduğu görülmektedir (resim III).

Netice olarak, göbek deliğinin Delos Kurosunda<sup>1</sup> olduğu gibi işlenmesi, kasıkların belirtilişinden görülen Eleusis<sup>2</sup>, Samos<sup>3</sup>, Milet<sup>4</sup> torsolarına yakınlık ve aynı

<sup>1</sup> Richter. G. M. A. Kouroi. Archaic Greek Youths. Phaidon press Ltd. London 1960. Sf. no: 105. Fig no: 341.

<sup>2</sup> Kouroi. Sf. no: 99. Fig no: 300-301.

<sup>3</sup> Kouroi. Sf no: 108. Fig no: 359-360.

<sup>4</sup> Bayburtluoğlu C.: İzmir Arkeoloji Müzesi'ndeki arkaik kuros heykeli. Belleten XXXV. No: 138. Sf. no: 201-206. Lev: I-IV.

zamanda eserimizde ağırlığı taşıyan bacağın diz kapağı üzerinde yeralan şişkin adele kırımlarının Delos ve Milet toroslarına gösterdiği benzerlik dikkate değer. Ayrıca belirli bir şekilde işlenmiş olan bu vastusları, kalçada gluteus maximuslar üzerinde bulunan modelize edilmiş anatomik çukurlukları ve bunların hemen altında düşey bir yiv olarak görülen ilio-tibial hattı yuka-

rıda adı geçen eserlerde ve VI. yy. lın ortalarındaki Korint, Lakonia<sup>5</sup> seramik kabarındaki figürlerde iki boyutlu bir tekniğin imkanları içerisinde çizgilerle belirtilmiş olarak görebilir, nihayet ileri sürülen benzetme ve yaklaşımlarla eserimizi M.Ö. VI. yy lın 2. yarısına, muhtemelen M.Ö. 550-530 a tarihleyebiliriz.

<sup>5</sup> Jean Charbonneaux, Roland Martin, François Villard. L'univers des formes Grèce archaïque. Numero d'édition: 1395 depot legal: 4 trimestre 1968. imprimé en France. Sf. no: 80. Fig. no: 85/Sf. no: 76. Fig. no: 81/Sf no: 77. Fig. no: 80. Arias P. E.: A history of

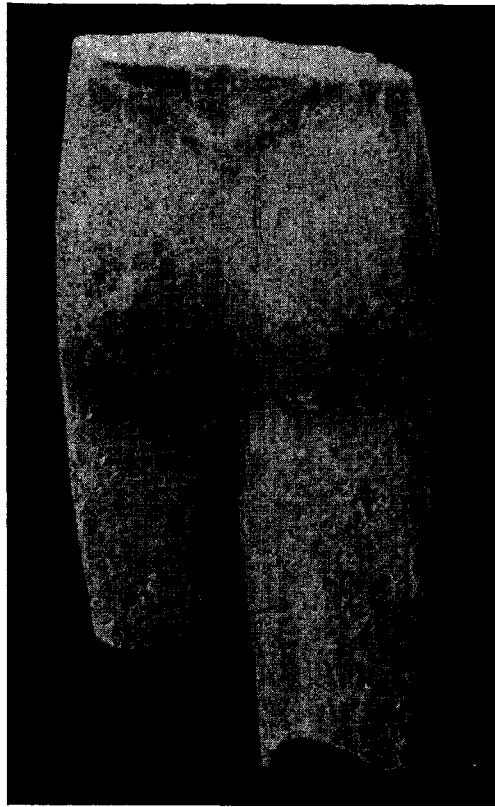
Greek Vase painting. Thames and Hudson. London. 1962. Lev. 73/74. Payne H.: Necrocorinthia. A Study of Corinthian art in the archaic period. Oxford. At the Clarendon press. 1931. Middle Corinthian lev 32/2, lev. 34/7.



Res. 1



Res. 2



Res. 3





## GÜMÜŞLÜK KÖYÜ'NDEN (MINDOS) BODRUM MÜZESİNE GETİRİLEN 826 Env. No. lu ARKAİK TORSO

ORHAN GÜRMAN

1964 yılında Muğla İli Bodrum/Gümüşlük Köyü'nde (Mindos) bulunduğu iddia edilerek müzemize getirilen 816 env no lu eser; yüksekliği: 56,5 cm, genişliği: 28,5 cm olan iri grenli gri mermerden yapılmış bir arkaik atlet heykeline ait torso olup vücudun belden yukarısı ve dizlerden aşağısı yokolmuştur. Devrin alışılmış kompozisyonuna göre sol ayak hafifce ileriye atılmış, dirseklerden bükük kollar ve baş parmakları ileriye gelecek şekilde yumulmuş eller butlara yapışık işlenilmiştir (resim I-II).

Esere önden bakıldığında belin but kalınlığından sonra oldukça içeriye girdiği görülür. Genellikle şişkin ön kolları cepheden gösterilen ve dış konturları bir dikdörtgene yakın olan arkaik atlet heykellerinde vücudun iki yanında bulunan kollar yokolduğunda bu durum ortaya çıkar (resim I). Karnın topluca ve ergin insan vücuduna oranla pek gelişmemiş sayılabilir. Ancak karnın alt sınırını belirten hatlar bir dar üçgenin kenarları gibi inmeyip birbirlerinden oldukça uzakta ve son derece az verilmiş bükeylik ile genitale inerler (resim I).

Eser gördüğü tahribat neticesinde abdomenin mühim bir kısmı kırılmış, sol kasık çizgisinin yarısı görünmez olmuş, dizlerden hemen yukarıda bitişen bacakların vastusları belirsiz ve bütün yüzeyi aşınmış bir şekilde elimize geçmiştir. Bu arada genital kompozisyonun ayrıntılarında kaybolmuştur (resim I).

Torsoya yandan bakarsak, hafif tümseklik yapan karnın altından başlayan uyluk önyüz kaslarının bacağına kazandırdığı dış bükeylik ve arkadan gluteus maximus loblarının butlara yaptığı yumuşak geçişle eserin dış hatlarının sağlandığını görebiliriz (resim II).

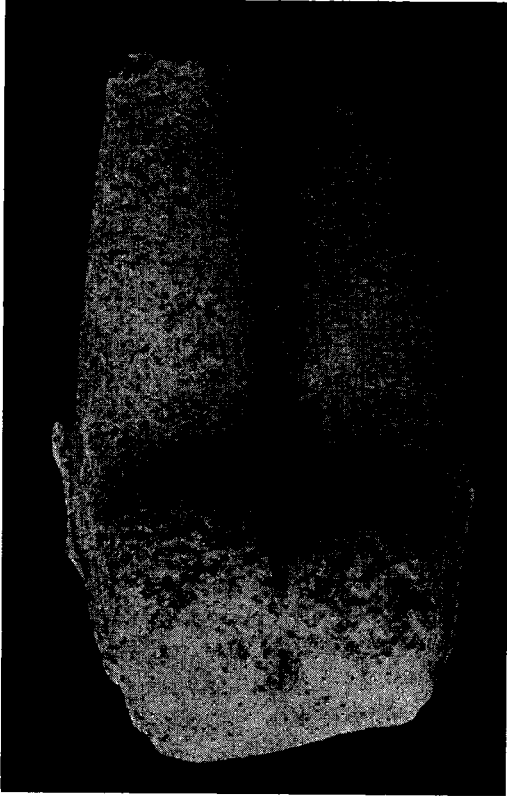
Arkadan eser, ileriye atılmış bacağın kalça lobu diyerinden daha içeride fakat aynı seviyede olarak işlenilmiştir (resim III).

Önden bir eşkenar dörtgen görünümündeki torsomuzda kasık çizgisinin Samos<sup>1</sup>, Eleusis<sup>2</sup>, Milet<sup>3</sup> torsolarındaki gibi yuvarlak oyuntulu ve yine Eleusis torsosunda görülebileceği üzere hafif bükeylik verilmiş bir yiv halinde yapılması, anatomik gelişim itibarıyla bacak kaslarıyla toplu bir insan veya bir çocuk vücuduna daha çok uyabilecek durumdaki abdomene senkronizede zorluk hissedilmekle beraber yukarıdaki eserlerle yapılan karşılaştırmalarla torsomuzu muhtemelen M.Ö. VI. yy lın 2. yarısına, belkide M.Ö. 550-530 arasına tarihleyebiliriz.

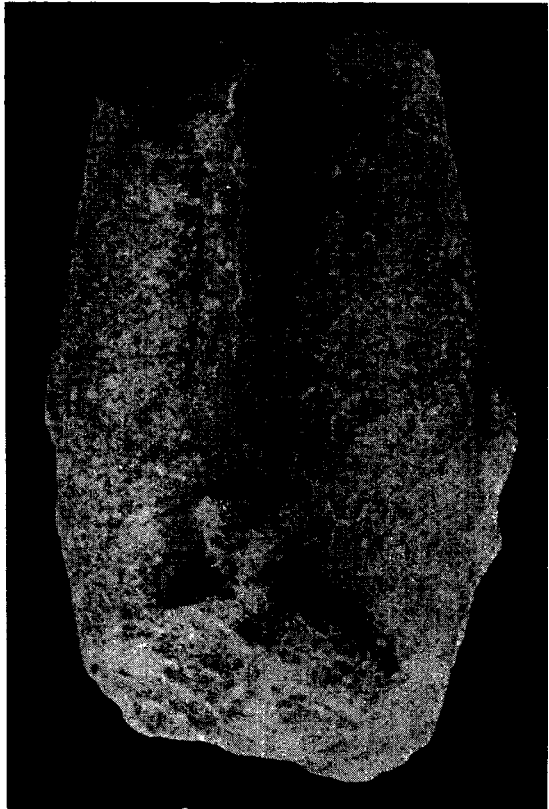
<sup>1</sup> Richter G. M. A. Kovroi Phaidon press. Ltd. London 1960. Sf. no: 108. Fig. no: 359-360.

<sup>2</sup> Kouroi. Sf. no: 99. Fig. no: 300-301.

<sup>3</sup> Bayburtluoğlu. C: İzmir Arkeoloji Müzesi'ndeki arkaik kuros heykeli Belleten. XXXV. Sf. no: 201-206. Lev. no: I-IV.



Res. 3



Res. 1



Res. 2

MARMARIS'TEN BODRUM MÜZESİNE GETİRİLEN 6004  
ENV. NO. LU STEL

ORHAN GÜRMAN

Marmaris'e bağlı Bayır Köyü'nde münferit bir eser olarak bulunup ilçe merkezinde muhafaza edilmekte olan stel 1972 yılında Bodrum Müzesine kazandırılmıştır. Adı geçen köyde yapılan araştırma sonunda şimdilik tarihi eser niteliğinde başka bir malzeme bulunmamıştır.

Bodrum Müzesinde 6004 env. no. da kayıtlı bulunan stelin yüksekliği: 109 cm. alt genişliği: 48.7 cm. üst genişliği: 46 cm. eserin figürlü kalınlığı: 17,3 cm, yalnız figür kalınlığı: 4 cm. olup, iri grenli mermer kullanılmıştır. Stelin arka fonu (Levha 1, resim 1, 2), yan yüzleri (Levha II, resim 3, 4) ve arkası (Levha III, resim 5) düzgün işlenilmiş, düz ağızlı keski ile çalışılmıştır. Plastik bir çerçeve ile sınırlandırılan figürün stel genişliğinde işleniş, yukarıya doğru daralması, kalınlığın aşağıdan yukarıya aynı oluşu ve arka yüzde bulunan, tesbit edilmek maksadıyla açılmış bulunan oyuklar (levha III, resim 5) bunun bir şaft steli yani altında kaidesi, yukarıya doğru hafifçe daralan kısa bir sütun ve üzerinde volutları olan bir stel kompozisyonuna rapet edilmiş olduğunu gösterir.

İki fragmentin birleşmesiyle kazanılan eserde figürün diz kapağının hemen üzerine gelen yerden aşağısıyla beraber boyunun başa birleştiği kısımdan yukarısı eski kırık olup parçaları ele geçmemiştir. Üstte soldan sağa 28 cm kadar olan yer sivri uçlu keski ile kabaca düzeltilmiş, daha ilerisi de sonradan meydana gelmiş bir kırık ile biter. Bu durum gözönüne alınırsa eserin sonraki devirlerde muhtemelen bir inşa

materyali olarak kullanıldığı düşünülebilir. (Levha III, resim 6).

Stelde sol kolunu dikine kaldırmış, sağ eliyle baston tutan, sol bacağı hafifçe ileriye atmış, elindeki bastonun gerisinde başını yukarıya kaldırmış köpek figürüne ait fragmenti bulunan bir erkek figürü yer almaktadır (Levha I, resim I).

Vucudu hatlarını belirterek saran ince kumaşın yaptığı seyrek ve yüzeyden pek çıkıntılı olmayan drapeler gövdeyi diyagonal olarak kat edip göğüs üzerinde toplanırlar ve ayrıca sağ koltuk altından geçerek omuza yükselen elbise kısmı daha plastik olup üzerinde kırmızı boya izlerine rastlanır. Dikine kaldırılmış olan sol kolun üzerinden düşen yakın paralel pililer adeta bir bant halinde olup aşağıya doğru çok az genişler. Figürün sol omuzdan geriye atılmış olan kumaş parçası, merkez pilinin iki tarafında simetrik olarak dizilmiş kıvrımlarla meydana getirilmiş drape kompozisyonu halindedir.

Figürü anatomik açıdan inceleyelim: Göğüs çıkıntısının meydana getirdiği profile paralel ve arka planda bir çizgi görülür. Daha erken stellerde gösterilmeye alışılmış bulunan göğsün orta çizgisinin ötesinde kalan ikinci yarısını da belirtme çabasını hatırlatır. Omuz başı ve pectoralis maioris (göğüs adalesi) oldukça yumuşak işlenilmesine rağmen sol kolun vucutla teşkil ettiği kompozisyon zayıftır. Sanatkar bu eseri arka zemine paralel ve 4 cm uzakta bulunan ikinci bir düzlem maximum kalınlık olacak şekilde meydana getirmiş ol-

duğundan kolun biceps adalesi vucuda yapışık işlenilmiş ve bu durumda vucutla açışkil eden ön kol ve bilekte eli gösterildiği durumda, rahatça tutmak için gereiecek dönüşler gösterilemediğinden elin rahatlık ifade etmek istenen pozisyonunda bir zorlama hissesilir. Kolun hemen altında bulunan göbek konturunun biraz gerisindeki kasık çıkıntısıyla başlayan sağ bacakta elbisenin önden Quadriseps adalesinin üzerine intibak etmesi ve sarılmış kumaşın vücudun arka konturlarını göstermesi aynı zamanda bacak kalılığını da belirtmektedir. Sol bacak hafifçe ileriye atılmış ve genitalin yapmış olduğu çıkıntının biraz altında elbise tekrar bacak adalesine yapışarak dış hatları göstermeye devam eder (Levha I, resim I).

Yukarıda da bahsedildiği üzere, elbisenin bütün vucut hatlarını gösterebilmesi bize figürün çıplak durumu hakkında fikir verebilir. Dik duruş, arka ve bacak konturları Atina National Museum nr 29 daki Aristion steli ile anatomik benzerlik gösterdiği gibi<sup>1</sup> merkez pili kompozisyonunun simetrisinde görülen yumuşama ve ayrıca sol koldan aşağı düşen yakın paralel pililere geç arkaik Attik kırmızı figürden Oltos'un vazo resimlerinde de rastlanır<sup>2</sup>. Göğüs üzerine toplanan diyagonal, hafif drapelere yine aynı müzede nr 3476 da bulunan bir heykel kaidesi<sup>3</sup> ve adı geçen vazo resmi yakınlık gösterir.

Bu durumlar göz önüne alınarak eseri muhtemelen MÖ 6 yüzyılın son on yılı içine tarihleyebiliriz.

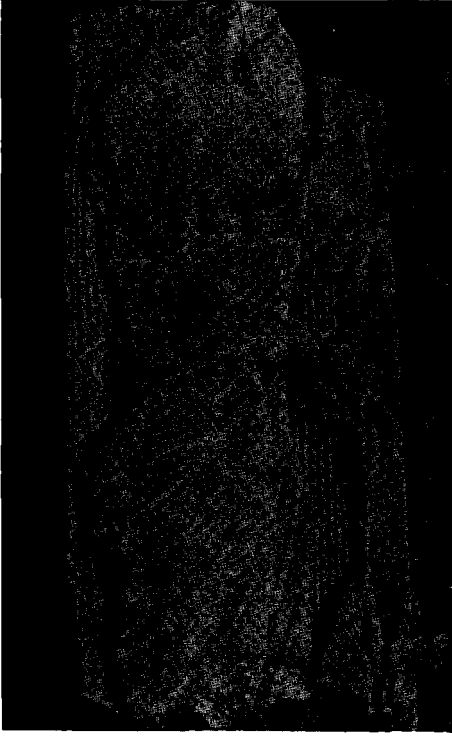
<sup>1</sup> G. M. A. Richter.... The Archaic Gravestones of Attica. The Phaidon press London 1961 sayfa no 47, fig no. 155-158-180.

<sup>2</sup> R. Lullies und M. Hirmer.... Griechische vasen

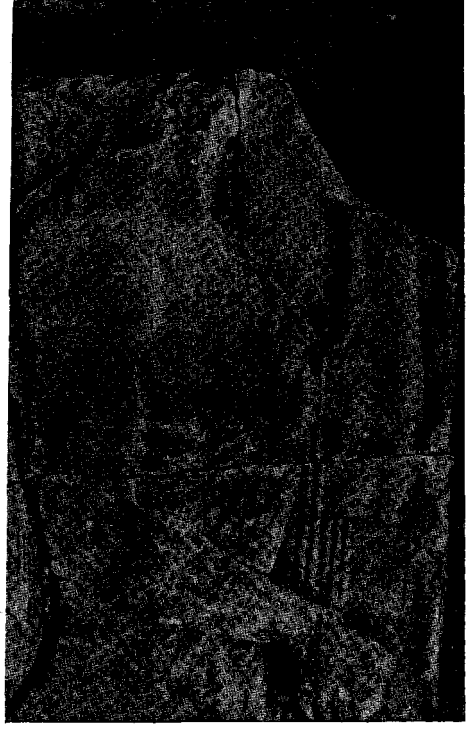
copyright by Hirmer Verlag München 1953 sayfa 6,30 resim. II.

<sup>3</sup> R. Lullies, M. Hirmer.... Greek Sculpture. Thames and Hudson London 1960 sayfa 65 fig. no. 64, 65.

LEVHA : I

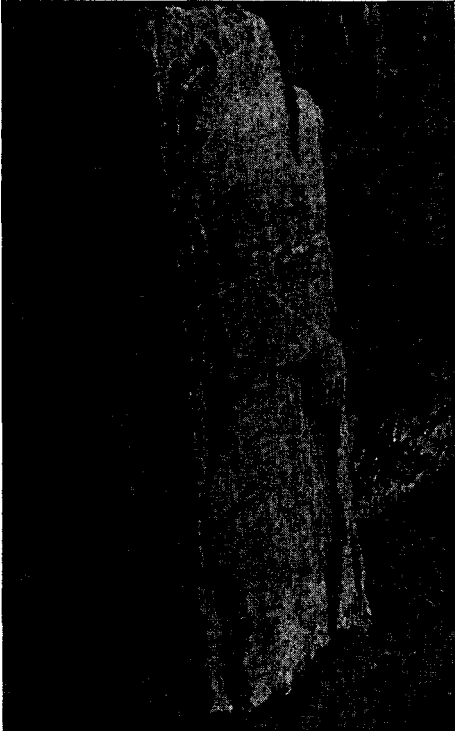


Res. 1



Res. 2

LEVHA : II

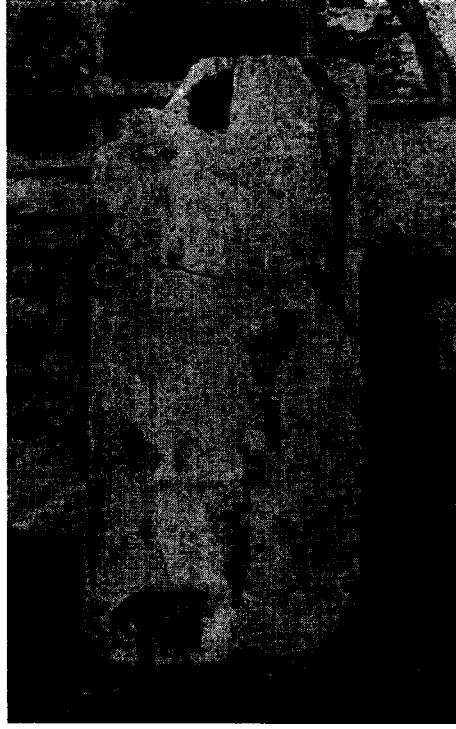


Res. 3

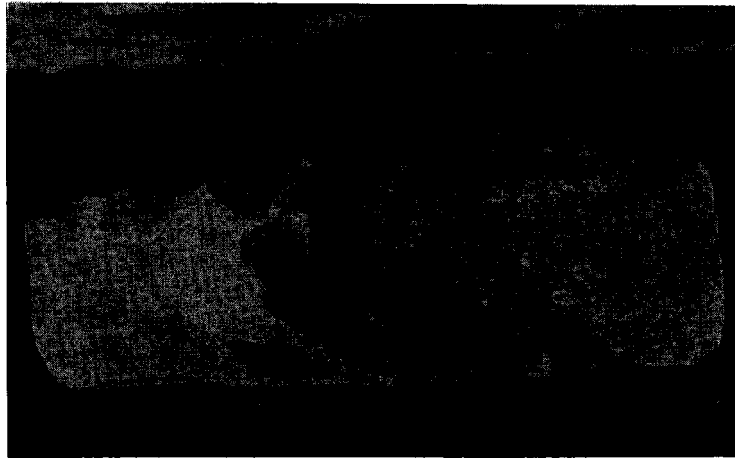


Res. 4

## LEVHA : III



Res. 5



Res. 6

## EXCAVATIONS AND RESTORATION AT SARDIS-1972

Prof. GEORGE M. A. HANFMANN

The fifteenth campaign of the Harvard-Cornell Archaeological Exploration of Sardis took place from May 23 to the end of September, 1972. C. H. Greenewalt, Jr. directed the campaign as Acting Field Director from the beginning to August 1; G. M. A. Hanfmann supervised the final phase. Under the supervision of architect M. C. Bolgil, restoration and landscaping were carried on through September by T. Yalçinkaya. The program was supported by Grant No. 6435-72-264 from the National Endowment for the Humanities, a terminal grant for student training from the Ford Foundation, and grants from the participant institutions. The Department of Antiquities continued its grant to a Trust Commission (Emanet Komisyonu) for the restoration of the gymnasium. Throughout the season, our Commissioner, Güldem Yügrüm gave us most efficient help. We benefitted again by the collaboration with K. Z. Polatkan as representative of the Trust Commission and as Director of the Manisa Museum; we are also grateful to the staff of the Manisa Museum for aiding our researchers. For their cordial interest we are beholden to the Director General of Antiquities, Hikmet Gürçay, and the Associate Director, Burhan Tezcan. Special thanks are due to the Vali of Manisa, V. Kitapçigil for initiating very effective steps for preservation of Sardis antiquities.

### *Artemis Precinct:*

From May 23 to July 19, K. J. Frazer made ten soundings in the Temple of Artemis (Fig. 1). His object was to detect

possible traces of an archaic dipteral temple. No archaic architectural traces were found, nor was definite proof of a dipteral arrangement obtainable in Trenches 1 and 6. Trenches 3 and 9 proved that the foundations of the east wall were originally planned to carry a solid wall, not a door. Probably still in Hellenistic times, it was decided to add the door and the finely worked Hellenistic steps and to make the temple a two-cella temple. G. M. A. Hanfmann believes that this change may have occurred already under Achaeus (220-213 B. C.); Frazer would place it later. Trench 8 proved that two earlier Hellenistic column bases were incorporated into the latter, westernmost wall, as already surmised by G. Gruben (cf. E. Akurgal, *Ancient Civilizations* [1970] 128, fig. 45). The only well stratified sequence was found in Trench 5; Lydian sherds were dominant at \* 98. 75-98.12 level (the floor of the south colonnade being taken as \* 100.). A Hellenistic or Early Roman terra-cotta water pipe was bedded on a rubble wall within that stratum. This corresponds to observations made in 1960, when a sixth century B. C. layer of sherds was observed (Fig. 2).

Many broken pieces of marble architecture were found in Trench 2. They included part of a Hellenistic capital from the temple, which has received the number "H", to conform with the designation of previously known capitals "A" - "G" published by H. C. Butler (*Sardis II* [1925] Atlas, pls. xii ff). A toe from a colossal statue (S 72.8) was also found. The burial of these marble fragments may have occurred at

the time of Constantine, as a coin of Constantine II (324-330 A. D.) was found at this level (\* 98. 76). An inscription of four signs inscribed (secondarily?) on a marble block (IN 72. 6) is not Lydian, according to R. Gusmani. It is not Greek either. A noteworthy find in Trench 3 was a weight or a plumb bob of lead with an iron ring at the top (M 72.1). It weighed 1,340 grams.

A program of cleaning and ordering the temple area is to be undertaken in 1973.

#### *Pactolus River:*

During the past few winters, the Pactolus River has been furiously assaulting its eastern bank near the Temple of Artemis and advancing dangerously toward the temple area. Through the good offices of Güldem Yügrüm, Commissioner, C. H. Greenewalt, Jr. was able to enlist the cooperation of the State Water Works (DSI), Erosion Division in Bornova and Salihli. In July and early August, breakwaters supplied by DSI were set up (Fig. 3). From September 1 to 4, a bulldozer made a new channel. The immediate danger to the temple has been averted. In this connection, we acknowledge gratefully the help of E. Tunali, of 2. Bölge, DSI Bornova, and of E. Demirsoy and M. Ercanli of DSI Salihli.

#### *Pactolus North:*

In the sector Pactolus North, architectural historian H. H. Buchwald, archaeologist A. Ramage, and architects K. P. Zygas and E. D. Russell worked to elucidate the history of Church "E", (Fig. 4). Between July 1 and 27, several soundings were made, five inside and two outside the church. The foundations are 2 metres deep and very wide. They are made of re-used ashlar, brick, and mortar. A system of timbers (0.10 by 0.10) consisting in each wall of two parallel timbers and short cross timbers then fastened to each other may have been intended to provide coherence to the structure. A rectangular pit with marble floor and painted walls was investigated

in the south aisle. Three burials were found under the floor of the pit. One (Grave 72.2, Fig. 5) was excavated. It was only slightly more than 1 m. long. The skeleton was that of an adult; a Roman glass bottle was placed next to the bones. H. H. Buchwald suggests that the bones may be those of a saint reburied under the church. The pit would then qualify as a "martyrion".

According to Buchwald, "the church had four small domes on windowless drums grouped around a larger central dome. Saucer domes covered the flanking apse chapels. The exterior of the main dome was apparently decorated by blind brick arcades, the lunettes of which were ornamented with herringbone brickwork, while the exterior of one of the minor apses was decorated by a brick chevron frieze. The northern and southern walls were articulated by recessed brick arches, the lunettes of which were perforated by checkerboard patterns of brick and cement. The lower portions of the external walls were richly decorated by a mixture of brickwork and ashlar masonry, adding a strong polychrome effect. Friezes of hollow quatrefoils made of clay pipes inserted into the mortar joints enforced some major features, such as arcades, by adding chiaroscuro shadow lines.

"Remnants of an exedra wall of brick standing to ca. 1 m. height and built of alternating courses of brick and rubble (Fig. 6) were found east of the angular apse of Church "E". The wall was decorated with frescoes and modelled plaster. A cross was among the surviving motifs. As the floor which goes with this wall is lower than that of Church "E" and its curvature wider, the wall may be the apse of an earlier and larger church. However, so far no other walls belonging to the same building were found."

One of the domes is lying upside down in the center of the church. Excavation has weakened the earth on which it rests, and a support of brick was constructed to make the dome secure.



*Acropolis:*

On the Acropolis, the walls discovered on the north slope in 1960 and 1971 were again uncovered to permit the study of the masons' signs by R. Gusmani. In his view, one of the signs may be identical with the monogram found in the tomb of Gyges. Four other signs may correspond to known Lydian letters. A masonry wall found on the southern slope of the Acropolis, several meters south and below the Byzantine barracks partly freed by C. H. Greenewalt. Further investigation is planned for 1973.

*Gymnasium Area, Palaestra:*

In pursuance of the advice given in 1971 by the Department's inspector, the largest excavation activity took place in the gymnasium area (Fig. 7). The huge task of lowering the level of the palaestra entailed the moving of some 4,000 cbm of earth and lasted from May to late September. It was guided by T. Yalçinkaya. Only in the northwest corner and very sporadically along the east side was the original marble paving extant. In the center of the palaestra was a curious crossing of two cobbled roads which we are preserving. A number of columns have been re-erected, especially at the southwestern and southeastern corners of the palaestra. On this occasion, more fragments of the fine Byzantine replacement capitals were found (PA 72.17 and 72.18). They were studied for publication by F. K. Yegül. He also made a test trench in the western palaestra colonnade (PAW) to investigate the course of a late drain which took water out of the Marble Court.

Following designs by M. C. Bolgil, a storage area has been created along the east side of the palaestra (Fig. 8). Architectural parts of the Marble Court not used in the reconstruction and pieces from the palaestra are housed in this storage area which is concealed from view by earth ramps. The pieces are grouped according to types (column bases, shafts, capitals,

entablatures) and are accessible for study (Figs. 9-10).

The sheds for guards and for storage of materials, which were previously located within the palaestra and were partly blocking the view of the restored Marble Court have been moved to the southeast corner of the palaestra colonnade where they are largely screened by the re-erected columns.

To be completed in 1973 is a short extension of the eastern wall of the palaestra just northeast of the Synagogue (Fig. 15; E 118/N29. 5-35). This will permit a much needed addition of storage. Yet to be done is the eastern entrance. It is planned to put the entrance for visitors next to the preserved but very fragile marble-paved passage of the ancient eastern entrance.

*Long North Hall (LNH):*

Two trenches were made to ascertain the positions of the eastern and of one the northern doors in this building (Fig. 7: f1 and f2). A coin of Justin I (no. 1012, 518-527 A. D.) was found on the floor near the eastern door. A sloping ramp of earth (Fig. 7, "berm") was made along the southern side of this structure after the southern wall had been restored to a uniform height.

*Hall BE-W ("Aeipterion"):*

Following the suggestion of the Department's inspector, the earth supporting the west wall was removed (Fig. 11). It appeared that the piers of the arches were severely damaged and might yield to the pressure of earth piled some 5 m. high on the other side of the wall. The piers have been restored.

Excavation by T. Yalçinkaya of the pool which occupies nearly the entire length of the hall revealed that a very large vaulted drain, ca. 2.20 m. high, goes northward for 41 m. from the center of the semi-circular northern end of the pool (Figs. 12-13). Three deep shafts lead into this huge drain from above; they have in turn sideways extensions at the top.

An important find made near a niche of the western wall was the inscribed base, IN 72.26 (Fig. 14). It bears a poem in six lines, which says that Basiliskos, Governor of Lydia, set up a fountain with snakes of gilded bronze which spouted water from their mouths; the fountain had previously stood "in the middle of the road." The date might be later fourth century A. D. Such a fountain of bronze has been found in the middle of a pool in the gymnasium at Herculaneum (cf. V. Catalano, *Storia Di Ercolano* [1963] fig. 21; J. J. Deiss, *Herculaneum* [1966] 3, 127).

An unexcavated area was left in the center so that visitors can easily cross the pool and vehicles can still be used to evacuate earth from the central hall (BCH), where a sloping ramp is planned, which would lead from the unexcavated central and western parts down into hall BE-W.

#### *Central Hall (BCH):*

To lighten the pressure upon the common wall between the room with the pool (BE-W) and the central hall of the central unit of the gymnasium (BCH), T. Yalçınkaya sought to remove the earth west of the wall and just beyond the central gate and the two side gates leading from BE-W into BCH. Working together with F. K. Yegül, he discovered an interesting feature of the plan in the two marble revetted circular pools (diameter 2.90 m.) located at the northeast and southeast corners of BCH (Fig. 15, Plan; Fig. 16). Yegül also freed temporarily the upper part of the marble-framed central door between the central (BCH) and southern (BSH) halls of the central building. The top of the door was at \* 98.90, ca. 2.50 m. above the floor.

#### *South Hall (BSH):*

An important contribution to the dating of the entire central part of the gymnasium complex was Yegül's trench "f6" (Fig. 7). He proved that the platform with the inscription of a statue of Lucius Verus known since 1958 (*TAD* 9: 1 [1959] 5,

fig. 10) was bonded into the west wall of the South Hall. As the emperor probably visited Sardis in 166 A. D., the statue may have been set up either just before or shortly after the imperial visit. The building must have been completed at that time. (Fig. 17).

#### *Room BE-B:*

The room is located at N 1-10/E 30-36. Excavation by F. K. Yegül (Fig. 7, trench f5) of the central foundation and eastern half of the room revealed various brick walls with tops at c. \* 96., ca. 0.60 below the Roman floor. The fountain which may have had three or even four spouts is the result of a late revision but one which had occurred before the breakdown of the water system in 616 A. D. A rudimentary paving on top of the brick walls made them into a platform for a primitive structure leaning against the eastern wall. This structure was probably built before the destruction of the lower city in 616 A. D. Apparently nothing can be retrieved of the original arrangement of the room, nor is it possible to determine when this room belonged to the Synagogue. Some staff members have expressed the view that the passage from the main hall of the Synagogue into Room BE-B was made only after 616. If this were true, then there would be no cogent reason to assume that the room belonged to the Synagogue.

Ten coins (Nos. 1020-1026) were found in fill with levels from \* 96.10-96.40. All are dated between 402 and 450 A. D. From the same fill came the head of a satyr, perhaps a Roman copy of the dancing satyr from the so-called "Invitation to Dance" group, which once stood in Cyzicus (Fig. 18).

#### *Room BE-C:*

This hall, left half-excavated in 1966, was excavated by J. S. Crawford and J. Wrabetz. Two important discoveries were made. At the north wall there appeared an inscribed marble base, 2.62 m. long (Fig.

19). As read by Clive Foss and elucidated by L. Robert, the inscription, IN 72.1, records a dedication under Geta (211-212 A. D.) by Glykon, son of Glykon, of statues of "Children of Kore", namely *Koros*, *Eupo (sia)*, and a third female, whose name is lost.

The second discovery was that of a large (diameter 4.85 m.) circular, relatively well-preserved limekiln built of bricks (tiles) (Fig. 20). As it was built right on the mosaic floor of the room, it must have started operations very shortly after the building was abandoned in 616. J. S. Crawford suggests that coins of Constans II (641-668) date the beginning of the lime-burning operations to the time when the troops of Constans II were rebuilding the Main Avenue as the so-called "Byzantine Road." The cemented bedding they laid down required considerable amounts of lime, (cf. *BASOR* 166, April 1962, 45). In an unpublished study C. Foss proved that the rebuilding of the road after the destruction of 616 occurred under Constans II; cf. G. E. Bates, "Post-Destruction Occupation", *Sardis Monograph 1, Byzantine Coins* (1971) 2.

Among the fragmentary sculptures partly burned or about to be burned, was a nice fragment of a female head from a relief of ca. 250-300 A. D., S. 72.9 (8191) (Fig. 21) and two small reliefs, a woman and child, S 72. 6: 8186, and a charioteer, S 72.7: 8187, both of late third or fourth century.

A poor grave along the southern wall (Grave 72. 4) may be that of a squatter of the seventh century. A cross was incised on one of the slabs which covered it.

#### *Area B West:*

F. K. Yegül's trenches f8 and f9 (Fig. 7) served to elucidate the plan of the largely unexcavated western part of the gymnasium baths. Possibly constructed first, this part used more masonry. The long west wall had parts constructed of small brick-like limestone blocks (*petit appareil*).

The north wall of the *caldarium* (hot bath) was built of limestone masonry.

A deep sounding at Pier E 3 (Fig. 7, trench f7 and Fig. 22) revealed, at the lower part of the pier, terracotta box tiles (*tubuli*) for circulation of hot air. Marble revetments adorned the wall and floor. Because the joins are watertight, Yegül interprets the area as part of a plunge bath or pool of the *caldarium*. A vaulted passage between piers E 3 and is viewed as possibly part of a *praefurnium* (furnace room). Provisions for heating may have been located in chambers just outside the long west wall of the complex (trench f8).

#### *Byzantine Shops:*

On August 6, J. S. Crawford and J. wrabetz began the cleaning of the eastern shops, E II-19; for the plan and designations, see G. E. Bates, *Sardis Monograph 1, Byzantine Coins* (1971) Map 4. This was combined with making a path for access alongside the shops, and with beginning the terracing of the slope just west of the shops (Fig. 23, "Level 96.5"). Some burned wooden beams (rafters) from the colonnade in front of the shops were found. South of shop E 11, a number of iron implements such as shovels and pickaxes were piled on the ground. The shops need to be consolidated and preserved. This work was begun in September 1972 but a number of the eastern shops and the facades of the entire row of western shops (W 1-15) remain to be cleaned and conserved.

#### *Synagogue:*

The great task of lifting, consolidating, and putting back in place of the mosaics of the Synagogue was completed with the exception of two replacement panels which were cast in white cement, but remain to be painted in order to replace originals taken to the Manisa Museum. This procedure was also adopted for the valuable apse mosaic (Fig. 24) and for all longer mosaic inscriptions. L. J. Majewski painted the copies of the apse mosaic and of several

others with epoxy enamel colors; two were done by P. A. Lins. These copies have been installed in the positions of the original panels. Some smaller panels were lifted and rest in the entrance porch.

Two major tasks had to be performed before the installation could be termed complete. A great number of small holes and seams had to be filled in with mosaic cubes to provide a coherent, continuous surface; and the deposit of water and lime which had spread over the mosaics when they were being reset had to be removed. Upon L. J. Majewski's suggestion, a technician operating his own electric cleaning and polishing equipment (Bosch Rotary Sander with carborundum disks) was hired and successfully removed the deposits. The mosaics were then thoroughly washed and sealed with a synthetic resin-oil floor varnish for cement (OXAN) mixed with turpentine, attaining a clean and colorful surface effect.

Important evidence for interior decoration of the upper part of the Synagogue was studied and put together by Majewski from the beautiful dark green, blue, and gold mosaic fragments. The conservation work, which also included resetting the marble panelling in Hall BE-C, was conducted until late July by Majewski, and thereafter by his assistant, P. A. Lins. An important article on the architectural development of the Synagogue by A. R. Seager has appeared (*American Journal of Archaeology*, 76 (1972), 425-435, pls. 91-94).

*Planning of Area South of Gymnasium and Synagogue :*

In consultation with G. M. A. Hanfmann and T. Yalçinkaya, E. D. Russell and K. P. Zygas formulated a plan for these areas (Fig. 23). They had been used since 1960 for dumping of earth and debris excavated in the gymnasium and Synagogue. It was decided to create two major platforms, one in the east, the other in the west, separated by the excavated

stretch of the ancient Main Avenue. In their outlines and subsequently by lines of trees both of the platforms are to indicate the alignment of the ancient Avenue and its colonnades.

The wider eastern platform (width varies from 14-20 m.) will reach from the western end of the Synagogue to some forty meters beyond the eastern end. A passage along the Byzantine Shops, ca. 1.5 m. wide (marked by level "96.50") is bounded by a slope and a narrow terrace at \*98.25. This terrace continues the alignment of the front of the northern colonnade of the Main Avenue. The major platform at the \* 100. level is to have a refreshment structure at its eastern end. Washrooms (toilets) and parking for 7 to 10 passenger cars will be located farther east, across the eastern access road. Trees are to be planted in two lines.

The western platform, ca. 130 meters long, will also have a passage along the western series of Byzantine Shops but will have only one level terrace (width narrowing from ca. 17 to ca. 10 m. westward) with the top at ca. \*100.72. At its eastern end, however, there will be a step-down terrace (at \*98.25) and a sloping ramp as transition towards the excavated ancient avenue. Two rows of trees are to be planted, one only for a short stretch.

West of the western platform will be an entrance large enough for busses to enter the extensive parking space to be provided in a field west of the gymnasium, formerly known as "West W-B." The existing excavated areas are to be preserved. The capacity of this space is ca. 50 autobuses.

The development plan was approved by the Director General of Antiquities, Hikmet Gürçay on August 27. Owing to the vigorous interest of the Vali of Manisa and the State Director of YSE (Village Ministry, Roads, Water, and Electricity Division) Manisa, a bulldozer from the Soil Conservation Ministry (Toprak Su) did most of the necessary levelling between

August 29 and 31. Similar generous support was extended for the grading of the site early in September, 1972. Further earth moving and landscaping will be done by the Expedition in 1973.

*Maussoleum of Claudia Antonia Sabina :*

Preserved as a ruin up to the lower walls of the chamber for many years, this structure is famous because of the great sarcophagus found by H. C. Butler in 1913 and because of Butler's intriguing restoration of the architecture of the maussoleum in drawing (*Sardis* I [1922] 170 ff., III. 18 G, location; 189-192, condition found. C. R. Morey, *The Sarcophagus of Claudia Antonia Sabina* [1924] Ch. 1. III. 1-2). On August 25, 1972, the architects K. P. Zygaz and E. D. Russell with G. M. A. Hanfmann sought to plot the location of the maussoleum for the topographical map of Sardis. They found that the ruin, which was still clearly visible in 1965, has become completely invisible. The plot is divided between the garden of Ali Yavuz and the house and courtyard of the carpenter Mehmet Gökduman. The government guard stated that he brought two complaints trying to protect the ruin when the owners first began to build, but the suit was dismissed by the court in Salihli because the owners had valid titles to the land. M. Gökduman stated that already the previous owner had demolished the ruin. He and others recalled demolishing an arch. At present only a line of rubble marks what may be the north wall of the maussoleum.

*Research Activities:*

Much of the season was dedicated to pre-publication research. C. H. Greene-

walt, Jr. continued his studies on Lydian pottery, especially on the so-called "pot hoards" found at the sectors HOB and PN. F. K. Yegül and J. S. Crawford continued to work on the publication of the Gymnasium and the Byzantine Shops respectively. K. P. Zygaz and E. D. Russell worked on general topography and on an index of all ruins observable at Sardis. R. L. Vann completed his text and a great number of drawings of unexcavated buildings. D. Van Zanten rechecked his work on the city wall of Sardis and made comparative studies at Alaşehir and Manisa. J. A. Scott continued with her work on lamps, L. J. Majewski with the volume of mosaics and wall paintings; J. Wrabetz started a study of Roman sigillate pottery; A. Ramage worked on Lydian architectural terracottas, and G. M. A. Hanfmann on stone sculptures for the sculpture volume. J. S. Crawford also completed an article on an Early Byzantine lion lamp of brass or bronze with analyses furnished by Maden Tetkik Arama Enstitüsü, Ankara. Roberto Gusmani came to revise his manuscript on Lydian and Carian inscriptions. *A Guide to the Excavations at Sardis*, by Commissioner Güldem Yügrüm, was kindly translated into English by the Turkish American Association of Izmir, by courtesy of -Dr. Selcke. We have now reviewed it, and suitable illustrations have been ordered from the U. S. A.

During the next season, the work of cleaning and ordering the areas of the Gymnasium and Synagogue will be completed. We also hope to carry out modest cleaning and ordering at the Temple of Artemis.

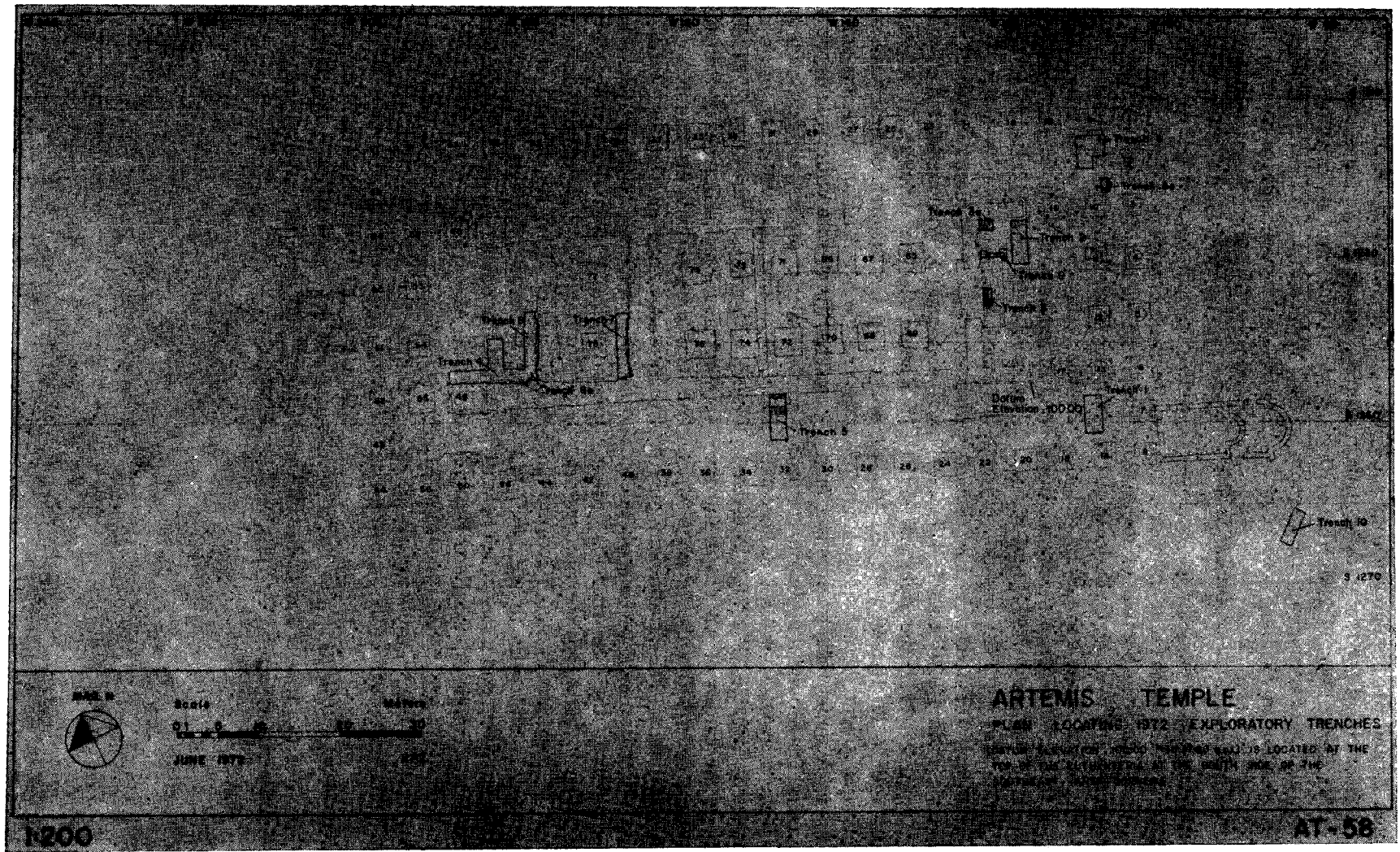


Fig. 1 — Plan of Artemis Temple with 1972 trenches.

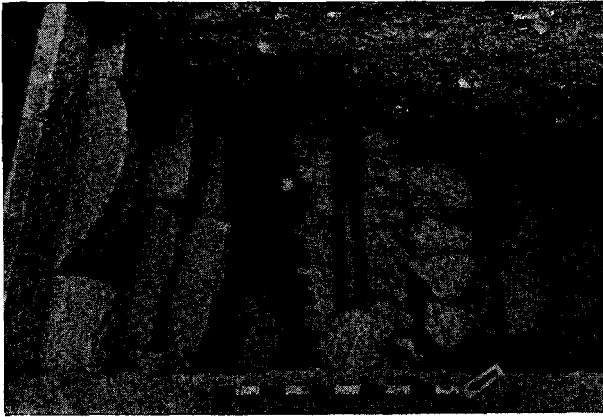


Fig. 2 — Artemis Temple trench 5; Hellenistic or early Roman water pipe exposed.

Fig. 3 — Eroded east bank and water-breakers in the Pactolus (prior to channelling).

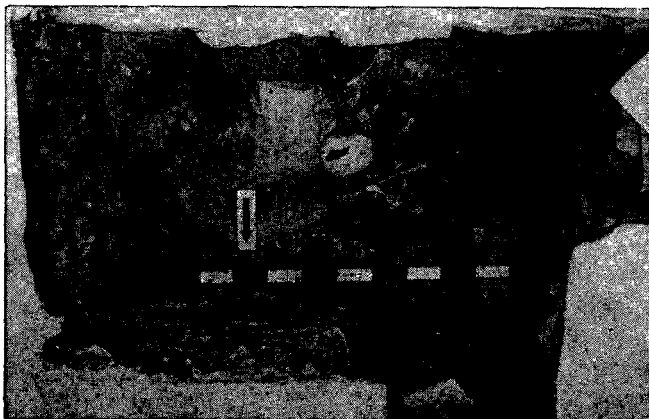
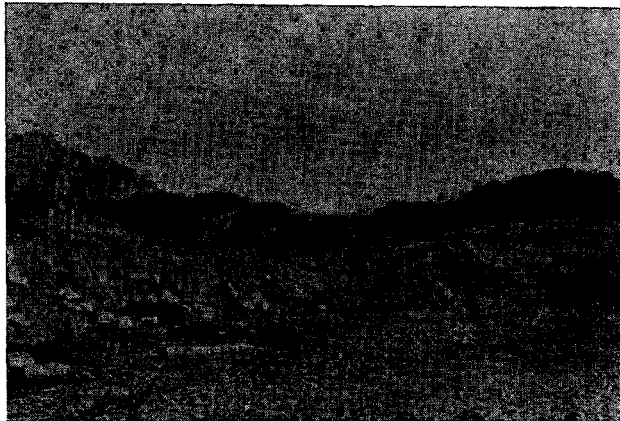
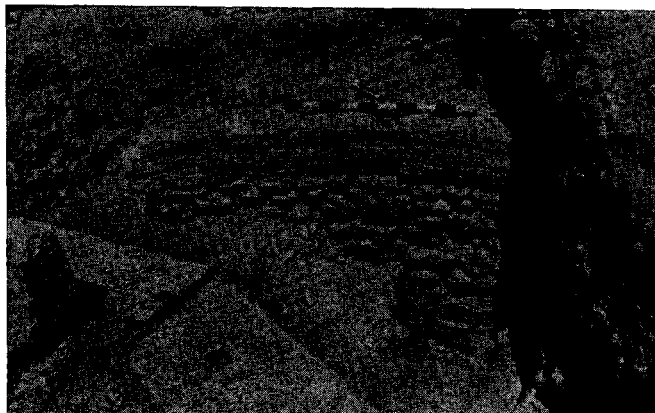


Fig. 5 — Church "E". Grave 72.2 under the pit in south aisle.

Fig. 6 — Earlier apse found east of Church "E".



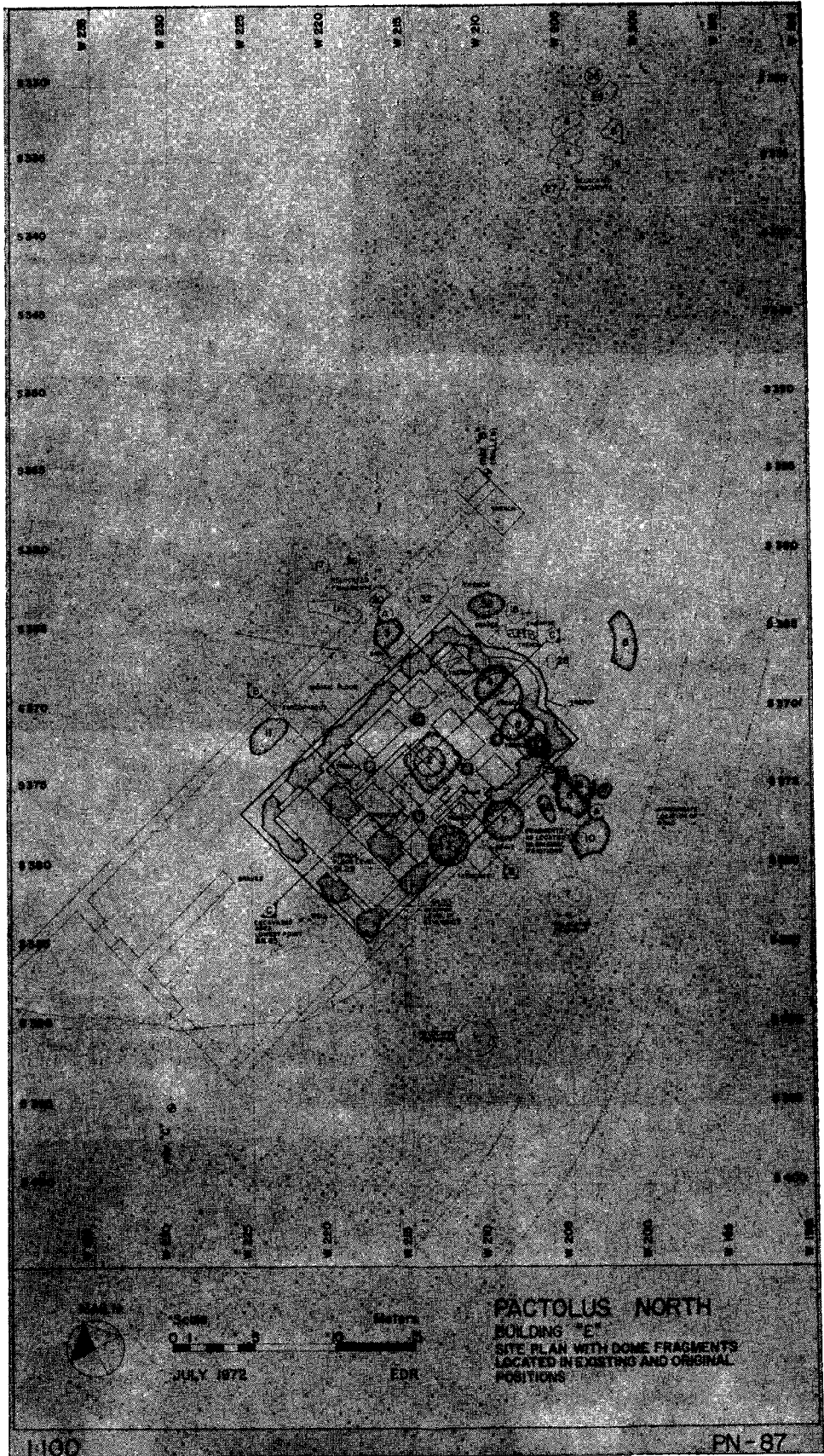


Fig. 4 — Pactolus North, Church "E". Site plan 1972.



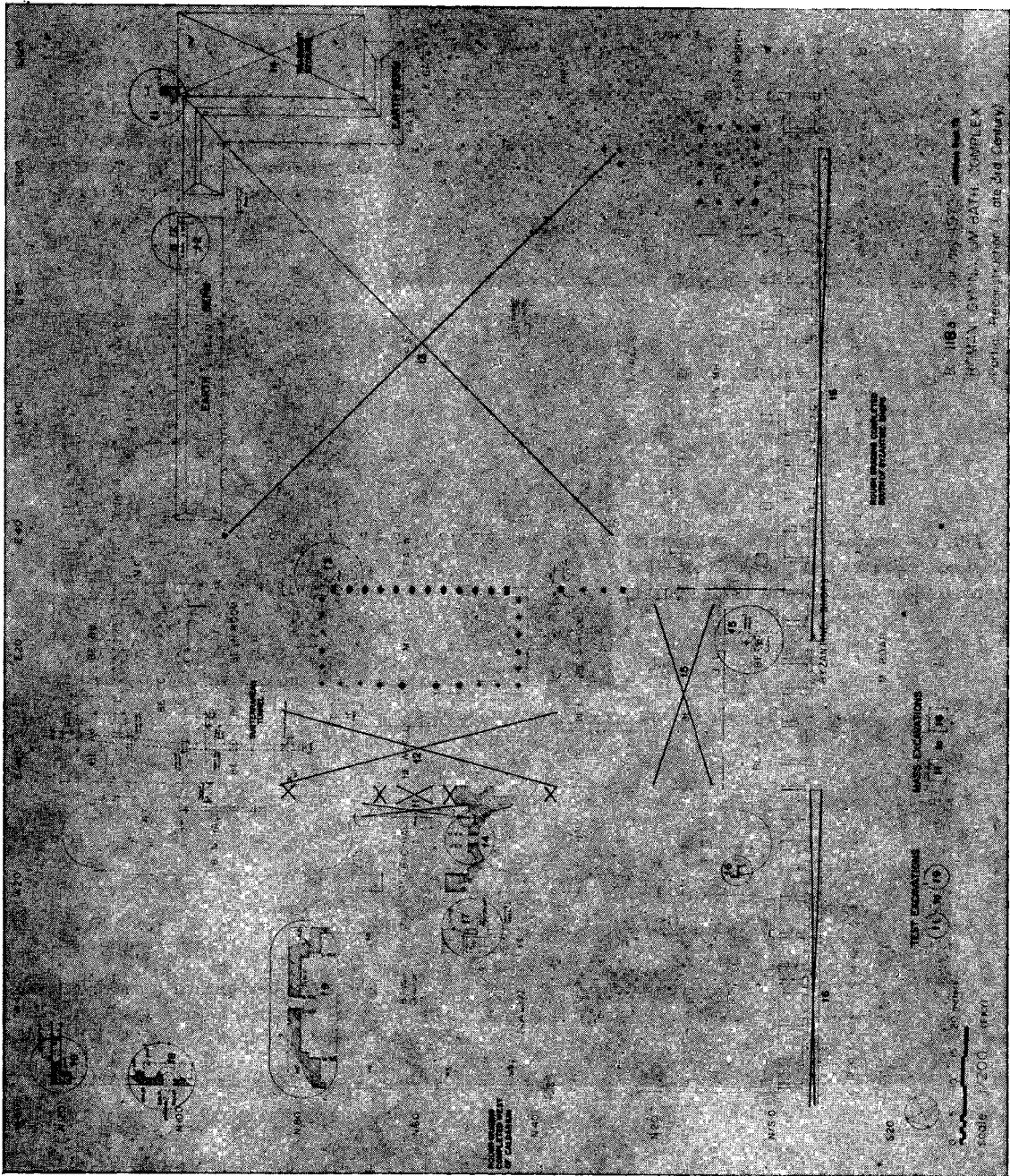


Fig. 7 — Plan of gymnasium-bath complex showing excavations of 1972.



Fig. 8 — Earth and stone removal from the palaestra. Storage for architectural pieces in the background. Looking northeast.

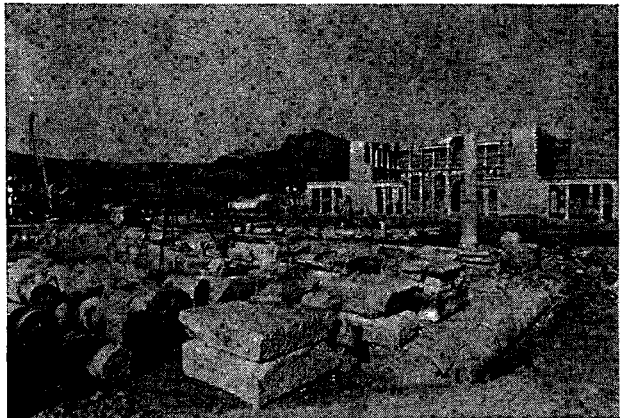


Fig. 9 — Storage area for architectural pieces, palaestra and Marble Court (after removal of sheds, August 1972), looking southwest.

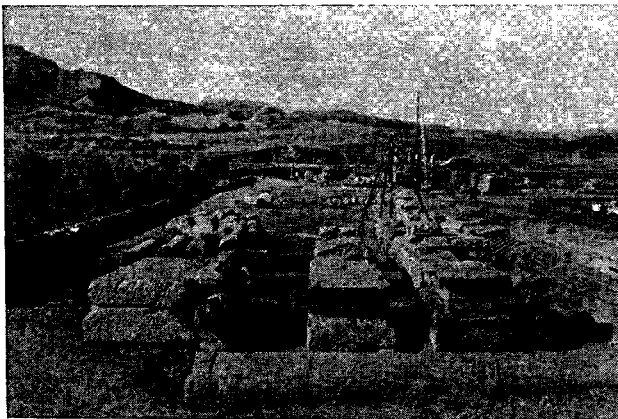


Fig. 10 — Storage area for architectural pieces, looking south.



Fig. 11 — Clearing the northern part of hall BE-W, along west wall.

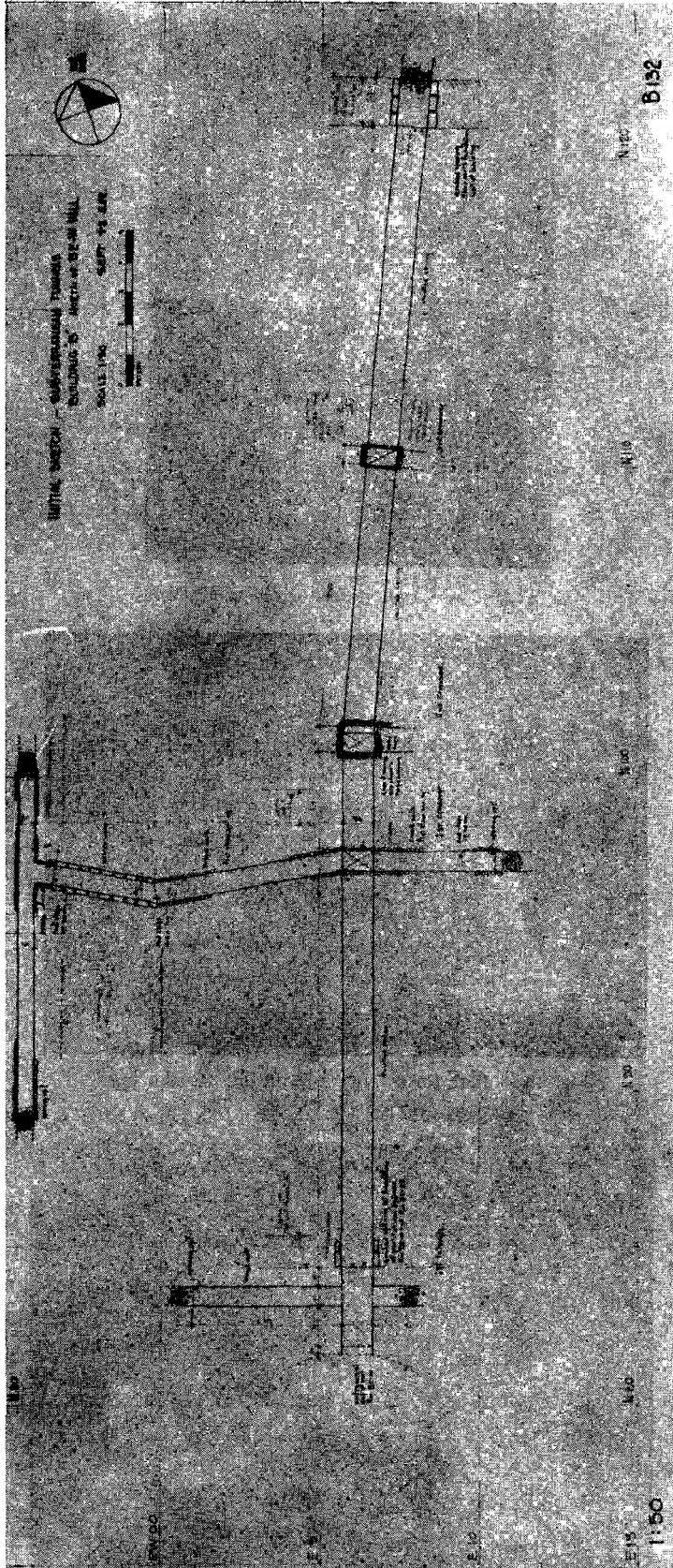


Fig. 12 — Sketch plan of drainage tunnels under hall BE-W.

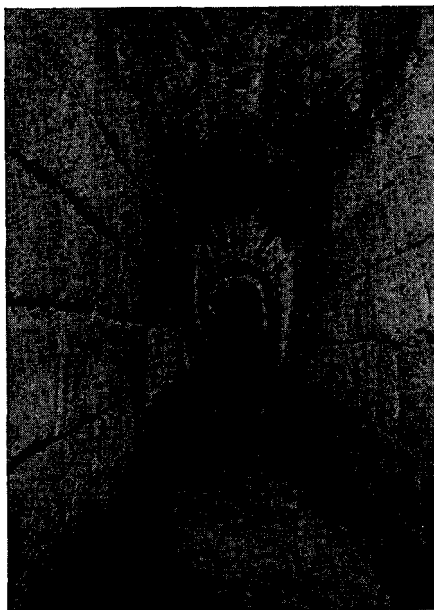


Fig. 13 — Large vaulted drain at BE-W.

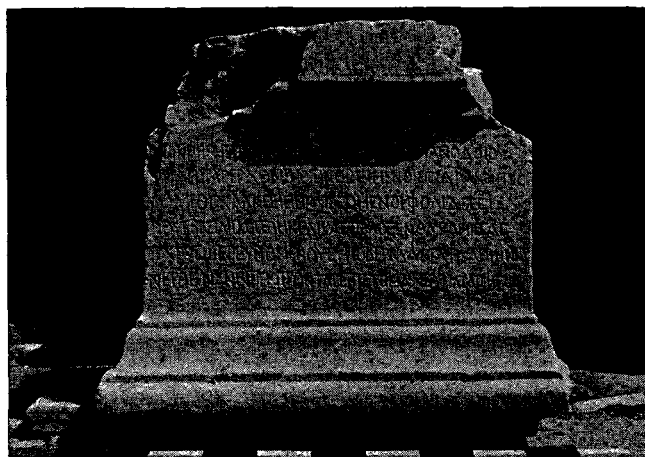


Fig. 14 — Base for a fountain with late Roman inscription IN 72. 26.

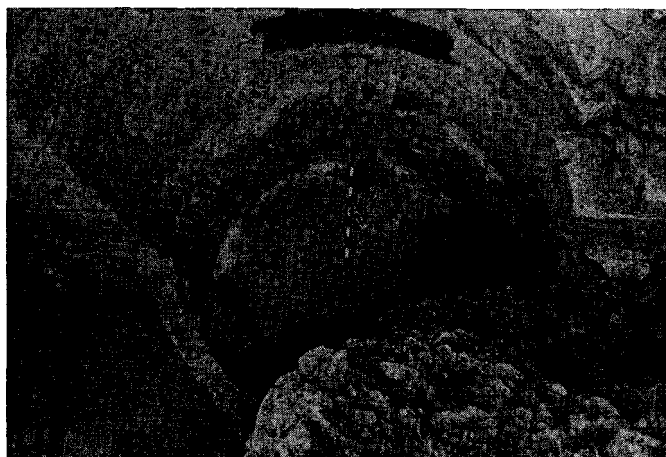


Fig. 16 — Semicircular niche and circular pool in hall BCH, southeast corner, looking down, and south.

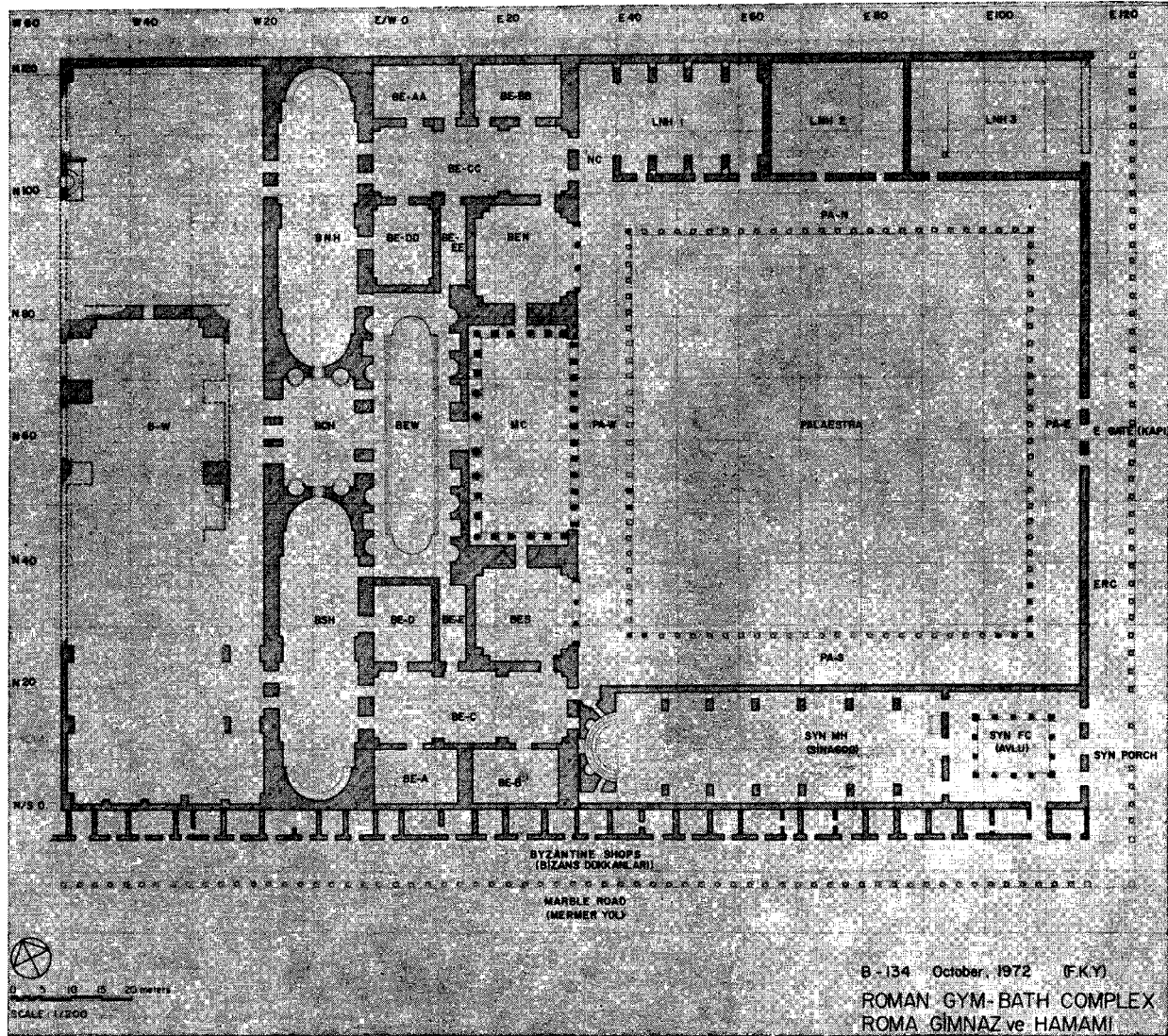


Fig. 15 — Plan of Roman gymnasium-bath complex.

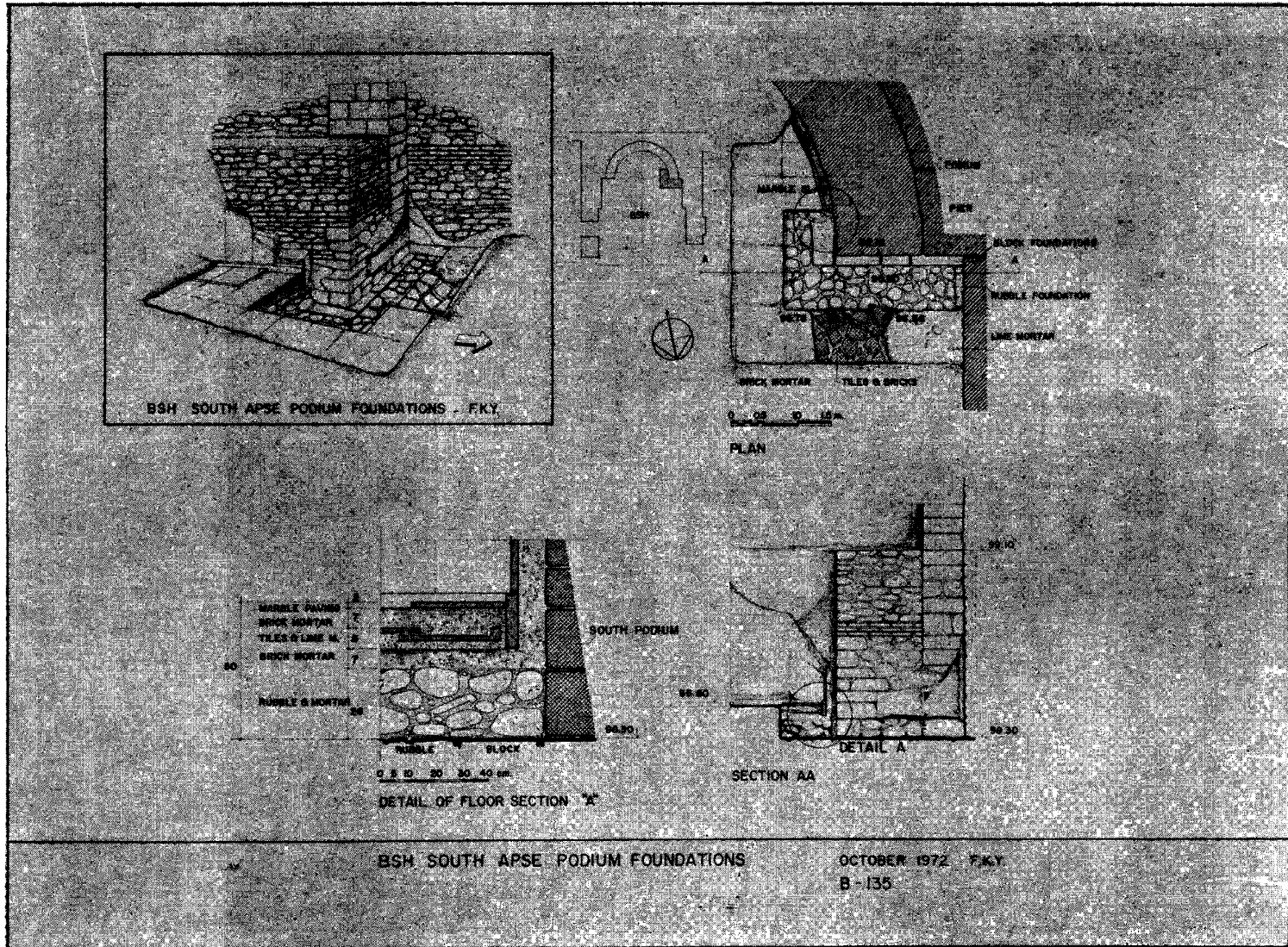


Fig. 17 — Plan and section of BSH south apse podium foundations.

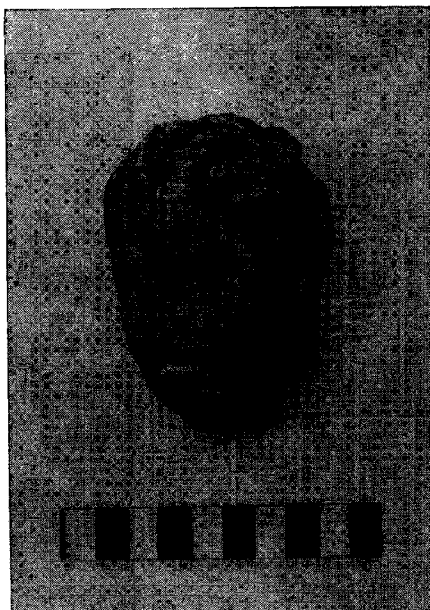


Fig. 18 — Small marble head of satyr found in hall BE-B (S 72. 5: 8182).

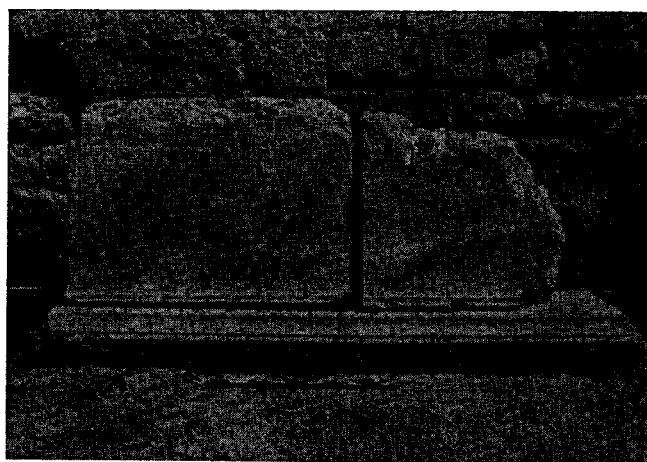


Fig. 19 — Base for statues of Three Children of Kore dedicated by Glykon in 211 A. D. (IN. 72.1).

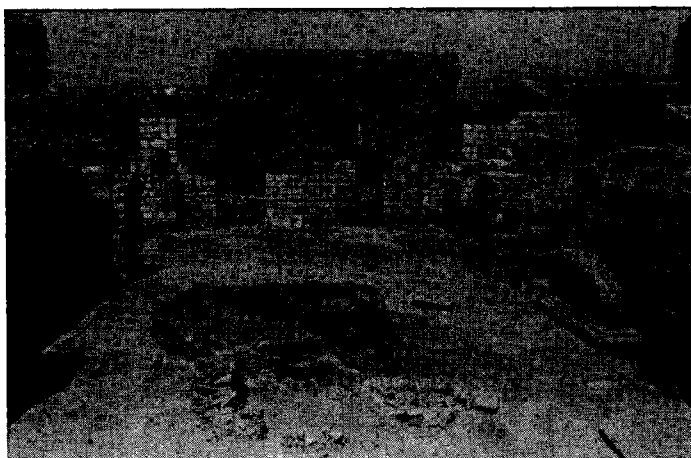


Fig. 20 — Hall BE-C after excavation. Limekiln in center, base of Glykon on the right.

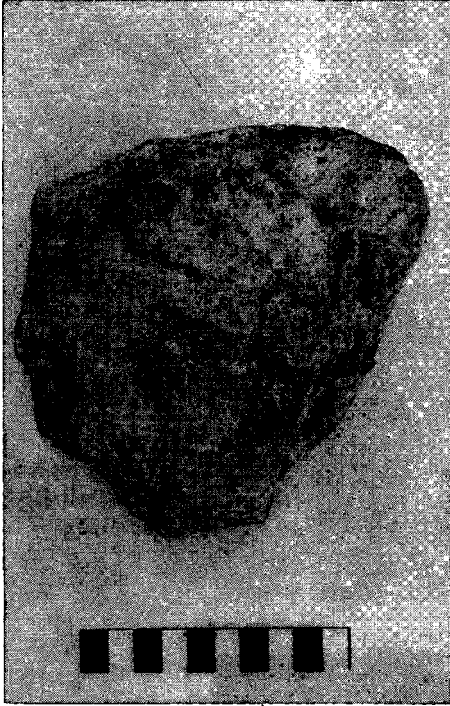


Fig. 21 — Fragment of the head of a woman found near limekln in BE-C.

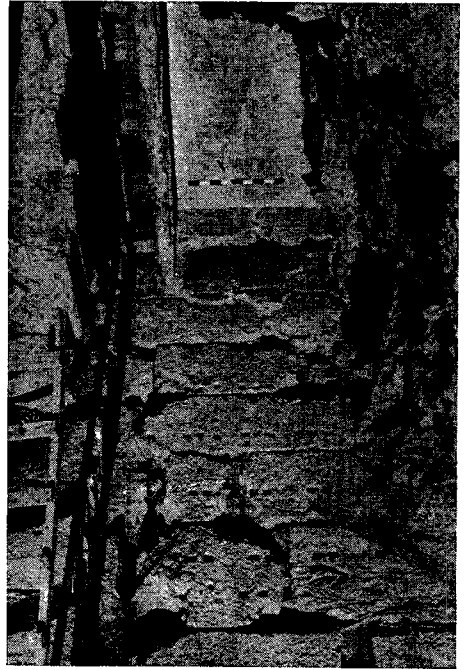


Fig. 22 — Gymnasium (B) west area.  
Deep sounding at pier E 3.



Fig. 24 — Schematic proposal of land form and development of the area south of Byzantine Shops and gymnasium.



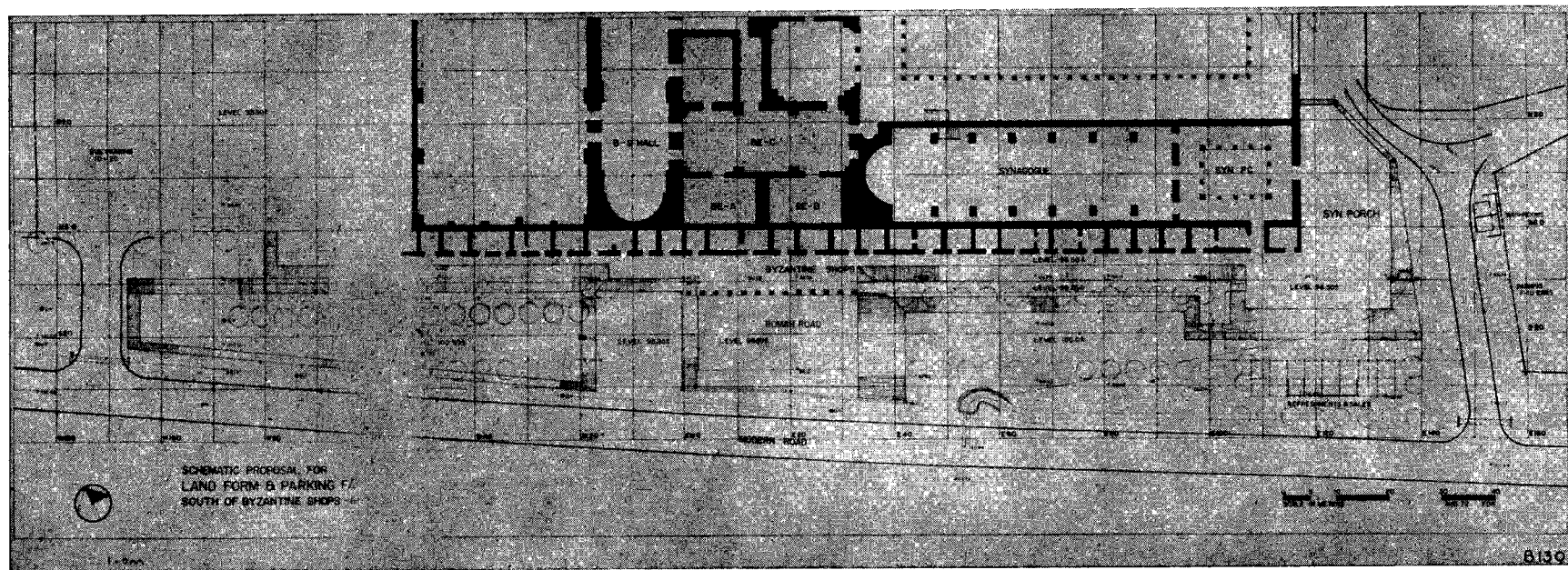


Fig. 23 — Painted cast of the Synagogue apse mosaic in place.



## LA 6E CAMPAGNE DE FOUILLES A PESSINONTE (1972)

Prof. P. LAMBRECHTS

La 6e campagne de fouilles de fouilles a eu lieu du 5 juillet au 5 septembre 1972<sup>1</sup>.

Dans le présent rapport nous traiterons en premier lieu de l'aire D, la zone du canal. Dans mes rapports de la 4e et de la 5e campagne j'ai relaté en détail la découverte d'un canal qui traversait l'antique Pessinonte, du nord au sud, et auquel se rattachent divers problèmes, comme celui-ci p. ex. de la destination de cette construction monumentale. Durant les campagnes de 1970 et de 1971 nous avons creusé à cet effet une vingtaine de tranchées. En D 2 nous avons mis à nu les restes impressionnants de ce que nous considérons comme une sorte de barrage, en d'autres endroits les escaliers bien conservés qui conduisaient vers le fond du canal, autre part encore les piédestaux de colonnes de marbre qui ornaient la partie supérieure des quais du canal. Tout cela a disparu maintenant. Durant les premiers mois de 1972 des pluies incessantes ont complètement ruiné notre travail. Les tranchées DL 3 (ce que nous appelons le mur byzantin) et DL 5 sont les seules qui subsistent à peu près dans l'état où nous les avons laissées en septembre 1971. Dans d'autres secteurs il n'est plus possible de voir que nous y avons pratiqué des fouilles. Des tranchées de 3 et de 4 mètres de profon-

deur (comme DR 7, 10, 11, 12, 13) avaient été complètement remplies de boue et de terre provenant des montagnes entre lesquelles l'antique Pessinonte est encastrée. C'est un triste spectacle qui nous attendait à notre arrivée à Pessinonte, au début de juillet. Durant les fouilles de 1972 nous avons eu à souffrir encore d'orages violents qui ont provoqué de nouvelles inondations. Nous avons donc pris la décision de ne pas continuer nos recherches concernant l'antique canal. Nous possédons heureusement une masse de plans et de photos, ainsi qu'une première version assez détaillée de nos fouilles des années précédentes dans ce secteur, en attendant une publication définitive. Nous nous sommes intéressés seulement à un seul point. Dans mon Rapport sur les fouilles de 1971 j'ai fait ressortir qu'à la fin de la 5e campagne nous avons constaté qu'à quelques mètres au sud de la mosquée l'antique canal tourne brusquement vers l'ouest. Nous avons voulu vérifier si ce tracé se retrouvait plus loin. A une trentaine de mètres de l'endroit où nous avons fait l'année passée notre dernière tranchée nous avons effectivement retrouvé, dans le prolongement du mur mis à nu en 1971 le tracé du canal, à une profondeur de 3 m. sous le niveau actuel du sol.

Pour le reste nous avons concentré nos efforts sur l'aire du temple et de l'escalier (aire B) ainsi que sur l'aire H, s'étendant au pied de la colline qui porte le temple. Les fouilles de 1972 ont été importantes au point de vue historique.

Dans mon Rapport de 1971 j'ai souligné que l'axe du temple se trouve dans le prolongement de l'axe de l'escalier. On peut en conclure qu'il existe un rapport

<sup>1</sup> Comme les années précédentes nous avons profité de l'aide matérielle et morale aussi bien des autorités turques que des autorités belges, auxquelles nous tenons à adresser nos vifs remerciements. L'équipe de fouilleurs était composée comme suit: les professeurs tecté et G. Mouton, étudiant-architecte; G. Stoops, géologue; J. Devreker, J. Strubbe et M. Waelkens, collaborateurs du professeur P. Lambrechts. M. Bedri Yalman, conservateur adjoint du Musée de Bursa, représentait le gouvernement turc. Nous disposions en moyenne de 45 ouvriers.

certain entre les deux constructions, c. à. d. que le temple et l'escalier font partie d'un même complexe architectural. C'est en partant de cette constatation que nous avons continué en 1972 les fouilles dans l'aire.

L'année passée nous avons commencé à enlever du côté droit lorsqu'on regarde de l'aire H vers le temple la terre et les débris qui ont été déversés à un certain moment sur l'escalier. A cet effet nous avons creusé une tranchée de 2 m. de largeur de haut en bas de la colline et avons retrouvé 24 marches d'escalier ainsi qu'un certain nombre de bancs (12 au total) y attenant. Nous avons cru avoir trouvé aussi les restes d'un chemin, que nous avons assigné à l'époque byzantine. Il faut revoir ce dernier point. En fait il s'agit des pavés de la cour d'une maison qui a dû être construite sur le remblai qu'on avait déversé en cet endroit.

En 1972 nous avons étendu vers la droite le déblaiement de l'escalier monumental et des bancs (fig. 1). Il s'avéra bientôt que ces derniers étaient construits en forme de fer à cheval. Il ne peut y avoir aucun doute à cet égard (voir fig. 2). Nous pouvons dire dès à présent que nous avons affaire à une sorte de théâtre ou d'odéon qui doit être considéré en fonction du temple qui le surplombe. Les marches de l'escalier central sont hautes de 26 centimètres, les bancs de 52 cent. L'escalier central aux marches rectilignes a une largeur de 12 m. Les bancs qui prolongent les marches sous forme circulaire sont construits de telle façon que les regards des spectateurs sont dirigés vers un point central - un autel ou autre monument - se trouvant en bas de l'escalier, dans l'axe central de ce dernier. Si ce monument n'a pas été enlevé dans l'antiquité nous devrions le retrouver lors des fouilles de l'année prochaine, à une profondeur de 7 m. à 8 m. sous le niveau actuel du sol.

Quant à la nature du complexe architectural en question il ne saurait plus y avoir de doute il s'agit d'un *temple-théâtre* dans le genre de ceux étudiés par J. A. Hanson, Roman Theater-Temples, Prince-

ton, 1959. Il s'agit d'une construction monumentale double, théâtre et temple, dont les deux éléments se complètent organiquement en ce sens que l'axe du théâtre se trouve dans le prolongement de l'axe du temple. Le temple, d'autre part, surplombe le théâtre de façon telle que la divinité peut voir ce qui se passe sur les marches de l'escalier servant de lieu de spectacle ou de procession. Ce genre de monuments, inconnus semble-t-il dans l'architecture grecque, et dont l'exemplaire le plus ancien paraît être le théâtre de Pompée (avec temple à Venus Victrix), à Rome, paraît devenir fréquent dès l'époque d'Auguste et avoir été affecté surtout au culte impérial. En outre tous les exemplaires connus jusqu'ici ont été trouvés dans la partie occidentale de l'Empire romain (en Italie, Gaule, Afrique du Nord). Le temple-théâtre de Pessinonte est, sauf erreur, le premier de l'espèce trouvé dans la moitié orientale. Ceci souligne amplement l'importance de cette découverte. Ainsi se trouve renforcé aussi la date que nous avons assignée au temple dans une étude qui vient de sortir de presse<sup>1</sup>: dans cette étude, écrite avec trois de mes collaborateurs, nous avons prouvé que le temple a été construit vers les années 20 à 25 apr. J. - C.

Passons à l'aire H, c. à. d. la zone qui s'étend au pied de la colline portant le temple. L'année passée nous y avons déjà trouvé les traces d'un portique et les restes de certaines constructions. En cet endroit nous avons considérablement étendu l'aire des fouilles et avons obtenu des résultats appréciables, surtout en rapport avec l'histoire de Pessinonte. Nous avons retrouvé les traces du portique ou de la stoa sur les côtés nord, est et ouest. Du côté est (c. à. d. du côté du temple) la stoa est longue de 26,38m.; nous n'avons pas encore pu le déterminer du côté nord et ouest. Le portique avait une largeur de 5 m. Il était couvert d'un toit de tuiles. A l'arrière il

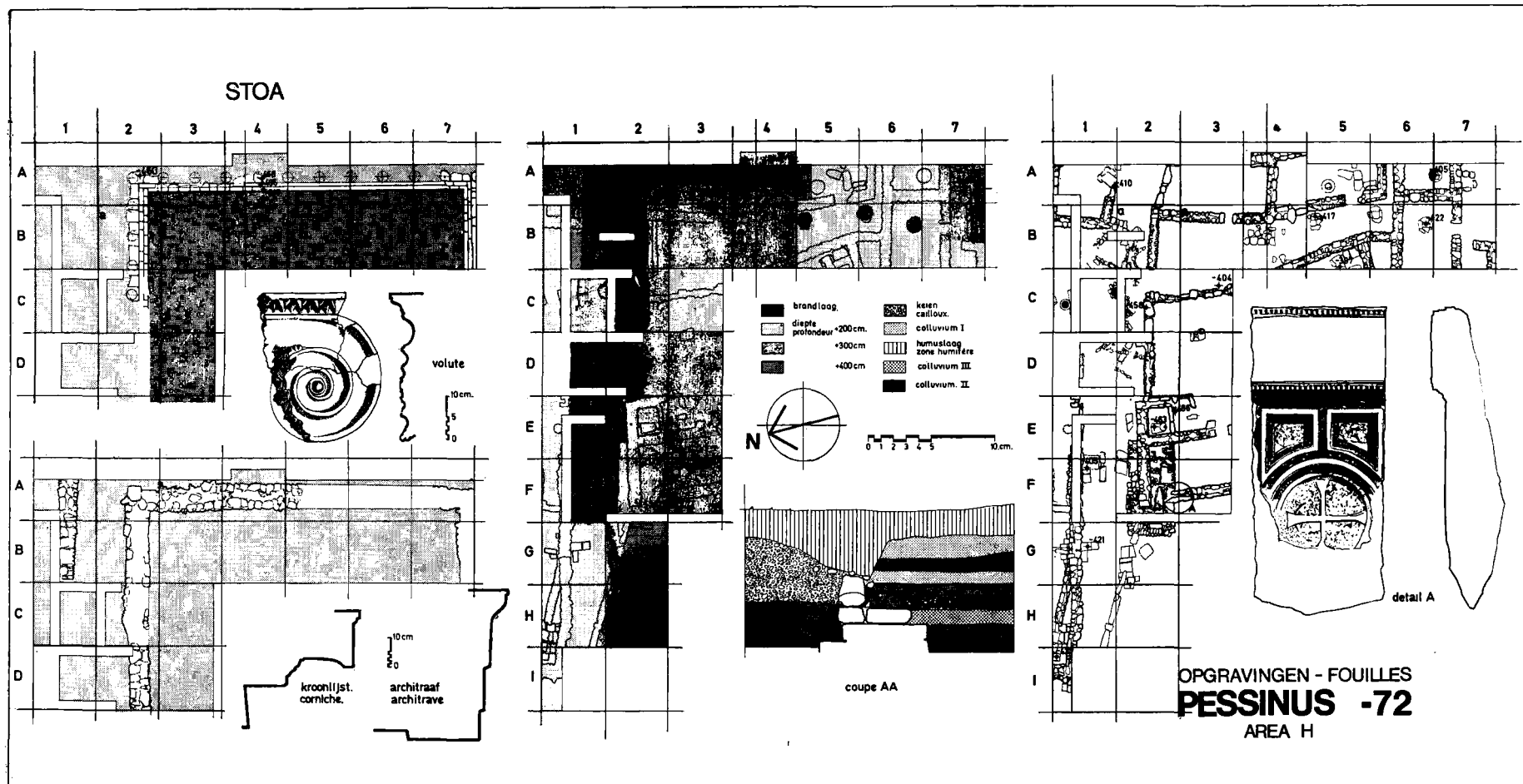
<sup>1</sup> P. Lambrechts, J. Strubbe, M. Waelkens et G. Stoops, *Les fouilles de Pessinonte: le temple*, dans *L'Antiquité Classique*, t. 41 (1972), p. 156 sv.

était soutenu par un mur et à l'avant par une série de colonnes reposant sur un piédestal de 80 cm. de largeur. Les chapiteaux, très finement sculptés (voir fig. 3) appartiennent à l'ordre ionique et permettent de dater la construction de la Ire moitié du I<sup>er</sup> siècle de notre ère. On accédait au portique proprement dit par trois marches, hautes de 27 à 30 cent. et larges de 90 cent. (fig. 4). La marche supérieure se trouvait à une profondeur de 1,90m. en-dessous du niveau actuel du sol. Depuis la construction de la stoa il y a donc eu unhaussement du niveau du terrain de 3 m. à peu près. En dessous de ces marches en pierre calcaire au profil très net se trouve un mur de fondation impressionnant de 1,80 m. de haut et de 1,80 m. de large, composé de pierres très dures de dimensions variables entassées avec grand soin et maintenues de façon solide en un bloc compact. Tout cela témoigne d'une grande maîtrise et d'une technique perfectionnée.

En 1971 déjà nous avons pu observer qu'à un moment donné la stoa a été incendiée. Sur une grande superficie de la zone H nous avons, en effet, retrouvé une couche de cendres, mêlée de morceaux de poutre et de tuiles (pl. 5). Elle est épaisse de 25 à 35 cent. et se trouve juste au-dessus de la marche supérieure de la stoa. En ces certains endroits on distingue encore des morceaux de poutre du toit dans la couche de cendres. L'année passée nous avons trouvé à la hauteur de cette couche les restes de plusieurs statues, dont la jolie tête de femme. Il a donc dû se produire ici une catastrophe. Nous n'avons pas de certitude absolue en ce qui concerne la date de celle-ci, mais l'explication la plus probable est qu'il faut la mettre en rapport avec l'invasion de peuplades germaniques en Asie Mineure, dans les années 260 à 270 de l'ère chrétienne. L'historien Zosime (I 28,1) écrit que Pessinonte fut victime de ces raids et nous savons que c'est aussi à cette occasion que fut détruit le temple d'Artemis à Ephèse.

Quoiqu'il en soit une chose est certaine: après l'incendie Pessinonte n'a plus jamais

connu sa splendeur d'antan. L'incendie de la ville marque une véritable césure. La ville, cependant, n'a pas été désertée après l'incendie, bien au contraire. Cela ressort du fait que sur toute l'étendue du portique et du terrain avoisinant on a édifié plus tard une agglomération assez dense. Les fouilles de 1972 ont révélé, en effet, l'existence de toute une série de maisons au-dessus de la couche de cendres (fig. 6). Elles sont éparpillées à gauche et à droite, sans ordre apparent. Il suffit d'autre part de jeter un coup d'oeil sur nos fig. 8 et 9 pour se rendre compte qu'il s'agit de constructions extrêmement primitives. Les murs sont faits de pierres irrégulières et grossièrement assemblées. Les plus grands blocs proviennent de la démolition d'anciens bâtiments (voir à ce propos la fig. 10 avec croix chrétienne). Il est clair que déjà à l'époque chrétienne et byzantine a commencé le procès de démolition de la ville ancienne. En certains endroits on a enlevé non seulement les trois marches donnant accès au portique, mais même les fondations se trouvant en dessous. De même on a enlevé au théâtre les escaliers et bancs de marbre avant de combler celui-ci, à l'exclusion d'une dizaine de blocs restés miraculeusement *in situ*. Sur la fig. 7 on peut voir comment deux blocs de marbre remployés ont servi de chambranles de porte à une maison, sans qu'on sache spécifier de quelle façon la porte y était agencée. Il s'agit bien d'habitations: nous avons, en effet, trouvé une demi-douzaine de *dolia* dans ces locaux; dans d'autres on avait creusé dans le sol, très résistant à cet endroit, des puits reproduisant la forme de *dolia* et atteignant une profondeur de 2 m. (fig. 8). Nous avons trouvé aussi des bassins qui ont dû servir à l'une ou l'autre activité industrielle. Ce qui fut le coeur de la ville à l'époque classique devint après l'incendie un quartier habité de triste apparence, dont la pauvreté crève les yeux. C'est probablement aussi la raison pour laquelle nous n'avons trouvé dans ces constructions d'époque tardive aucun objet qui vaille la peine d'être mentionné.



Plân 1

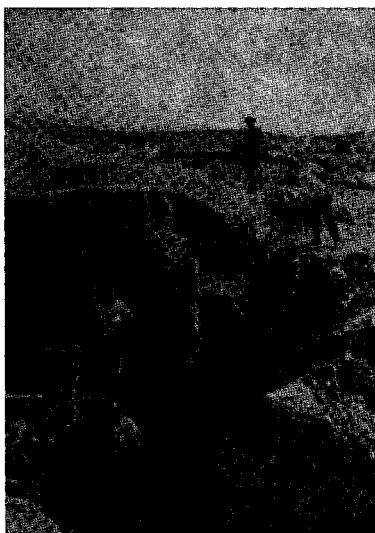


Fig. 1

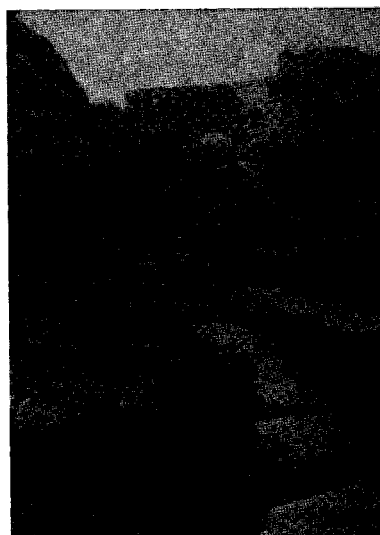


Fig. 2

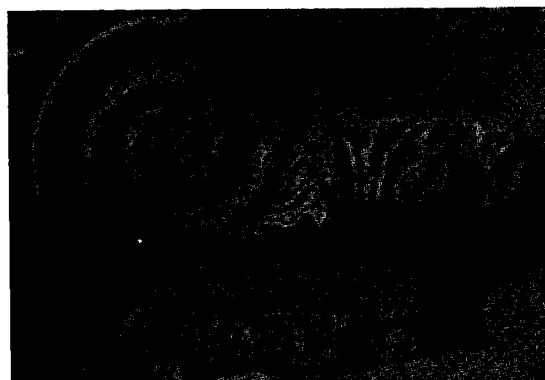


Fig. 3

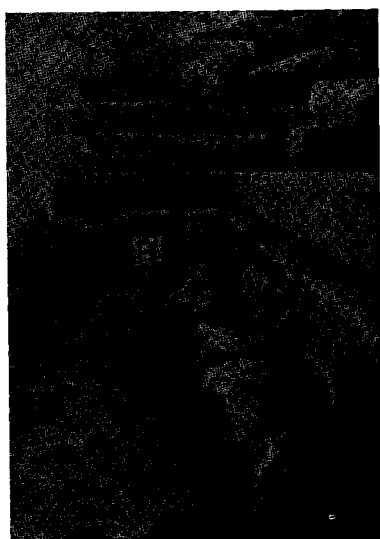


Fig. 4

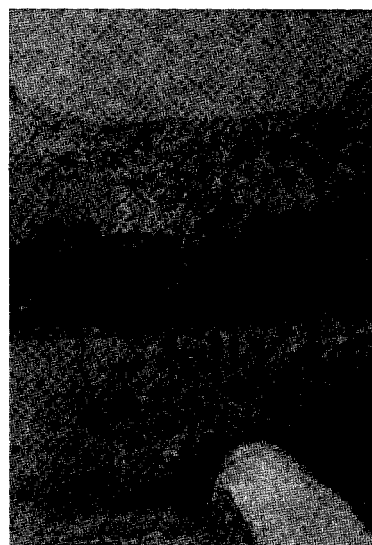


Fig. 5



Fig. 6

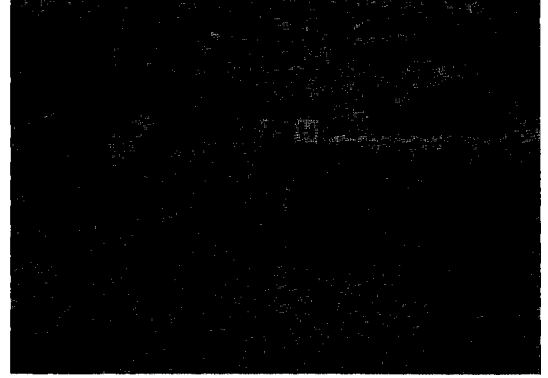


Fig. 7

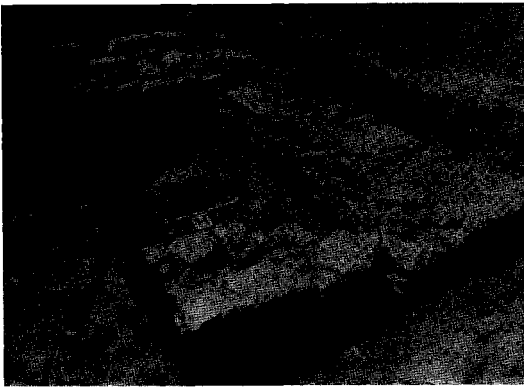


Fig. 8

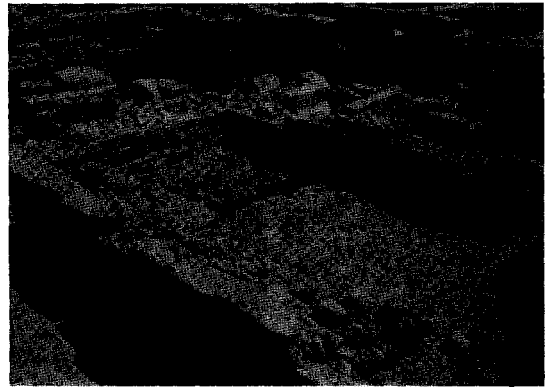


Fig. 9



Fig. 10



## EXCAVATIONS AT KNIDOS 1972

IRIS CORNELIA LOVE

The sixth campaign of excavations at Knidos, made possible through the gracious permission and help of the Ministry of Education and the Department of Antiquities of the Republic of Turkey and sponsored by Long Island University, was conducted for ten weeks during the summer of 1972<sup>1</sup>.

The contour survey begun in 1968 and continued in 1969 was extended this sum-

mer by Dennis Sykes and Pat Quinn to include all sites currently being investigated (fig. 1). The northeast sector of the city where the Temenos of Demeter is located, most of the island, the city walls, the akropolis, and the nekropolis will be surveyed in the future.

Work was continued at four old sites: the Temenos of Demeter, the residential area to the east and southwest of Stepped Street Seven, the area northeast of the Trireme Harbor, and the Sanctuary of Aphrodite Euploia. We opened up four new areas: Trireme Harbor West, a promontory in the nekropolis, a marble building and a complex bordering on the main east-west street, and a row of shops situated at the junction of the main east-west street and Stepped Street Seven.

### ROW OF SHOPS

The excavation of this ashlar masonry constructed building extending over 60 meters east-west and over 9 meters north-south was under the supervision of Kutsal Özer (fig. 2). Some of the walls are preserved to a height of 1.80 meters (fig. 3). A series of at least ten doorways which originally opened onto the main east-west street were exposed. They are not equally spaced. The interior was divided into rooms by double-faced, rubble-filled partition walls. These rooms may have formed a group of government offices, or given their location in the residential area, perhaps a row of shops with storage rooms

<sup>1</sup> The excavations were under the direction of the writer assisted by Bay Kadri Sağılyan of the Turkish Department of Antiquities. Anna Storer and Catherine Ward-Perkins were in charge of the records and the cleaning, mending, and drawing of the finds, assisted by our conservationist Konstanze Bachman and Midge Fraley, Levent Bolükbaşı, Verna Koster, Georgette Love, George Maker, Diane Peck, Ercan Sanus, and Susan Klein. Our chief architect Sheila Gibson was assisted by Michael O'Brien, Bülent Özgüç, and David Peck. Dennis Sykes and Pat Quinn continued the contour survey. Mark Hassall noted and is studying our inscriptions. Our photographers were Claire Blackwell Annabelle O'Brien, and the writer. Site supervisors were İlknur Küçük, Margot Marshall, İnci Menzilioğlu, Paul Steinfeld, Janet Dockendorff, Richard Hodges, Kutsal Özer, Carol Baker, and Dr. Raimund Wünsche. Pamela Duru was our translator. Through the kind, continued interest and support of Dr. M. Aylwin Cotton of the British School in Rome Charlotte Hall, Claudia White, and Mary Weaver were able to begin work on the reconstruction of our Hellenistic wall paintings which are now in the Bodrum Museum.

For previous preliminary reports see *AJA* 72 (1968) 137-139, pls. 56, 58-59; *AnatSt* 18 (1968) 37-39; *Türk Ark Derg.* 16:2 (1968) 133-159; 17:2 (1969) 123-143; *AJA* 73 (1969) 216-219, pls. 61-62; *AnatSt* 19 (1969); *AJA* 74 (1970) 149-155, pls. 37-40, 76 (1972) 61-76, pls. 15-20; *ibid.* 180-181, pl. 40, figs. 28-29; *ibid.* 393-405, pls. 81-84. For earlier reports and further bibliography on Knidos see *AJA* 74 (1970) 149 n. 1.

behind. And like Olynthos<sup>2</sup> and Delos<sup>3</sup> it may have had houses abutting its north wall.

A rock-cut, plaster-lined cistern below the rooms formed by the partition walls in the northwest section recalls the Stoa at Assos where cisterns were excavated in its basement<sup>4</sup>. Our cistern was filled with a vast amount of ceramics and statuettes and other Greek and Roman objects of literally every sort and material, complete and fragmentary (fig. 4). There was no stratified sequence which suggests that all the objects were deposited at one time. The cistern was found closed by blocks at its opening and then sealed by a thin plaster floor, as well as by a burned layer containing carbonized wood.

Quantities of carinated and two-handled bowls, jugs, loomweights, moulded relief ware, erotica, and lamps were recovered (figs. 5-6). Many of the latter were by Romanesic (figs. 7-9)<sup>5</sup>. A large number of sherds from *oinophoroi*, ram jugs, plastic vases, and animal-handled bowls from here and other sites in the city add support to the theory that many of these types of

vessels may have been made at Knidos<sup>6</sup>. Furthermore, fragments of a thymiaterion (figs. 10-11) and other sherds inscribed before firing, as well dipinti (fig. 12), stamps, terracotta medallions (fig. 13) and megarin bowl molds (figs. 14-15) attest to local ceramic production in earlier periods<sup>7</sup>.

#### MARBLE BUILDING AND COMPLEX ON THE MAIN EAST-WEST STREET

To the north of the Corinthian Temple and the Monumental Building, bordering

<sup>6</sup> J. W. Hayes, *Late Roman Pottery* (London 1972) 411-412: "Two classes of second - to third - century date are of more than regional importance. The first comprises a wide range of mould-made vessels, including a series of one - and two-handled flagons with relief decoration - the so-called 'oinophoroi', a number of low carinated flagons, animal-handled paterae with medallion decoration, and plastic vases in the form of rams, satyr-heads, etc. These share the same fabric (a hard fine - grained orange or grey clay containing some lime and a little golden mica, with a thin metallic varnish-like slip), and are mostly in two-part moulds, in the manner of terracotta figurines. They might originate from the Knidos region of Asia Minor, for their fabric is similar to that of the early Roman Knidian lamp series, and numerous examples have been found there. They were exported widely, for examples have been found in various parts of Italy, along the Danube frontier, and in South Russia, as well as throughout the eastern Mediterranean. The series appears to date mainly from the second and early third centuries, though some of the plastic vases may be earlier. The animal-handled bowls copy a late first - to early second-century metalware type. A late second - to early third-century date has been proposed for the *oinophoroi*. A number of imitations were made in North Africa in the third century; the *oinophoroi* and the animal-handled bowls were revived at Pergamon and Athens at a later date (Late third - early fourth century).

<sup>7</sup> We have a plastic pine cone similar to one from Cyrene published by Henry S. Robinson, *The Athenian Agora V: Pottery of the Roman Period* (Princeton 1959) pl. 43. The front of the base of our thymiaterion is decorated with scrolls, and on the rear ΘΕΟΙΣ ΛΑΒΕ was inscribed before firing. For similar fragments of thymiateria from Knidos and elsewhere see *ibid.* 38, G 159, n. 7.

A pottery dump consisting of many megarian bowl molds and wasters has been excavated in the southern nekropolis. Megarian bowl molds and wasters have been found on practically every site we have investigated and particularly in the Lower Theater where they must have washed down from another area in the city. For other evidence of local ceramic manufacture see *infra* n. 28, fig. 152, n. 51.

<sup>2</sup> David M. Robinson and J. Walter Graham, *Excavations at Olynthos* pt. VIII: *The Hellenic House* (Baltimore 1938) 211-212, pl. 93. Like the example at Knidos, these types of structures at Olynthos "... are located most frequently at street corners along Avenue B, the principal throughfare on the North Hill." 211.

<sup>3</sup> Ecole Française d'Athènes, *Explorations archéologiques de Delos: Le Quartier du Theatre* (Paris 1922) 209-210. As at Knidos and Olynthos the row of shops "... sont rares dans les autres rues ou ne s'y rencontrent même, comme dans les rues 2 et 3 qu'aux carrefours..." 207.

<sup>4</sup> For the plan of the stoa, cf. Francis Bacon, Joseph T. Clarke and Robert Koldewey, *Investigations at Assos* (Cambridge, Mass. 1920-21) 23, 37, 43.

<sup>5</sup> The relief designs on the lamp discs are varied. Most often represented are gladiators and gladiatorial combats, heart shapes, and shell patterns. There are two unique examples: one, an armed warrior carrying a spear and *tropaion*; and two, a peacock with its tail spread out like a fan. According to Donald M. Bailey, *Greek and Roman Pottery Lamps* (London 1963) 8, the lamps signed by Romanesic in the British Museum were made locally at Knidos and are to be dated in the second half of the 1st century A. D. Cf. Pl. 11, figs. a, b.

on and parallel to the main east-west street, the walls of yet another rectangular building were partially uncovered (fig. 16) under the direction of Carol Baker. Its southern wall continues over 42 meters east-west, preserving seven courses on its outer face to a height of some 4 meters. Three courses consist of finely dressed marble blocks which also form the south wall of a large subterranean room that descends to a depth of 3.84 meters (fig. 17). The room measures roughly 11 meters east-west by 4 north-south. Entrance to this enigmatic area may have been by wooden steps or a movable ladder. No other means of entry is discernable. A small chamber, blocked at a later date, branches off to the south. The walls of the sunken compartment were decorated with stucco, well painted with floral designs. The corners meet at right angles. These two features combined with the existence of the small chamber speak against its use as a *vasca*.

Handsome fragments of marble sculpture were discovered in the room including heads of a helmeted Athena (fig. 18), a bearded man (fig. 19), and a female with artificially twisted locks (the so-called Isis headdress). The muzzle of a dog and a Hekataion (fig. 20) were unearthed close to floor level<sup>8</sup>.

Sometimes, as in the North Stoa at Priene, stoas contained shrines<sup>9</sup>. It is tempting at least for the present, to associate this room with the celebration of esoteric rites.

<sup>8</sup> For a brilliant discussion of Hekataia see Evelyn B. Harrison, *The Athenian Agora XI: Archaic and Archaistic Sculpture* (Princeton 1965) 86-97. The structure in which the Hekataion was found borders on the principal east-west street (see fig. 1) and lies between two north-south cross streets. The Hekataion may have originally been placed at one of the crossroads or in front of the building along the main east-west street. It also could have been a private cult image.

Our Hekataion does not correspond precisely with any of the statues published by Professor Harrison. She has discussed possible conflicts within Kraus' chronology which makes dating our Hekataion more difficult.

<sup>9</sup> For the North Hall (ἑραστοῦ) see Theodor Wiegand, *Priene* (Berlin 1904) 192 ff.

A well over 18 meters deep, full of fresh water, was found to the west; and to the southeast, a complex of rooms of the Roman period and later with partially burned plaster floors and mosaics.

An apsidal room decorated with polychrome mosaics (fig. 21) which escaped the fate of its neighbors was also excavated<sup>10</sup>. Fragments of a marble statue of Athena were found reused in two later walls (fig. 22)<sup>11</sup>.

### NEKROPOLIS

In the eastern nekropolis a masonry constructed vaulted tomb of the 1st century A. D. was investigated. Three gold earrings were recovered (fig. 23).

A neighboring promontory was also explored and five intact rock-cut chamber tombs with covering slabs were discovered. In Tomb I two skeletons were found lying close together with three undisturbed unguentaria near the head of one and one near the head of the other (fig. 24). But in the eastern section of this tomb several skeletons were found with their bones rudely mixed together and covering a group of vessels (fig. 25). Evidently the tomb had been re-used, but judging from

<sup>10</sup> The apse, oriented to the east, contains a design of a krater flanked by two mirrors. A diamond shape occupies the center rectangle which is surrounded by contiguous quatrefoil petal patterns. Within the lozenge are the traces of a circular pattern, and nestled in the southernmost point is a fish baring its teeth. In the southwest corner of the rectangle is a basket full of pomegranates set in luxuriant foliage. This room may have served as a private chapel. The fish is similar in style to some found in the mosaic of the south aisle of Byzantine Church A. The mosaic may date from the same period: the 5th or early 6th century A. D. See *AJA* 74 (1970) 153-4.

<sup>11</sup> We have restored the two fragments. She wears a broad sash diagonally across her chest. This band is pierced at equal intervals with tiny holes which may have been for attachments, presumably in another material, perhaps bronze. If the bronze decorations were small snakes, the band might have been an aegis, thus identifying the marble statue as an Athena. In fact, the marble head of Athena (see fig. 18) may belong to this statue.

the objects the two burials were close in date<sup>12</sup>.

Primary and secondary burials were found in Tomb II, also. Tomb V produced 28 vessels (figs. 26-27) including plates, bowls, and a lamp, as well as the broken shell of an egg.

### TRIREME HARBOR WEST

On the northwest mole of the Trireme Harbor a Byzantine church (designated "E") was partially uncovered. In plan (fig. 28) it is similar to the larger Byzantine Church A: a central apse flanked by two smaller apses oriented to the east. The overall dimensions of the Church E are roughly 30 meters by 17 meters. On the interior the church was divided into two aisles 3.80 meters in width and a nave 7 meters across.

Excavations to date give evidence for a synchrouous, but the chancel, colonnades, and nave area have been robbed<sup>13</sup>.

Elements of the church furnishings recovered include a marble block adorned with a cross and circumscribed with a garland (fig. 29) from the chancel screen and a marble slab decorated with a solitary cross, perhaps from an ambo (fig. 30).

The floors were embellished with mosaics which are well preserved in the narthex and north aisle. A wall running north-south was constructed over the mosaic in this aisle at a later date (fig. 31).

The narthex, extending the entire width of the church and roughly 3.50 meters long contains mosaics of floral, braid, and pelta patterns framed by a continuous gra-

<sup>12</sup> The shape and partial glazing of the neck of the bulbous unguentaria are similar to ones published by Robinson (supra n. 7) 31, G 98, pl. 5; 85, M 6, M 7, pl. 18. These would indicate a date in the first half of the 1st century A. D.

<sup>13</sup> Two meters below the present surface level in the nave a complete skeleton was found beneath a mound of stones and lying on what was the well-trodden and perhaps previously occupied landscape. Three coins were found near his pelvis, possibly from his disintegrated pocket or purse.

pe or ivy-leaf tendril (fig. 32). A two-line inscription occurs on an ansate panel with crosses and a scroll pattern flanked by two fish below. Laid just outside the central threshold block leading into the nave the inscription records the donation of the mosaic by a certain Kleopatra: ΚΛΕΟΠΑΤΡΑ ΛΑΜΠΡΟΤΑΤΗ ΕΥΞΑΜΕΝΗ ΕΨΗΦΟΣΑ (fig. 33-34).<sup>14</sup>

The church was built mostly with re-used marble blocks from earlier buildings. A series of Doric capitals and a triglyph block may be noted in the east wall of the narthex flanking the central portal<sup>15</sup>. Blocked doorways leading from the rough stone and mortar floor of the atrium into the narthex point to several changes in plan. The remains of steps suggest an upper storey (fig. 35).

Amongst the more interesting finds discovered in trenches outside the church were a lamp (fig. 36) and a small marble souvenir copy of the Knidia (fig. 37).

### TEMENOS OF DEMETER

Excavations in this area corroborate the conclusions reached in 1971 concerning the history of this precinct<sup>16</sup>.

### LOWER AREA EAST OF STEPPED STREET SEVEN<sup>17</sup>

Investigation of the southernmost area of Stepped Street Seven was initiated (fig.

<sup>14</sup> I am indebted to Mark Hassall, our epigraphist, who has suggested the following translation, "I, Kleopatra, λαμπροτατη (= clarissima, i. e. of senatorial rank) after having made my prayers had the mosaic laid."

<sup>15</sup> The triglyph block on the south side of the threshold block appears to be an early type, as it has thicker glyphs with rounded channels rather than the later rectangular ones. The capitals have not yet been uncovered.

<sup>16</sup> See *AJA* 76 (1972) 399-401, 400, ill. 5.

This area was under the supervision again this year of Richard Hodges who also excavated at Tireme Harbor West.

<sup>17</sup> Large dumps of earth from the excavation of previous years obstructed our progress in the area of the Roman and Hellenistic houses. Attention was, therefore, concentrated on the unexcavated southern section of this street and directed by İlknur Küçük.

38). The upper section adjoining the modern road had been destroyed, however the lower portion was well preserved and presumably continued to the edge of the Commercial Harbor (fig. 39). A large drain was built over the lowest part subsequent to the construction of the street. An abundance of ceramic fragments including lamps (fig. 40), a few terracotta statuettes, and miniature amphorae, bowls, and plates - perhaps children's toys or votive gifts - had accumulated in the drain.

Trenches laid to the west revealed the good condition of the street's western wall. To the south, portions of a fine Hellenistic masonry wall running east-west were uncovered. To the north, parts of walls forming at least three rooms were exposed. The northernmost of these is a double-faced, rubble-filled partition wall, running east-west, which preserves traces of sun-dried brick on top. Fallen, disintegrated sun-dried brick are discernable in the section. Slots in the terrace and street wall indicate that this structure, like the Hellenistic and Roman houses above, utilized the public terrace and street walls and that the building was at least two-storied. Its purpose is as yet unknown. But perhaps it was a Hellenistic house or a harbor building or both.

A trench to the northeast produced a marble herm of a young satyr (fig. 41).

#### AREA NORTHEAST OF THE TRI-REME HARBOR

A scatter plan was drawn of Byzantine Church D (fig. 42). Many of its blocks were re-used from earlier Doric, Ionic, and Corinthian monuments<sup>18</sup>.

A trench laid across the middle of the north aisle uncovered two inscribed blocks (fig. 43). They brought the number of inscriptions found at Knidos since 1967 to 56. One of these two is of interest: a

dedication to Good Fortune by three magistrates, *astinomisantes* (fig. 44)<sup>19</sup>. This is the first time *astinomoi* have been attested to from Knidos<sup>20</sup>. At the base of the rectangular column the inscription reads ΕΗΝΟΔΟΤΟΣ ΜΕΝΝΙΓΓΟΥ ΚΝΙΔΙΟΣ ΕΠΙΟΙΣΕ Zenodotos is known from two inscriptions found by Sir Charles Newton now in the British Museum<sup>21</sup>.

A trench placed to the southeast revealed two steps maybe the harbor's eastern wall (fig. 45)<sup>22</sup>. This trench was extended from the steps northwards exposing a sloping flagstone paved street and the southeast corner of a marble monument bordering on the street. A large column was recovered bearing a dedication of the Council and People to Damoxenos, priest of Aphrodite who is described as ΘΕΑ ΕΡΑΓΗ ΚΝΙΔΙΑ (the lovely Knidian goddess)<sup>23</sup>.

Trenches laid to the south and east of Church D uncovered a network of earlier walls and structures: whole and disintegrated sun-dried bricks, fragments of painted stucco, as well as a flight of steps with

<sup>19</sup> ΕΠΙΝΙΚΑΑΣ ΚΑΛΛΙΠΟΥ ΕΥΘΕΡΗΣ ΔΑΜΟΓΕΝΕΥΣ ΝΙΚΟΜΑΧΟΣ ΝΙΚΑΣΙΚΛΕΥΣ ΑΣΤΥΝΟΜΗΣΑΝΤΕΣ ΑΓΑΘΑΙ ΤΥΧΑΙ Spinikides son of Kallipos, Eutherses son Damogenes, Nikomachos son of Nikasikles, Astinomoi (set this up) to Good Fortune.

<sup>20</sup> I am grateful to Mark Hassall for this information. The Astynomoi at Athens supervised the police, streets, and the public buildings.

<sup>21</sup> Sir Charles Newton, *A History of Discoveries at Halikarnassos, Cnidus, and Branchidae* (London 1865) II, 745, no. 28, pl. XC; 746, 771, no. 79.

<sup>22</sup> A cache of 39 weathered bronze coins was unearthed, perhaps from a purse inadvertently dropped in the harbor. The coins are being cleaned and treated.

<sup>23</sup> A small fragmentary marble souvenir copy of the Knidia was retrieved from this area. The hairstyle, clearly defined, exhibits the same unusual coiffure indicated on the fragmentary head of the Knidian Aphrodite. [See *British Museum Catalogue of Greek Sculpture* (London 1900) II, 208, no. 1314; see also Christian Blinkenberg, *Knidia* (Copenhagen 1933) Type IV, 2, 182 ff.; pl. 15.] The hair is pulled down obliquely over the ear and continues until it terminates in a bun placed, low on the nape the neck. See *AJA* 76 (1972) 402 n. 34, pl. 81, fig. 1; see also *infra* n. 30.

<sup>18</sup> See *AJA* 76 (1972) 401-402, pl. 82, figs. 11-12.

Paul Steinfeld was in charge of the excavation of this area in 1972 until his departure at which time Richard Hodges, and then Kutsal Özer carried on.

an arched drain leading towards the south-east (fig. 46). A variety of ceramics, mixed in date, were found including a few 6th century B. C. sherds of East Greek ware (fig. 47). Several terracotta statuettes of bulls were also recovered from these trenches. They may be early (figs. 48-49)<sup>24</sup>.

Unfortunately, the excavations in this section had to be temporarily abandoned, because as in the region of Trireme Harbor West water began to seep into the trenches.

#### SANCTUARY OF APHRODITE EU PLOIA

Trenches were laid to the southeast of the monopteros and altar of Aphrodite, perpendicular to the retaining wall of the terrace which supports these structures (fig. 50). Under large rocks and stone rubble (fig. 51), lying in loose soil between the rocks, a cache of several hundred terracotta statuettes, intact and fragmentary, was discovered (figs. 52-53). The deepest layer of the statuettes was lying on a thin stratum of fine gray soil, amidst flecks of carbonized wood, which lay directly on a hard, reddish, chippy virgin soil - decayed bedrock in this area (fig. 54). Some of the statuettes showed slight traces of burning.

The figurines were different from those discovered in 1971. Only a few of the types recurred then<sup>25</sup>. This year there was a marked homogeneity of types and size; and repetition, probably from the same mold, was the rule. Identical statuettes were

<sup>24</sup> They bear some resemblance in their stumpy-ness but particularly in their eyes to terracotta examples from the Middle Bronze Age. [See Christian Zervos, *L'Art de la Crete* (Paris 1956) 224, fig. 287 (from Phaistos, M. M. I.)] However, as yet no Bronze Age pottery has been recognized from this area. The bulls were found with mixed material dating from the 6th century B. C. through the Hellenistic period. This fact is not surprising since this quarter of Knidos has been continuously built over.

<sup>25</sup> The statuettes which were excavated in 1971 were noteworthy for their wide variety of types and range of size. See *AJA* 76 (1972) 404, pl. 83, figs. 22-24, pl. 84, figs. 25-27.

found both together and mixed with other types (fig. 55). Two figurines were excavated lying together (fig. 56): one, with her right hand holding her veil may represent a bride (fig. 57); the other, a male, a groom (fig. 58). Amongst the most frequently reproduced types were a female clutching her breasts with her hands (fig. 59) - a lead amulet repeating this gesture was also found (fig. 60); Hermes with a peaked cap clasping a caduceus (fig. 61); herms with votive gifts at the base of their pedestals (fig. 62), and herms without offerings (figs. 63-65). Artemis is represented holding a fawn or with a fawn standing by her side (fig. 66). There are enthroned divinities without any attributes (fig. 67), seated *kourotrophoi* (figs. 68-69), and, presumably, Hekate with a dog in her lap (fig. 70).

Several types of hydrophorai (figs. 71-73), worshippers (figs. 74-76), and brides holding their veils are present (figs. 77-79). Men on prancing horses, perhaps Hero Riders (fig. 80) and plump boys grasping dogs (fig. 81) or gripping geese or kneeling (fig. 82) are amongst the examples which are repeated. To date there are only two unique types: a helmeted Athena with a shield (fig. 83); and two female deities seated side by side on a throne, possibly Demeter and Kore (fig. 84)<sup>26</sup>.

Worthy of mention is a large group of what may be divine female musicians wearing low poloi, carrying lyres (fig. 85), kytherai; playing double flutes (fig. 86) and drums (fig. 87); and carrying tambourines (fig. 88). (Perhaps the latter are being carried by Kybele.) Dancers are also represented (fig. 89).

Two terracotta heads which were found in the upper, unrelated layers of the trenches have a greater affinity with the group discovered in 1971. This head with a complicated coiffure still retains traces of a water-soluble paint (fig. 90). The hair is

<sup>26</sup> There is a similar statuette of the twin divinities on exhibition in the Archaeological Museum in Istanbul said to come from the Kos/Rhodes region.

red; the earring, blue. The second wears a sakkos intricately bound around her head and a pendant earring (fig. 91).

In general, the 1971 group was characterized by higher quality and greater individuality and appears to cover a wider span of time than this one. Iconographically, this year's cache may provide greater insight into the religious history of the area now occupied by the Sanctuary of Aphrodite. One fact links both groups: an overwhelming preponderance of representations of female divinities and votaries. Of the opposite sex a bearded male figure holding a patera is a type which is repeated (fig. 92). But the majority of the figurines are feminine, and their presence and dominance appears to be in keeping with the worship of a female deity<sup>27</sup>. Trenches 76, 80, and 83 were cleaned to bedrock (fig. 93).

A stamp of a palmette<sup>28</sup> provides further evidence for the existence of a local ceramic industry at Knidos. It seems plausible that most, if not all, of the terracotta statuettes discovered to date were made in or near Knidos. To the eye the fabric and the colors of the clay (fired) are Knidian. And found in an area bordering the sacred road leading into the Sanctuary of Aphrodite was a pot still containing red pigment which appears to be the same water-soluble paint preserved on some of the terracotta figurines.

In an attempt to locate an entrance into the sanctuary, a trench was laid out in line with the altar and the eastern steps and center of the monopteros. A Byzantine structure containing two wells full of pottery was unearthed (fig. 94). A section of the

plaster floor was removed, and 20 centimeters below a flagstone road was uncovered (fig. 95). Because the flagstone pavement is on a perfect axis with the Aphrodite altar and the center of the monopteros, we presume this is the ancient way which led from the gardens of Aphrodite on the east into her temenos.

The remaining baulk was removed from the Altar of Aphrodite revealing a terracotta tile oven perched on its northeast corner (fig. 96). The oven is probably Byzantine. Step blocks were removed from a late wall and replaced on the west side of the altar (fig. 97).

Two trenches in the northeast area of the presumed gardens, near the north gate, produced sections of large retaining walls and a variety of ceramics, many recalling Pseudo-Lucian's comment concerning the wanton products of the city's potters (figs. 98-102)<sup>29</sup>. Amongst the relief wares we also found a type of jug with its spout in the form of a phallus, as well as phalli of all sizes, and fragments of fine terracottas, including a lady with a melonstyle coiffure (fig. 103) and a bust of a woman (fig. 104).

Three more bronze coins bearing the head of Aphrodite Euploia on the obverse and the name of Knidos on the reverse were discovered (fig. 105). One of these is well preserved, and the hairstyle is well defined (fig. 106). It is similar to the coiffure on the heads of the other coins and small marble souvenir copies of Aphrodite excavated this summer and for the past two years. It is also similar to the hairstyle on the head of Aphrodite (1314) in the British Museum<sup>30</sup>.

<sup>27</sup> The discovery in 1971 of a number of early bronze fibulae several series of which were found linked together and of a type which had identical parallels from the sanctuaries of Athena Lindiaia, Artemis Orthia at Sparta, Hera Limenia at Perachora, and Hera at Argos led the writer to suggest that these fibulae and terracotta statuettes were evidence of a long and continuous worship of a feminine deity at this site. See *AJA* 76 (1972) 403-404, ns. 35-39.

<sup>28</sup> See supra ns. 5-7, 51.

<sup>29</sup> Pseudo-Lucian, *Affairs of the Heart* II (Loeb, ed., tr. M. D. Macleod, London and Cambridge 1967) VIII, 167.

<sup>30</sup> See supra n. 23.

The hairline as it appears on the coin is higher at the corner of the forehead - a realistic observation of the sculptor faithfully rendered by the dye cutter and similar to the hairline on the British Museum head no. 1314 but different from the marble copies in the

A third trench to the northeast uncovered a small bath with a hypocaust system and a mosaic of dolphins paired head to tail. The dolphins' bodies are pale blue, outlined in red with red eyes (fig. 107).

One of the most interesting features in the temenos of Aphrodite is a cave entered above and slightly to the north of the monopteros (fig. 108). It is a natural cave with stalagmites and stalactites. The sides of the entrance bear traces of painted stucco. The narrow approach gives access to two galleries: one continues upwards in the direction of the akropolis; the other descends to the sea. It has produced a mass of ceramics extending over 1,400 years from at least the 7th century B. C. onwards. As might be expected a large number of lamps have been discovered, many with relief decoration: heart and shell designs (fig. 109), animals, gladiatorial combats, as well as chariot races (fig. 110). A number of these were signed by Romanesios. Other lamps differ widely in date and shape: some are column lamps; others, plastic in the form of heads and feet.

Fragments of marble sculpture were also recovered: a base of a Hekataion and a bearded male head of an Asklepios type (fig. 111).

At the western end of the intermediate terrace immediately below the monopteros we completed the excavation of two monuments partially revealed in 1969 and 1970. The smaller of the two measures 3.10 meters east-west by 2.40 meters north-south (fig. 112). A foundation course has survived *in situ* resting on cut bedrock on all but the south side. Perhaps this was an altar.

To the west we cleared a larger monument, 7.12 meters east-west by 5.60 meters north-south (fig. 113). Only foundation blocks of the original structure have sur-

vived, except for 2.50 meters along the north wall where an upper course exists *in situ*. (fig. 114). Mortar was introduced in a later phase.

At the extreme east of this terrace, we began the excavation of a third building which seems to be a pendant structure to the westernmost monument.

On the lower terrace below the monopteros we have almost completed our excavation of the Roman building which measures roughly 19 meters east-west by 11 meters north-south (figs. 115-116). It is oriented east-west with a porch, perhaps distyle in antis (one of the unfluted, monolithic columns lies where it was discovered), on the east, the main facade and entrance (fig. 117).

Parts of the north and west walls, preserved to heights of 3.50 meters, exhibit traces of drafted stucco on the exterior (fig. 118). Stucco is also visible in places at the northwest and southwest corners which terminate on their outside faces in engaged pilasters. Again at the northwest and southwest corners the ashlar masonry of an earlier structure can be seen beneath the stone and mortar construction of the last building stage (fig. 119).

The porch, 5.23 meters deep, gave access to a larger room across the large, re-used marble threshold block (fig. 120). From there one passed into a smaller rear chamber. The north wall of the easternmost room was articulated with niches (fig. 121). The plan was later modified by dividing the room into two by the addition of north-south cross wall constructed of fragments of a colossal marble statue and statue base.

Evidence of burning was discovered throughout the building, indicating the probable cause of the building's final destruction.

In a trench located at the western end of the Roman building, along with fragments of gold leaf (fig. 122), an unfinished, marble Archaic statue was found (figs. 123-124). This new and important discovery

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Louvre and the Vatican. A small projection near the rear of the head, a feature which bothered Blinkenberg on 1314, might be explained as small locks of hair laying down on the neck which were too short to be caught up on the bun - another realistic observation of the artist and one copied on the coin. See *supra* n. 23.



once again invites discussion concerning the location of Archaic and Classical Knidos<sup>31</sup>. Prior to its unearthing we had already found sherds, terracotta statuettes, fragments of architectural members and sculpture, as well as bronze fibulae predating the last quarter of the 4th century B. C.<sup>32</sup>. But these early objects, one could argue, might possibly have been associated with an isolated cult at Knidos; or they could have come to Knidos through Knidian art collectors; or they may have been transported to the present site when the city moved<sup>33</sup>. Why, though, would a city bother to carry a 200 - year - old unfinished work? And why would a collector bother to acquire such an object?

This unfinished, fragmentary Archaic statue, in company with the architectural, sculptural, bronze, and ceramic evidence of the late Archaic and Classical periods, presents a strong argument for locating the earlier city at its present site.

On the same terrace, 11 meters to the east of the Roman building we completed the excavation begun last year of a monumental altar oriented east-west (figs. 125-126). The rectangular podium, 11.04 meters by 6.69 meters, is very well built of conglomerate foundation blocks which rest on a footing of uncoursed, large, irregular pieces of gray limestone/marble - the same limestone/marble used in the superstructure (fig. 127). Nowhere in the construction has mortar been used.

Each of the four sides preserves portions of the 25 centimeter high euthynteria which supports 24 centimeter high base moulding blocks with a cyma moulding *in situ* on the north and east (fig. 128).

<sup>31</sup> G. E. Bean and J. M. Cook, "The Cnidia", *BSA* 47 (1952) 171-212; "The Carian Coast, III", *BSA* 52 (1957) 85-87.

<sup>32</sup> For sculpture see *AJA* 76 (1972) 70, pl. 18, fig. 22; and *infra* fig. 151. For architectural pieces see *supra* n. 15. For bronze fibulae and late Archaic terracottas see *supra* n. 27.

<sup>33</sup> Bean and Cook have suggested this latter idea. See *supra* n. 31.

At the northeast corner there are four orthostate blocks 50 centimeters high (figs. 129-130). The two which are *in situ*, like the other *in situ* elements, are clamped together, the lead still in place, and backed by large conglomerate blocks. Also like the other blocks the orthostates are fine-tooled finished, but not polished. The center north-south "spine wall" of conglomerate blocks rises approximately 3 centimeters higher than the orthostates (fig. 131).

On the west, the euthynteria blocks form the first step up to the altar (fig. 132). They are worn smooth here and without clamps between them. At the southwest corner drafting indicates the position of antae c. 70-75 centimeters wide.

Based on the general characteristics of monumental altars<sup>34</sup> and the evident features of this one, it would seem that the "spine wall" was probably the foundation for the front of the prothesis. The prothesis was probably approached by a flight of steps flanked by antae which acted as terminals on the west side for a continuous wall surrounding the altar on the remaining three sides<sup>35</sup>.

A network of well-preserved pipes lying close to the altar and water seepage made the excavation of the foundation very difficult (fig. 133). But on the south and west sides a white clay supporting the irregular foundation stones contained ceramics

<sup>34</sup> Constantine G. Yavis, *Greek Altars* (St. Louis 1949) 116: "The typical plan of the foundation of a stepped monumental altar has the form of a rectangle with a line dividing it longitudinally into two parts... In plan the stair usually occupies a little more than a third of the altar (total width), the prothesis is a little less than a third and the body of the altar about a third."

I am deeply indebted to Sheila Gibson, our architect, for her fine work in recording the altar and for her observations and ideas concerning this structure.

<sup>35</sup> Altars later than the pre-Classical period are known to have had antae flanking the staircase (seven examples of this type survive from the pre - Classical period), and if the altar does not run the full length of the prothesis, there is a balustrade. *Idem*.

which predate the construction of the altar<sup>36</sup>.

Six meters to the east of the altar, re-used in a high roughly polygonal retaining wall (fig. 134) we found three more marble-figured frieze blocks (fig. 135). One block was very battered, however, the figures of three ladies in a rather mannered posture are discernable (figs. 136-137). Under the moulding of the block and above the figures is an inscription (fig. 138): ΘΕΩΝ ΑΝΤΙΟΧΕΥΣ ΕΠΟΙΗΣΕ ΤΑ ΤΡΙΑ ΕΟΙΔΙΑ We know this artist from two other inscriptions found at Knidos<sup>37</sup>.

Two more frieze blocks were uncovered re-used in the wall side by side (fig. 139). One represents a figure, Hermes? as the divine groom? standing in front of a biga (fig. 140). The word ΝΥΜΦΑΙ is inscribed above his head under the moulding (fig. 141).

The third frieze block, a landscape relief, represents a half-nude man or divinity at the feet of a semi-reclining draped female figure, possibly a goddess who is seated on rocks in front of a tree carved in low relief (fig. 142). On the plinth under the male figure is an inscription.

A marble relief block decorated with three dancing maidens found upside down in 1971 near the northeast corner of the altar was not completely excavated until this summer (fig. 143). Because it is decora-

ted on two contiguous sides, it must have served as a corner block. Given its provenance, it may be the northeast corner of the frieze.

The fourth block in this series excavated this summer was carved on three sides (fig. 144). A single draped female figure is represented on two faces (figs. 145-146) while the third side exhibits a female figure standing beside an enthroned deity (fig. 147). The fact that the block has reliefs on three sides would seem to indicate that it once formed a part of one of the antae. Given the site of its discovery, just to the north of the altar, perhaps it belonged to the northwest anta<sup>38</sup>.

All of the frieze blocks are 70 centimeters high. None of them were contiguous. Stylistically, the frieze is difficult to place nor does space permit the luxury of discussion. Chronologically, it must be placed prior to the frieze from Lagina<sup>39</sup>; perhaps it is in the range of the Telephos frieze<sup>40</sup>. The subjects depicted on the frieze blocks present tantalizing problems beyond the scope of this report. The number of monumental altars with architectural sculpture are few<sup>41</sup>. The placement of the

<sup>36</sup> Both Sheila Gibson and the writer separately identified this block as belonging to an anta.

<sup>37</sup> See Arnold Schober, *Der Fries des Hekateions von Lagina* (Vienna 1933). The carving on the Knidian frieze blocks is more delicate and finer than those from Lagina.

<sup>40</sup> For the Telephos frieze see Arnold von Salis, *Der Altar von Pergamon* (Berlin 1912); Heinz Kahler, *Pergamon* (Berlin 1949) figs. 36A-38; Eva Marie Schmidt, *Der Grosse Altar zu Pergamon* (Leipzig 1961) pls. 60-67.

<sup>41</sup> Monumental altars decorated with a Doric Frieze exist from the 6th century B. C., but only seven altars are preserved to us with reliefs of free-standing sculpture. See Arwin von Gerkan, *Der Altar des Artemis Tempels in Magnesia am Maander* (Berlin 1922) 21 (plan), pl. V (sculpture), pls. IX-X (reconstruction); T. Wiegand and H. Schrader, *supra* n. 9, (for the Altar of Athena) 120, fig. 91, 122, fig. 95; Rudolf Herzog, *Kos, Ergebnisse der deutschen Ausgrabungen und Forschungen*, I, Paul Schzmann, *Asklepieion* (Berlin 1932) 25-31 (for the altar), figs. 19-23, pls. 12-14, 49-50; for the Altar of Zeus at Pergamon see *supra* n. 40; for the altar at Capua see Koch, *Röm. Mitt* (1907)

<sup>36</sup> These sherds were found at the end of the dig and consequently have not yet been drawn and studied.

<sup>37</sup> A dedication to Apollo Karneios in honor of Klearchos who had run in the festival of the Karneia; see *AJA* 76 (1972) 398-399. The text is as follows: ΚΑΕΑΡΧΟΝ ΑΝΑΞΙΑΩΡΟΥ ΤΙΜΟΘΕΝΟΣ ΑΡΙΣΤΟΛΕΥΣ ΚΑΙ ΛΥΚΑ ΑΝΑΞΙΠΠΙΔΑ ΤΟΝ ΑΥΤΑΣ ΠΑΙΠΠΙΟΝ ΤΙΜΑΘΕΝΤΑ ΥΠΟ ΤΟΥ ΔΑΜΟΥ ΚΑΙ ΚΑΡΝΕΑ ΔΡΟΜΗΣΑΝΤΑ ΑΠΟΛΛΩΝΙ ΚΑΡΝΕΙΟΙ ΘΕΩΝ ΑΝΤΙΟΧΕΥΣ ΕΠΟΙΗΣΕ The second was found this summer and is fragmentary.

Building records show that a sculptor by the name of Theo, Theothnos, or Theon worked on the sculptures of the Temple of Asklepios at Epidauros, along with Timotheos. See Marguerite Bieber, *The Sculpture of the Hellenistic Age* (New York 1955) 13. However, we must assume that if the name was Theon he was a master other than ours.

frieze blocks running around the exterior of the altar recalls the layout of the great frieze from the Altar of Zeus at Pergamon, although the Knidian frieze is on a much smaller scale and far less grandiose in manner. For the projections of the high podium which flanked the stairway of the Altar of Zeus and which carried the great reliefs around the base and partially up the stairway, we must substitute antae<sup>42</sup>.

No fragments of column drums, capitals, coffers, or architraves of suitable size have been found to date. Therefore, it seems that the altar at Knidos, unlike the other monumental altars which were decorated with architectural sculptures, may not have had a colonnade<sup>43</sup>.

Two intact architectural moulded frieze blocks were discovered in 1971 which presumably belong to the altar. One is carved with a lesbian cymation and triple braid guilloche; the other, with an imbricated laurel pattern, egg and dart, and bead and reel. The laurel is mixed with poppy heads and bound with fillets. The figured frieze blocks were possibly framed by these mouldings.

The altar is related to a theatron to the north directly above it on the intermediate terrace (figs. 50, 148)<sup>44</sup>. The placement of rows of parallel seats with an altar is similar to the sanctuaries of Demeter at Acrocor-

inth, and Pergamon. and that of Despoina at Lykosoura<sup>45</sup>.

An altar was usually placed at a distance from its temple which equalled or exceeded the width of the temple<sup>46</sup>. The width of the Roman building opposite the altar is 11 meters, and the altar lies approximately 11 meters to the east of this structure (fig. 149). Their alignment is not absolutely axial, but their levels are relatively close. The purpose of the Roman building is as yet unknown. It may have been a temple, but for the present we are identifying it as a congregation hall which may have been used in connection with services held at the altar.

It is tempting to suggest that rites may have been held in honor of Aphrodite alone or in association with Adonis (Adonia), or in honor of Demeter and Persephone, such as the Triopia Sacra. Newton argues, "... that if the worship of Demeter and Persephone was originally called Triopian, the seat of that worship would have been the Hieron Triopian which was dedicated ... to Apollo, Poseidon, and the Nymphs..."<sup>47</sup>

With regard to the altar and its decorative reliefs and the two blocks portraying triads of maidens, it is possible that they may be performing a ritual dance<sup>48</sup>, or one group might represent the Hours, the Graces, the Muses, or the Nymphs. (The block with the biga is inscribed with ΝΥΜΦΑΙ).

368-385) figs. 1-9, its reconstruction is uncertain and there are no antae; for the Altar of Zeus at Nemea see Carl Blegen, *AJA* 35 (1927) 442 ff., fig. 1; for the Altar of Athena at Tegea, Charles Dugas, et al., *Le Sanctuaire d'Alea Athena a Tegee au IVe siecle* (Paris 1924) 66-69, fig. 24, atlas pl. 1/11.

<sup>42</sup> Kahler (supra n. 40) pls. 6-7.

<sup>43</sup> The following altars had colonnades: Artemis Leukophryene at Magnesia; Athena Polias at Priene; the Altar of Zeus at Pergamon; and the altar at Kos. For their bibliographical references see supra n. 41. The Knidos altar probably more closely resembled the Altar of Apollo at Cyrene, see Luigi Pernier, *Africa Italiana, Il Tempio e l'Altare di Apollo a Cirene* (Bergamo 1935) 61-70, figs. 59-68, pls. II-III, V.

<sup>44</sup> Compare fig. 148 with figs. 117 and 127. The latter show the excavation of the Roman building in progress during 1972 and fig. 148 shows the Roman building at the end of this season.

<sup>45</sup> For Lykosoura see *Excavations at Megalopolis 1890-1891* (London 1892), and B. Leonardos, "Ἀνασκαφαί τοῦ ἐν Λυκοῦρα ἱεροῦ τῆς Δεῖποινης" *Praktika* (1896) 101 ff. For the other two see *AJA* 76 (1972) 405 n. 40.

<sup>46</sup> Yavis (supra n. 34) 115.

<sup>47</sup> Newton (supra n. 21) 425. For Newton's discussion of the Triopia Sacra and the Temenos of Demeter and his conclusions that the original seat of worship be looked for elsewhere at Knidos see *ibid.* 422-425.

<sup>48</sup> I am grateful to Midge Fraley who suggested this idea in a seminar report delivered for Dr. Phyllis W. Lehmann in May, 1972, at Smith College.

To the east behind the retaining wall in which the reliefs were re-built is a cave which in its most recent phase was used to house pipes (fig. 150)<sup>49</sup>. A rectangular opening in the wall allowed for the passage of the terracotta pipes from the cave to the area of the altar (figs. 132, 134). These pipes are still well preserved.

Between the altar and the north terrace wall (figs. 129-130) a late wall consisting of column drums and a Doric capital was excavated. The diameters of both would suit the monopteros of Aphrodite above which we suppose was Doric based on the stylobate and the copy at Hadrian's Villa at Tivoli<sup>50</sup>.

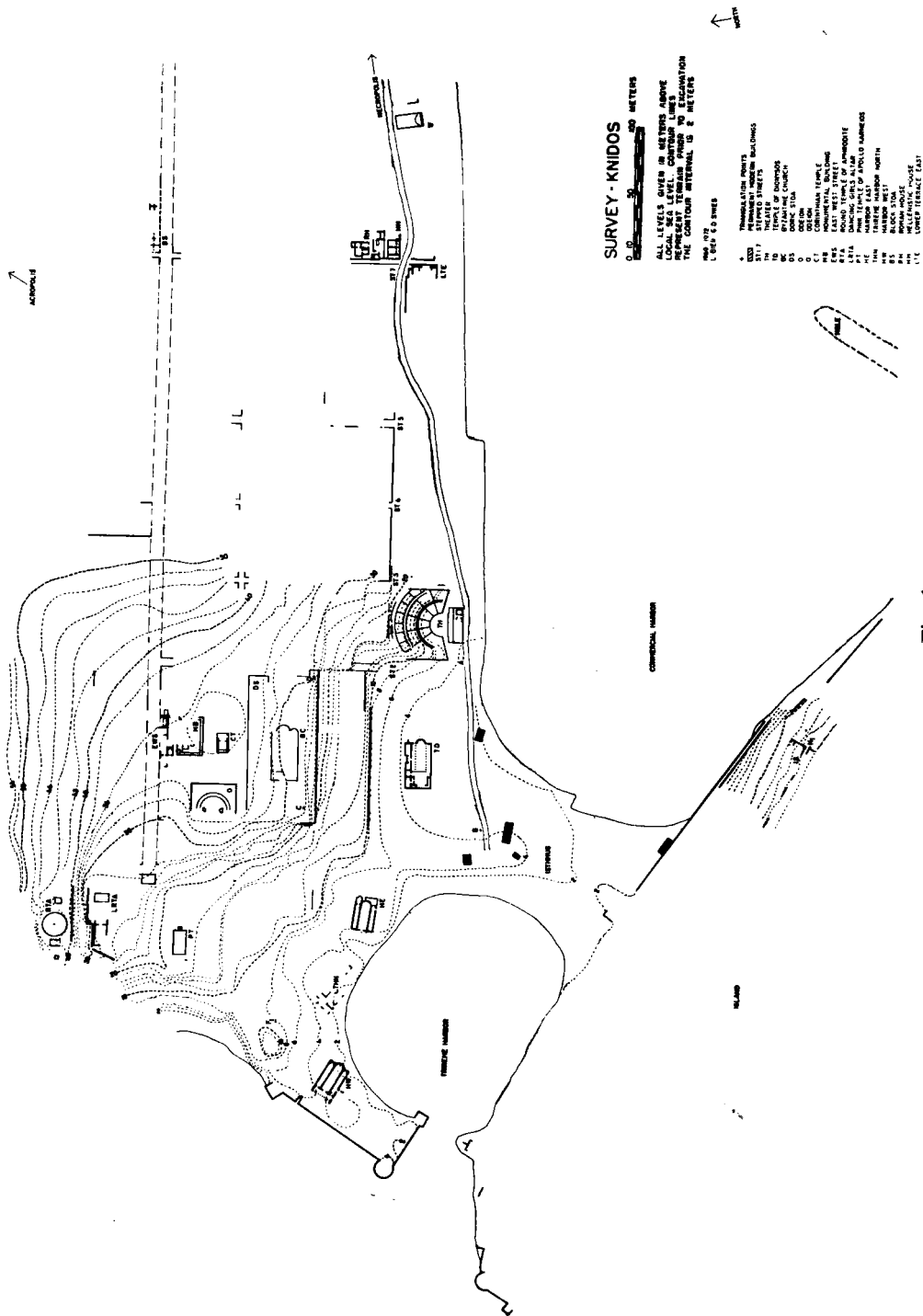
We recovered a marble helmeted head of the Classical period between the altar and the east retaining wall (fig. 151).

Trenches to the southeast of the altar, particularly trench 104, have begun to produce a whole new series of Hellenistic ceramics amongst which is a group of amusing vessels with phallic spouts, and a stamp of a meanad playing double flutes (fig. 152)<sup>51</sup>. Several terracotta statuettes were also recovered (figs. 153-155), as well as a number of fragments of marble sculpture (figs. 156-162) including a souvenir copy of Aphrodite (fig. 163).

<sup>49</sup> We have only begun to excavate the cave. Because it was somewhat precarious we had to erect wooden piers to support the roof. These are visible in fig. 134. Perhaps the cave was dedicated to the Nymphs, but we have no tangible evidence to support this other than the presence of water.

<sup>50</sup> *AJA* 74 (1970) 154.

<sup>51</sup> For discussion and bibliography of types see Jorg Schafer, *Hellenistische Keramik aus Pergamon* (Berlin 1968) II, 73-75, figs. 5, no. 2; pl. 22, E 1, E 5. For local ceramic manufacture at Knidos see *supra* ns. 5-7, 28.



**SURVEY - KNIDOS**  
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- MAP 1972  
 C. DEW. G. D. SMITH
- 1. THEATRE (See Plan)
  - 2. TEMPLE (See Plan)
  - 3. STADIUM (See Plan)
  - 4. COMMERCIAL HOUSE (See Plan)
  - 5. HOUSE (See Plan)
  - 6. EAST WEST STREET
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Fig. 1

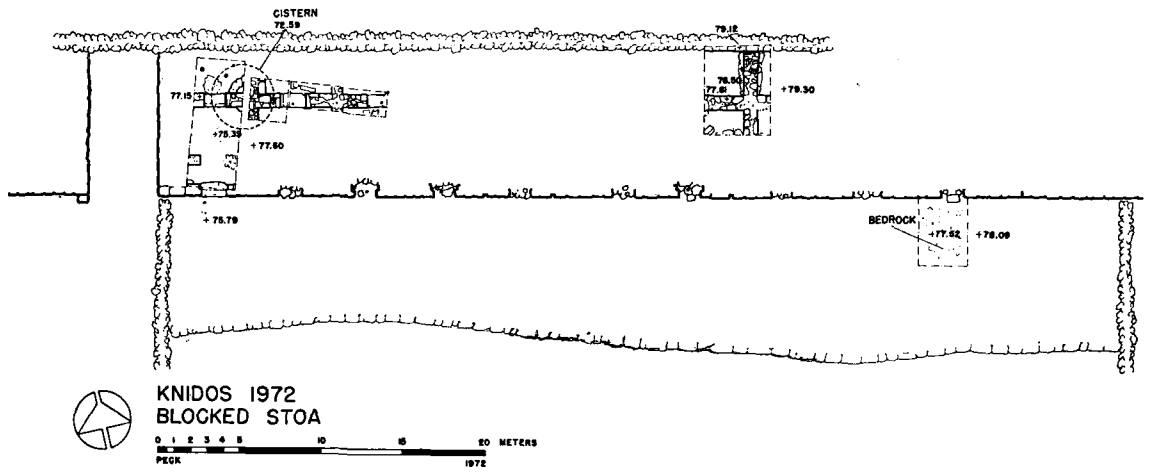


Fig. 2

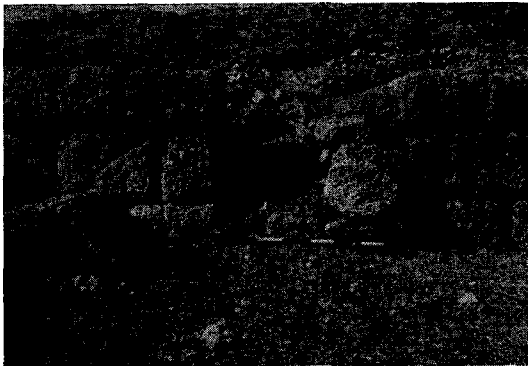


Fig. 3



Fig. 4

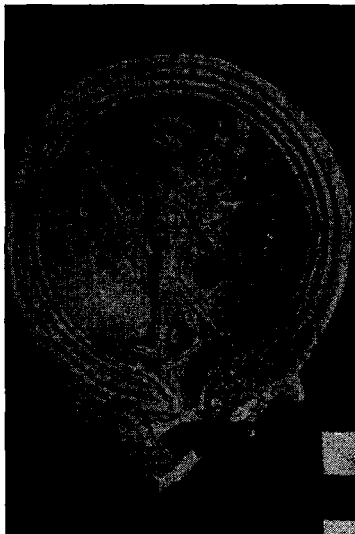


Fig. 5

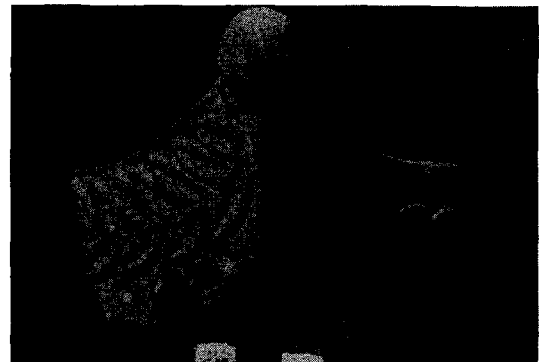


Fig. 6



Fig. 7

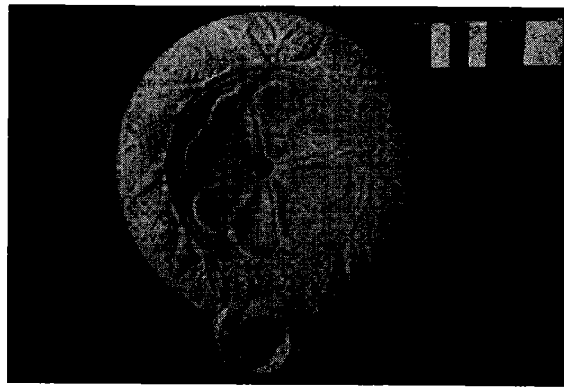


Fig. 9

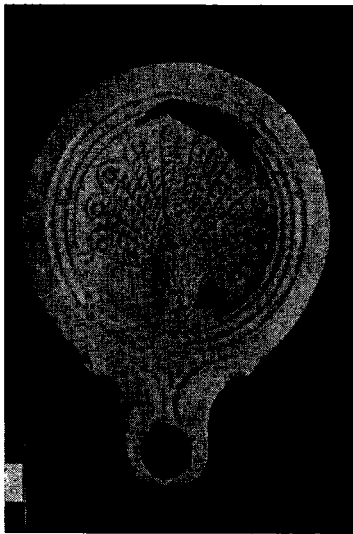


Fig. 8

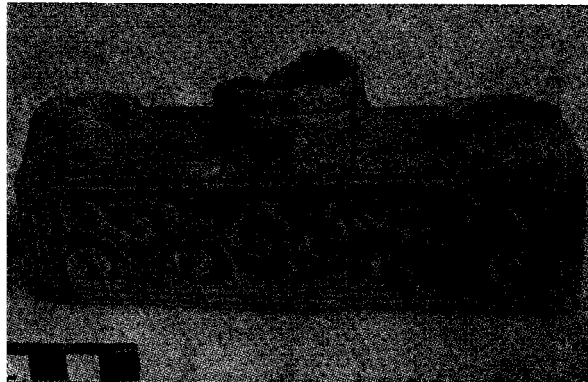


Fig. 10

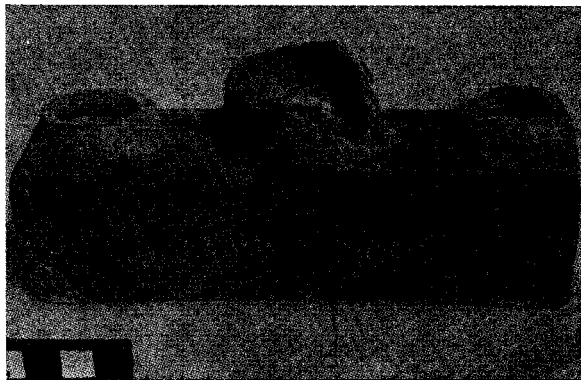


Fig. 11

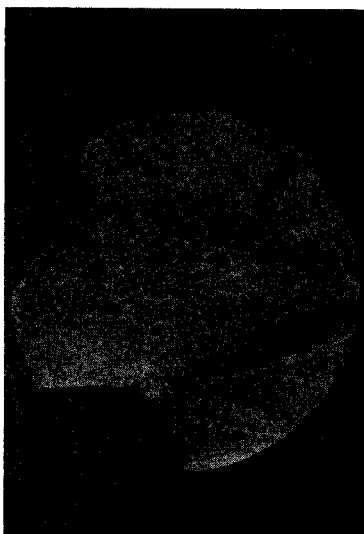


Fig. 13

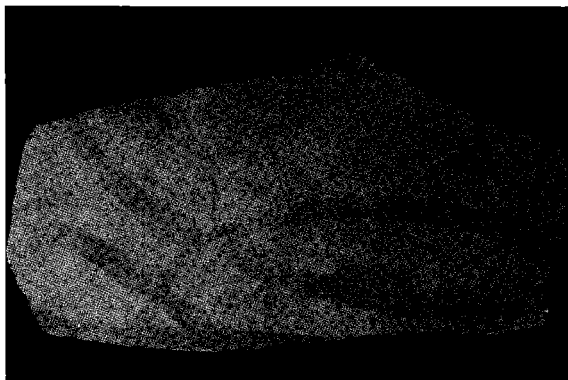


Fig. 12



Fig. 14

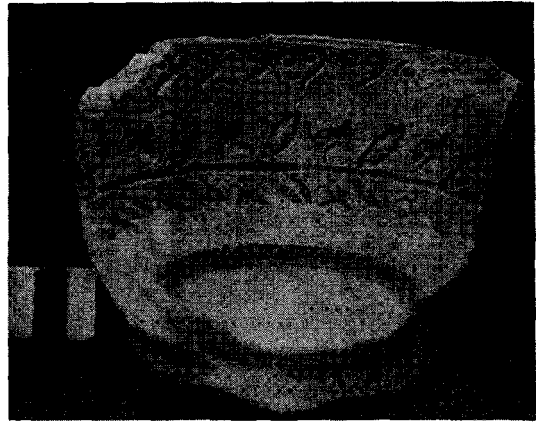


Fig. 15

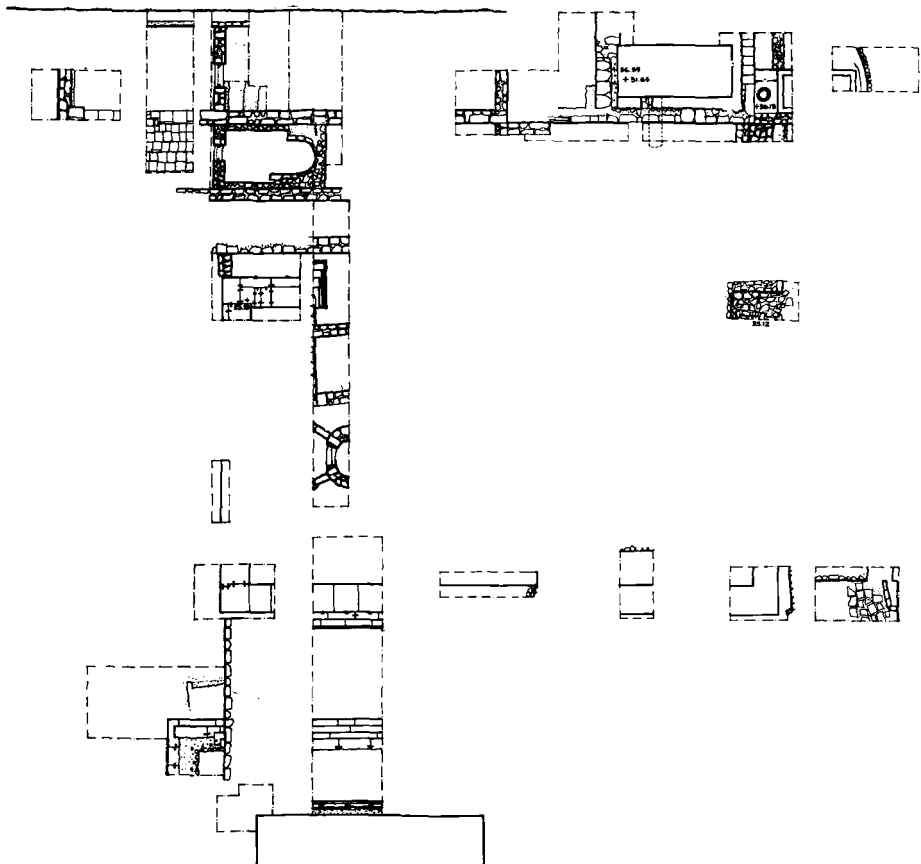


Fig. 16



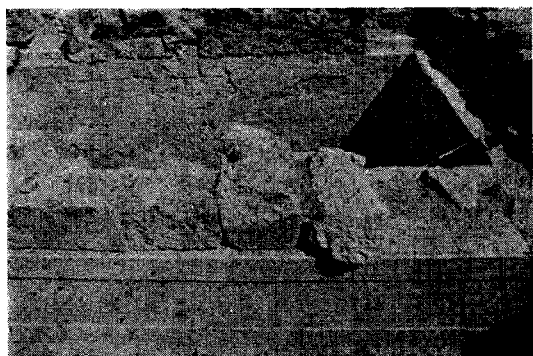


Fig. 17

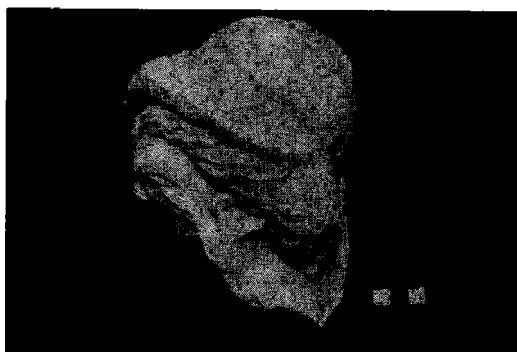


Fig. 18



Fig. 19

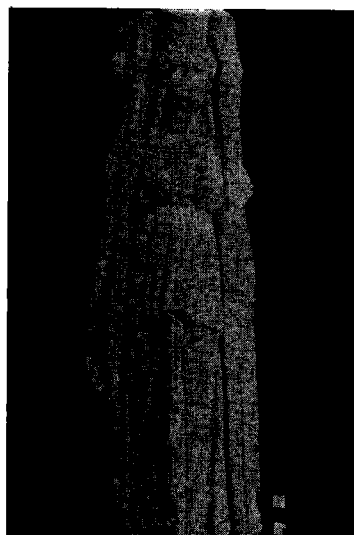


Fig. 20

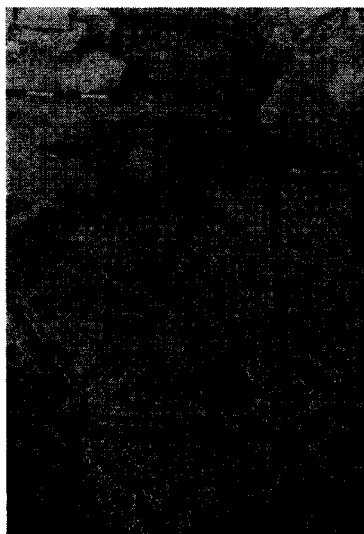


Fig. 21

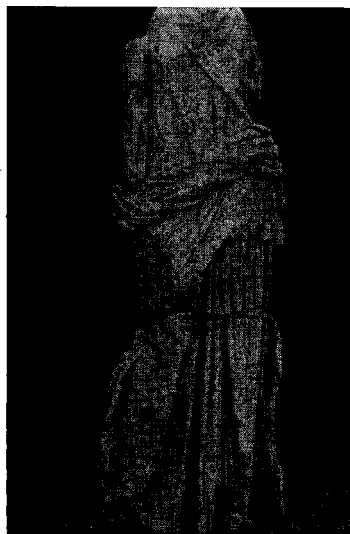


Fig. 22

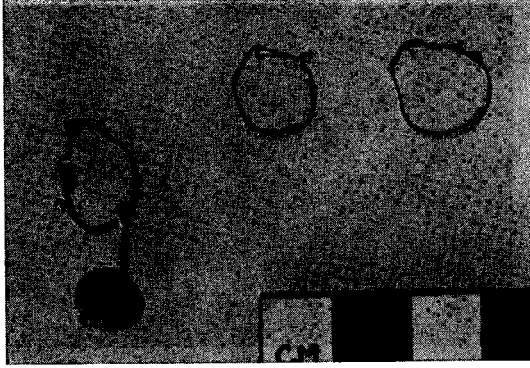


Fig. 23



Fig. 24



Fig. 25

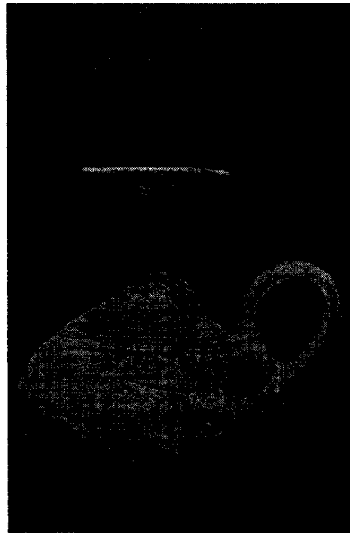


Fig. 26

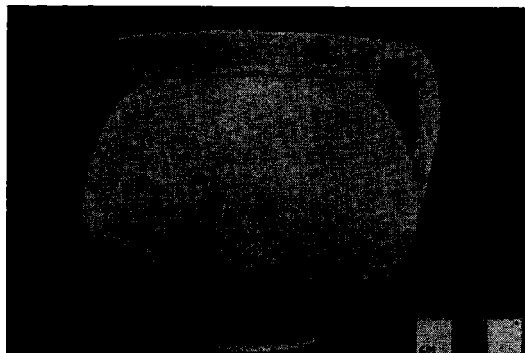
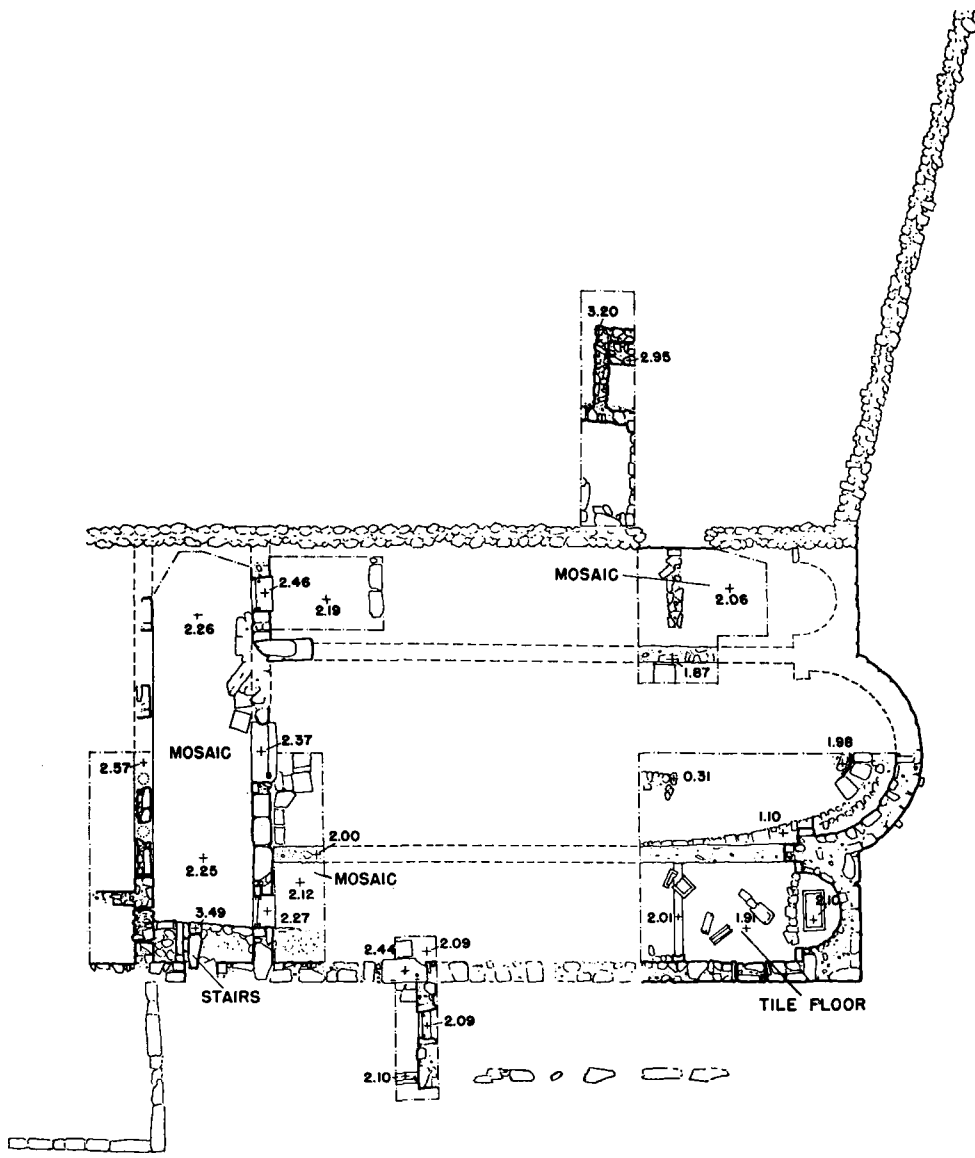


Fig. 27



# KNIDOS 1972 HARBOR WEST

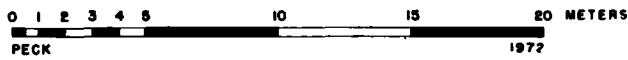


Fig. 28



Fig. 29

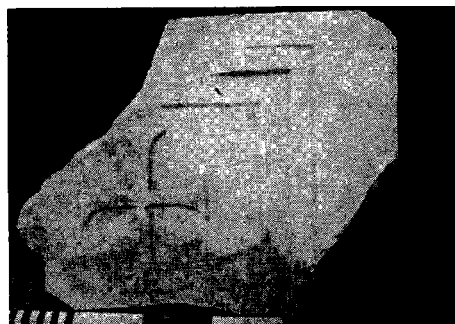


Fig. 30



Fig. 31 E - W



Fig. 32 S - N



Fig. 33 W - E



Fig. 34 W - E

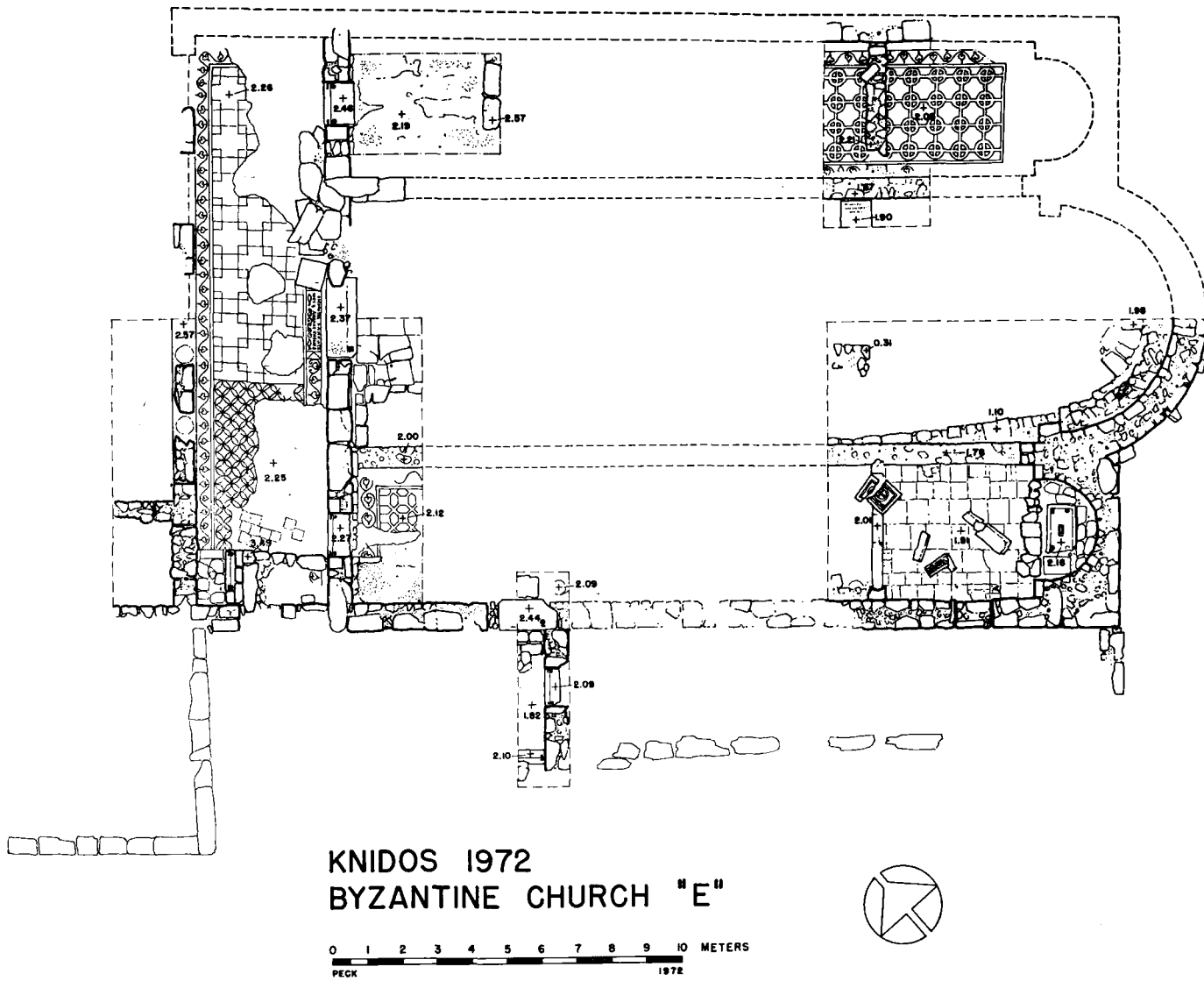


Fig. 35

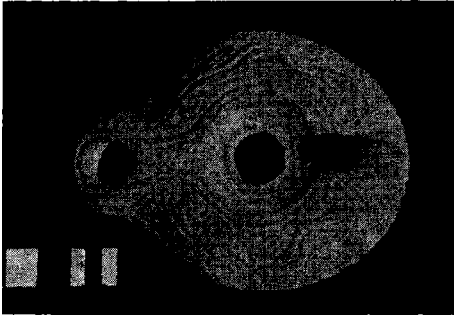


Fig. 36

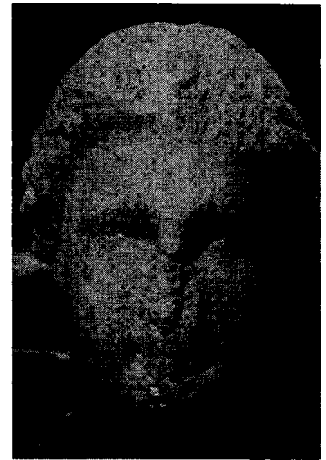


Fig. 37

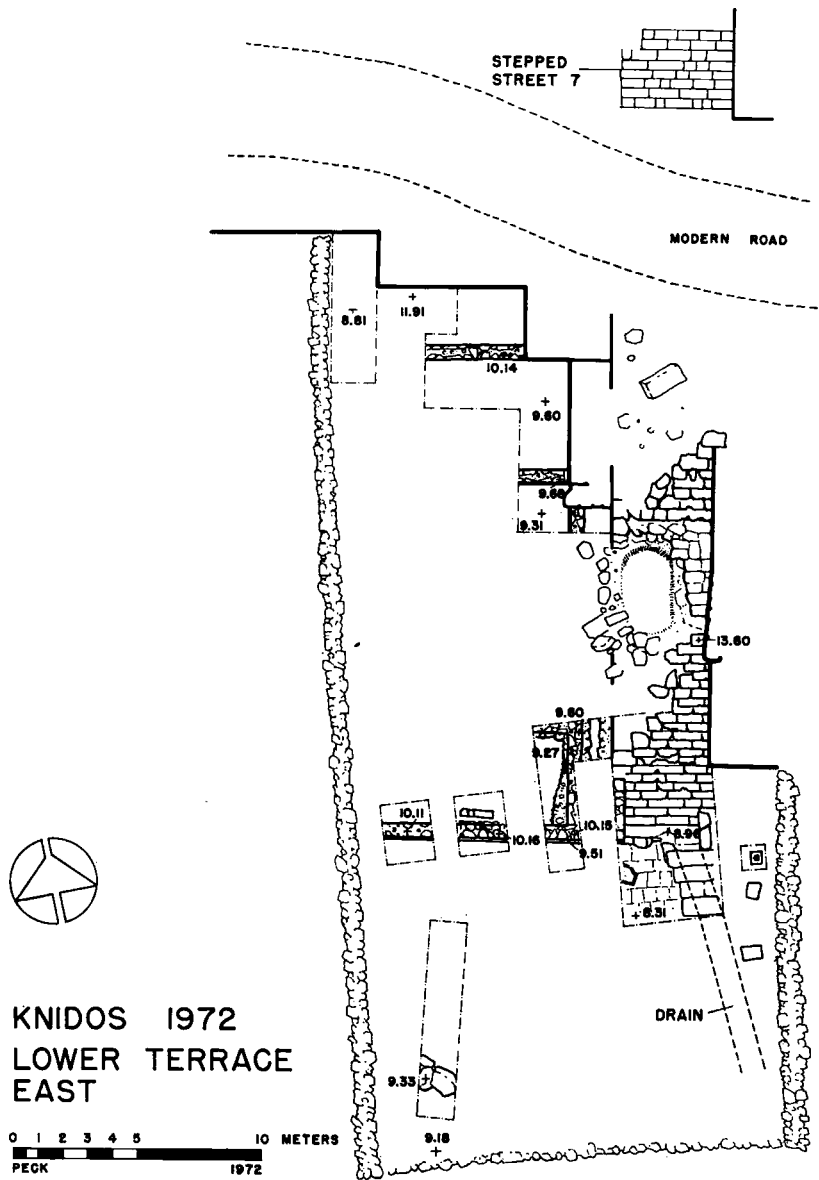


Fig. 38

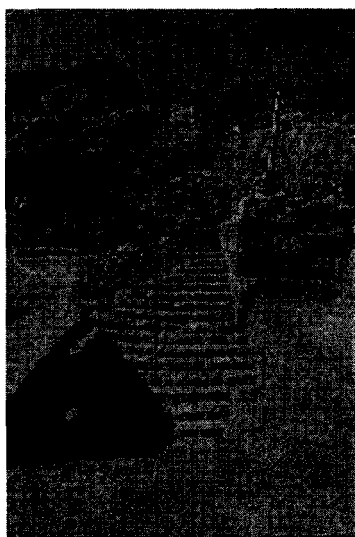


Fig. 39 S-N

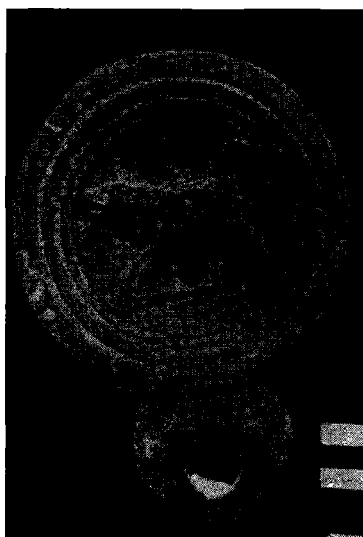


Fig. 40

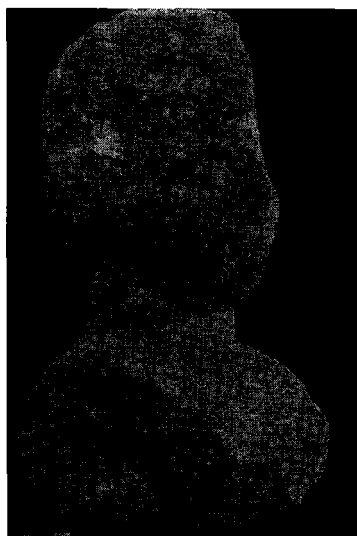


Fig. 41

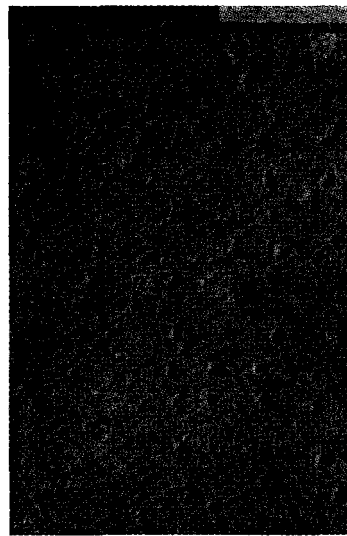


Fig. 43

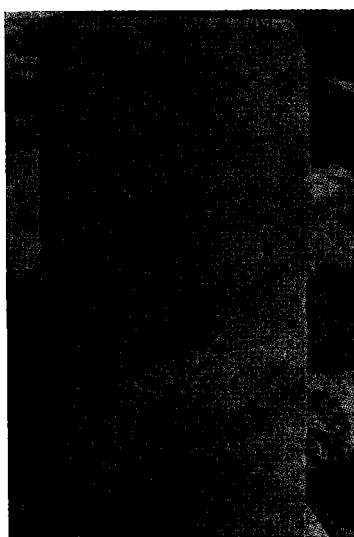


Fig. 44

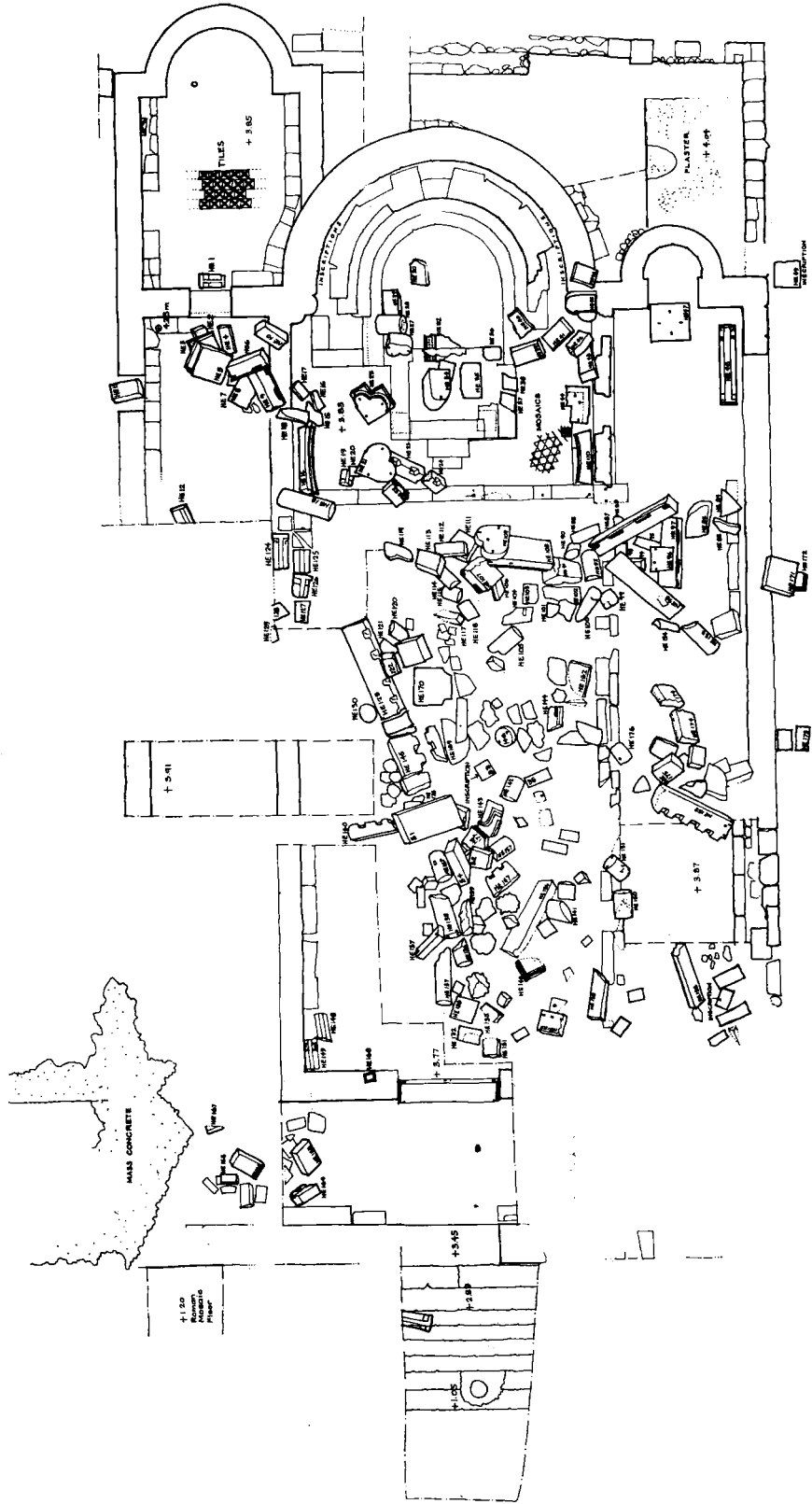


Fig. 42



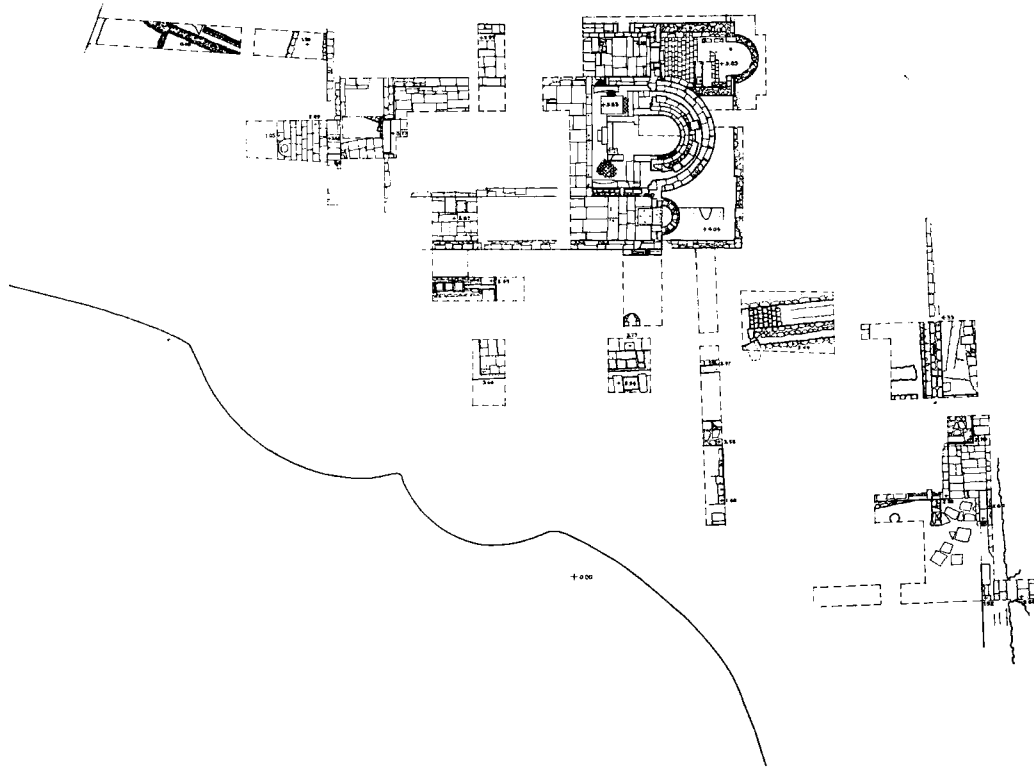


Fig. 45

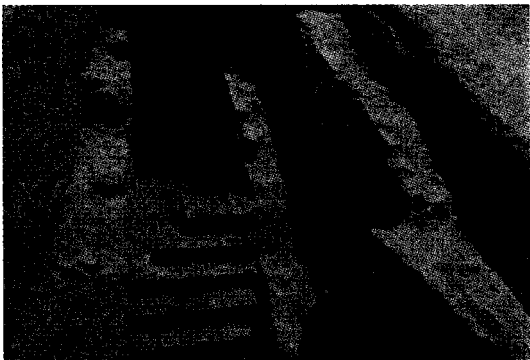


Fig. 46 W - E



Fig. 47

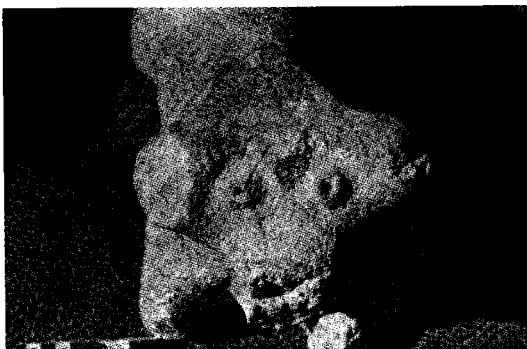


Fig. 48

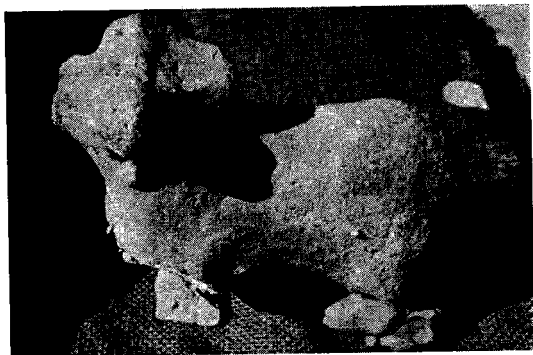


Fig. 49

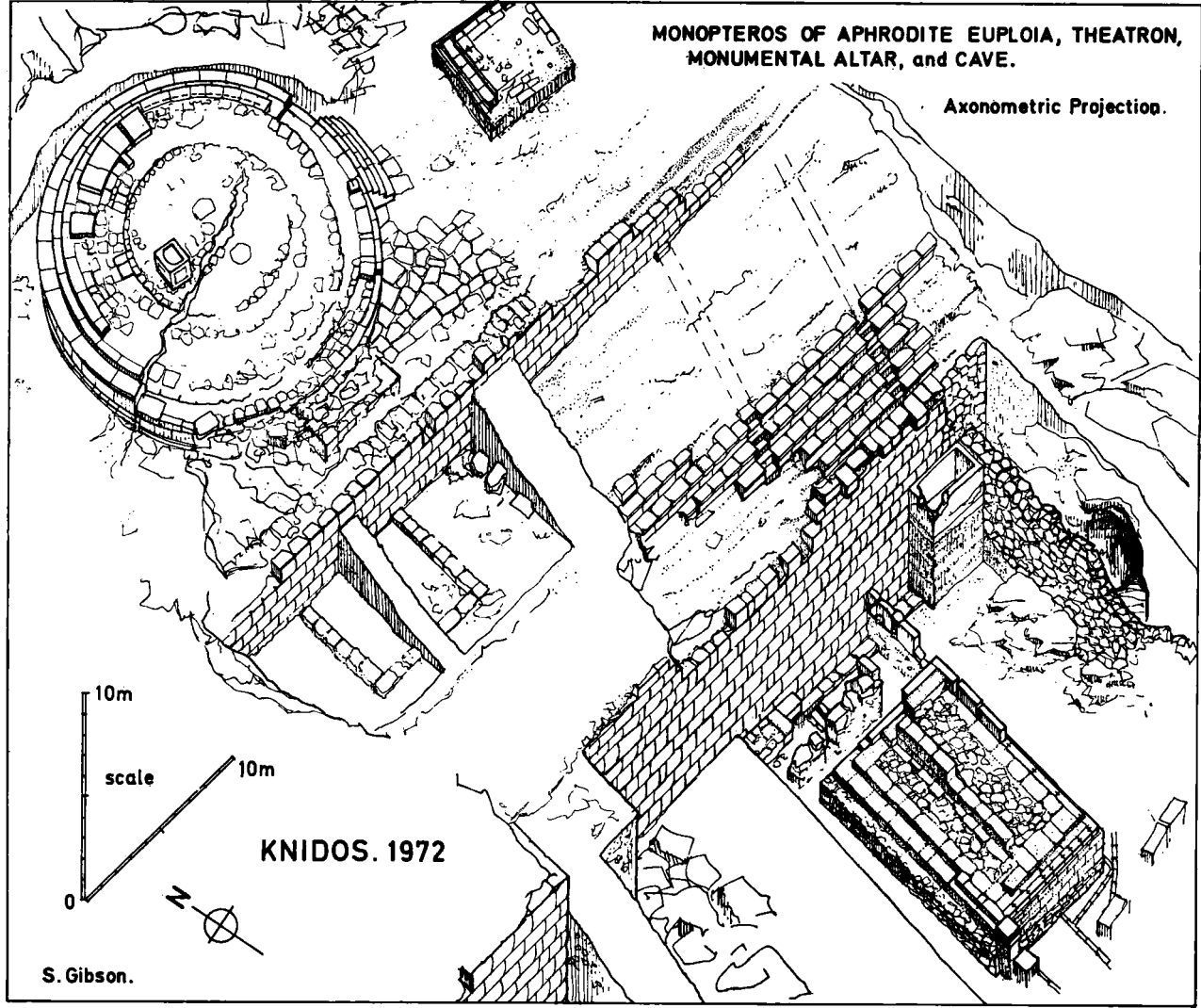


Fig. 50

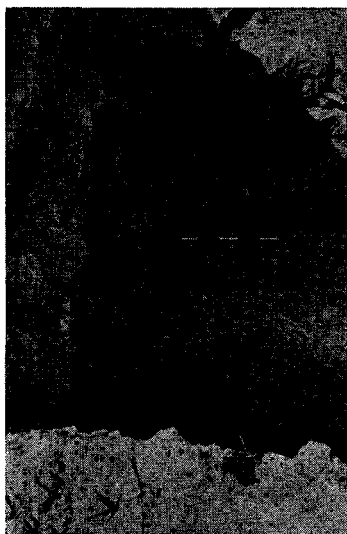


Fig. 51

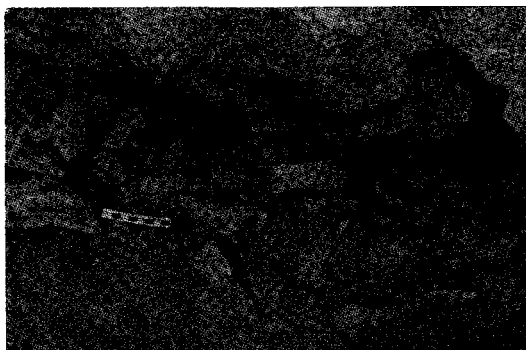


Fig. 52

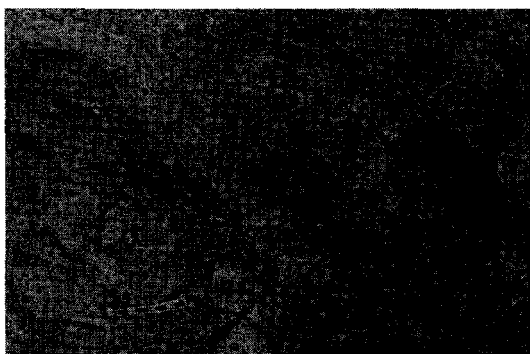


Fig. 53



Fig. 54



Fig. 55

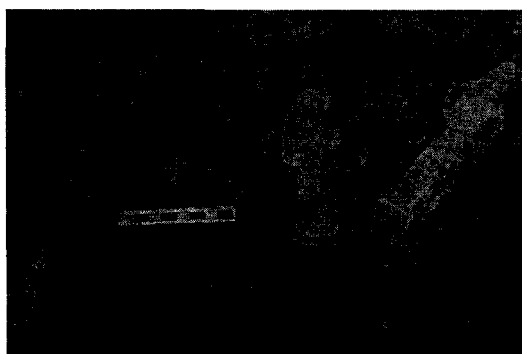


Fig. 56



Fig. 57



Fig. 58

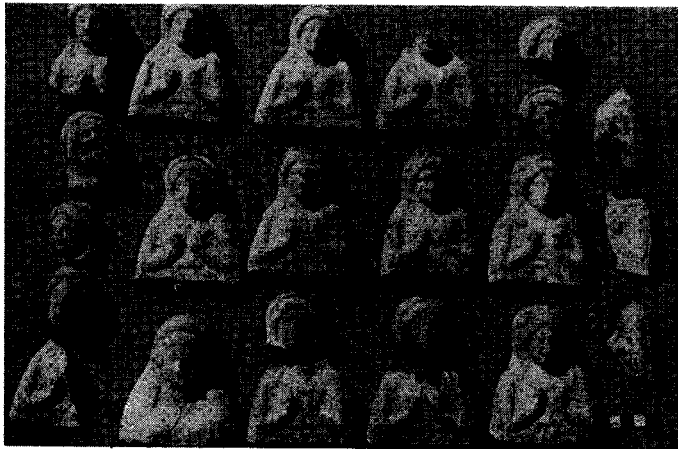


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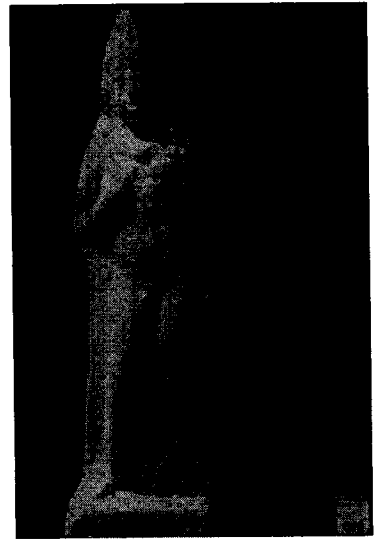


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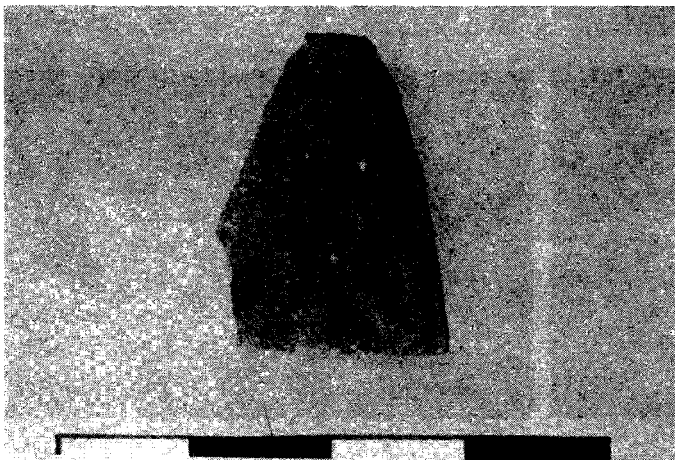


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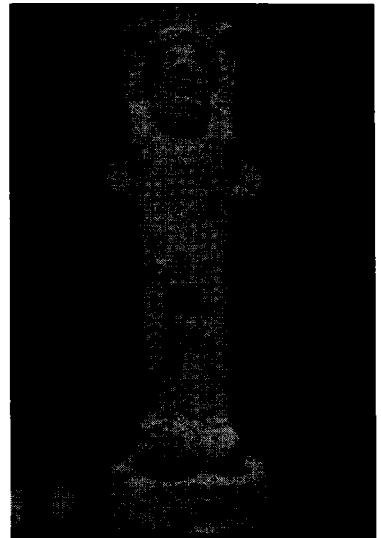


Fig. 62

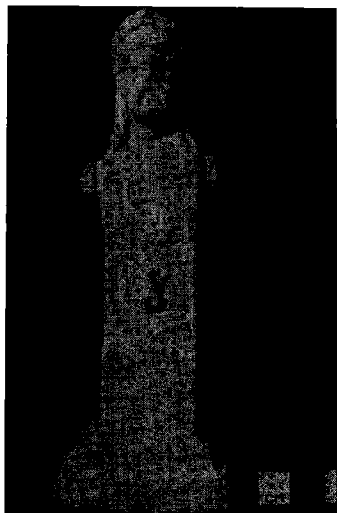


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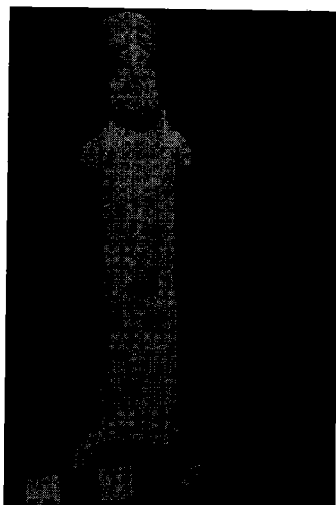


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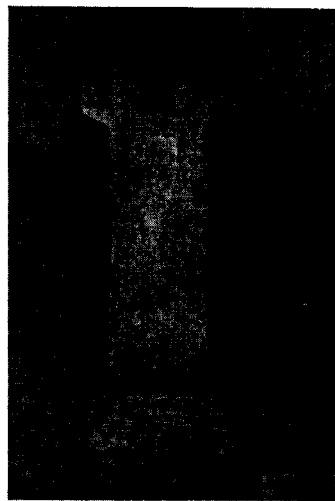


Fig. 65

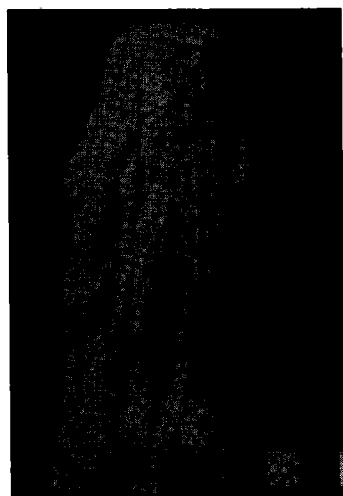


Fig. 66

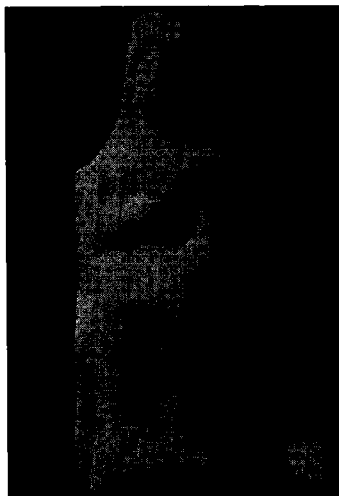


Fig. 67

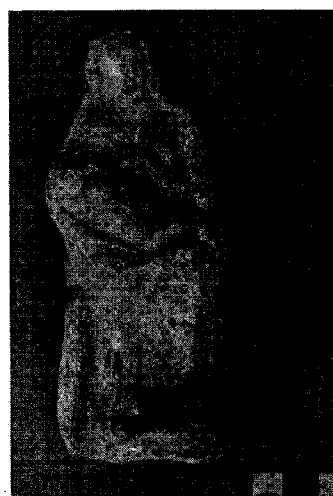


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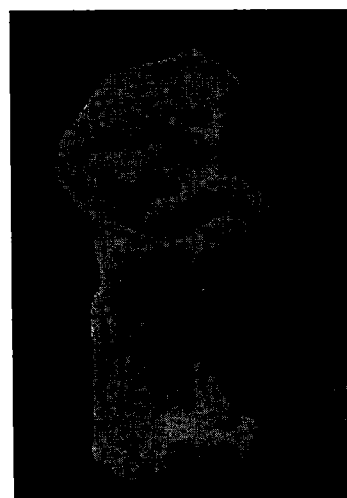


Fig. 69



Fig. 70

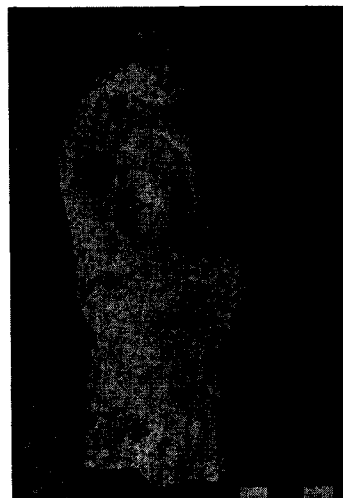


Fig. 71

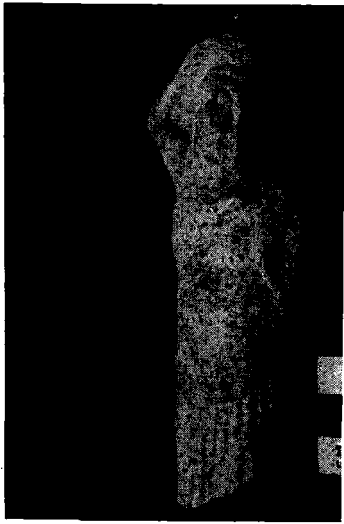


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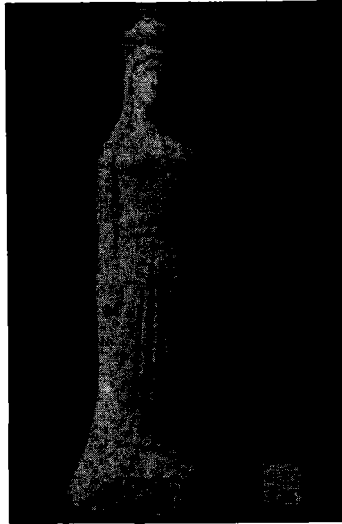


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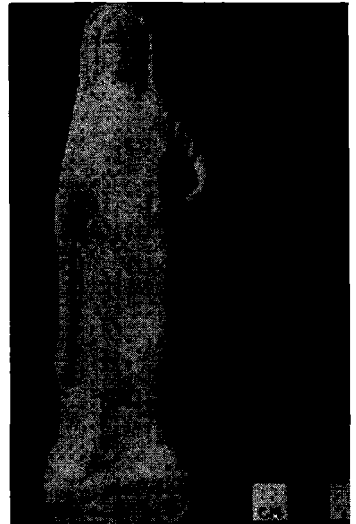


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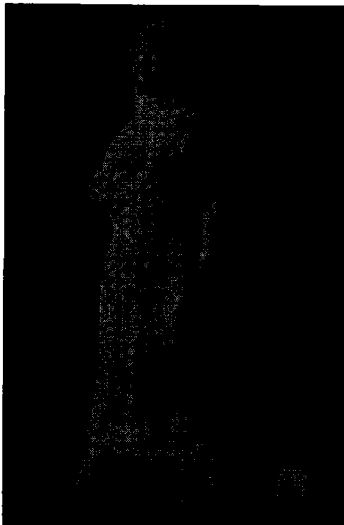


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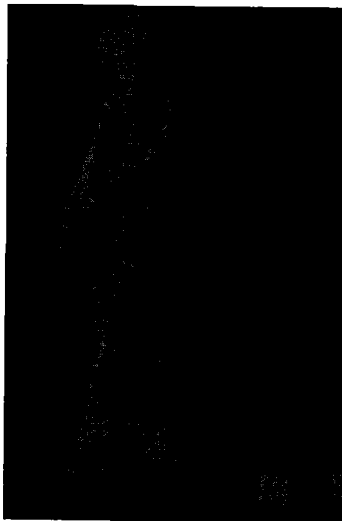


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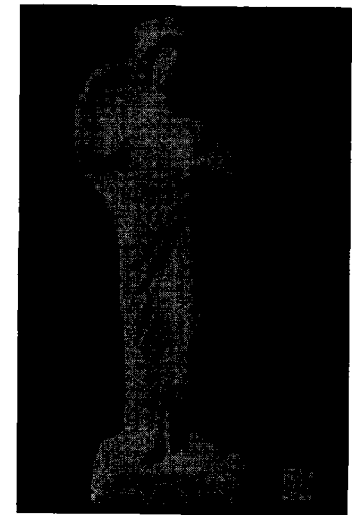


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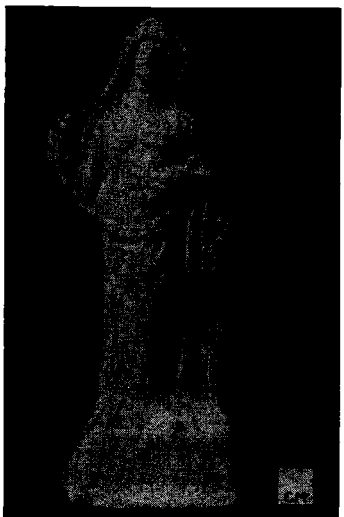


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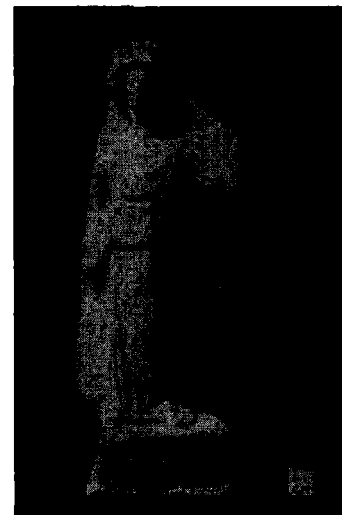


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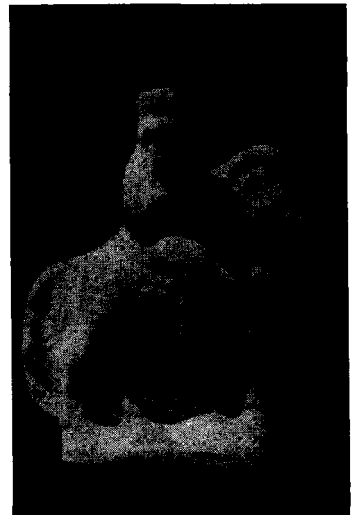


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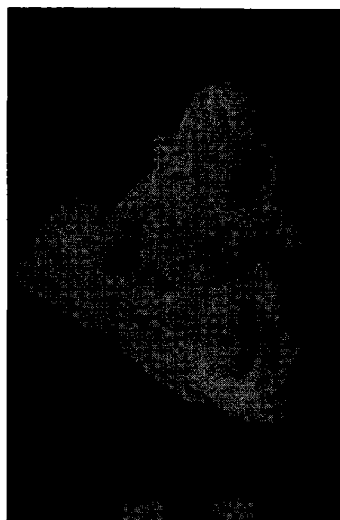


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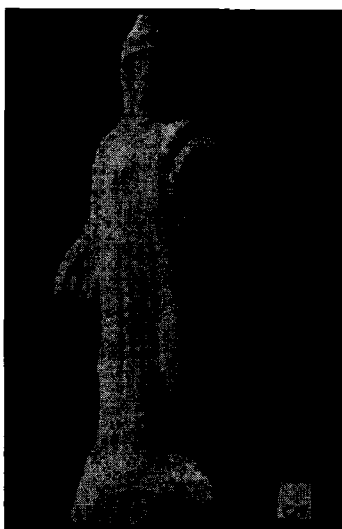


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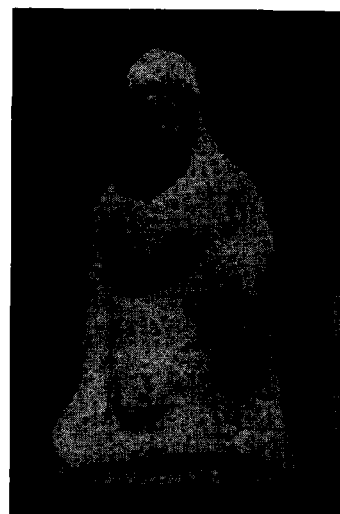


Fig. 83

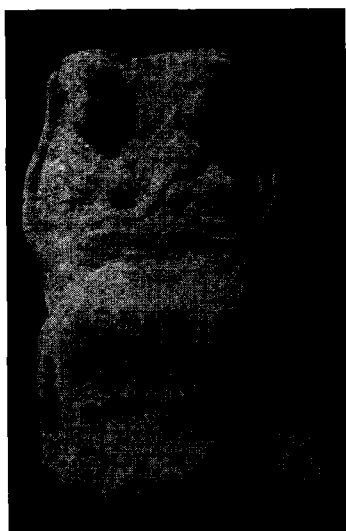


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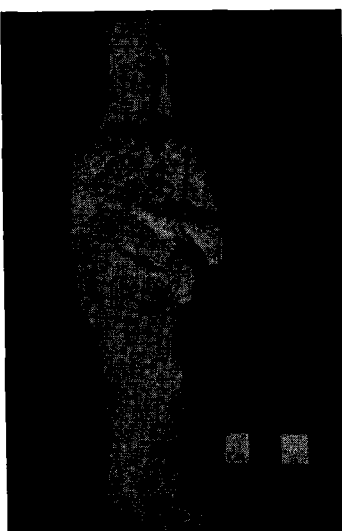


Fig. 85

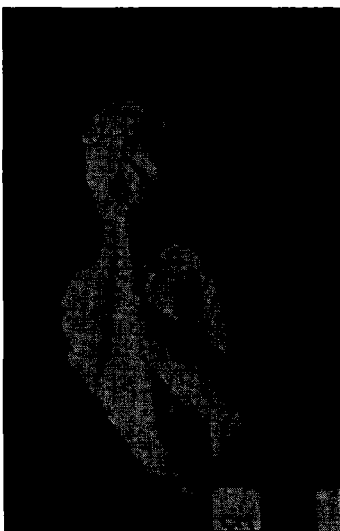


Fig. 86

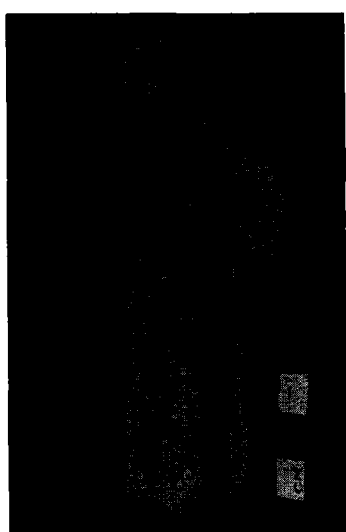


Fig. 87



Fig. 88



Fig. 89

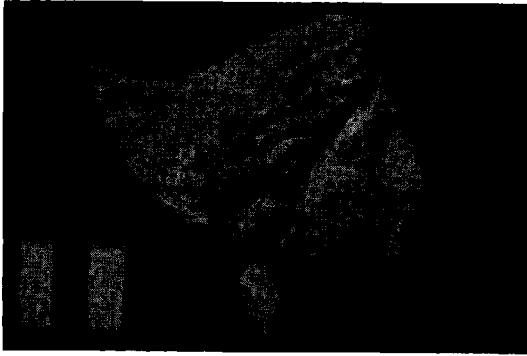


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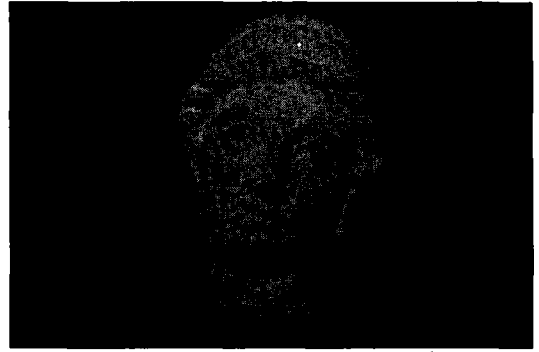


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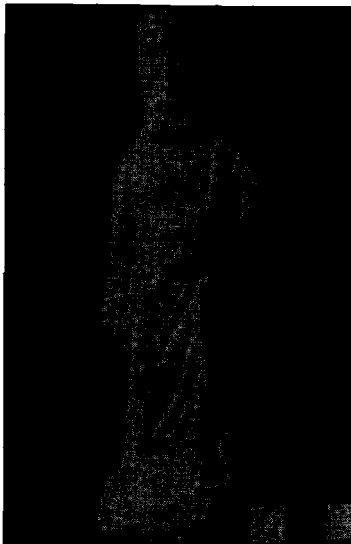


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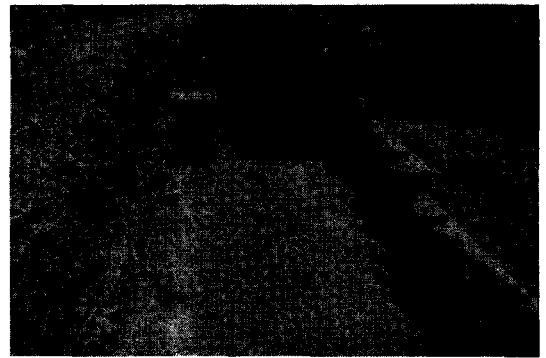


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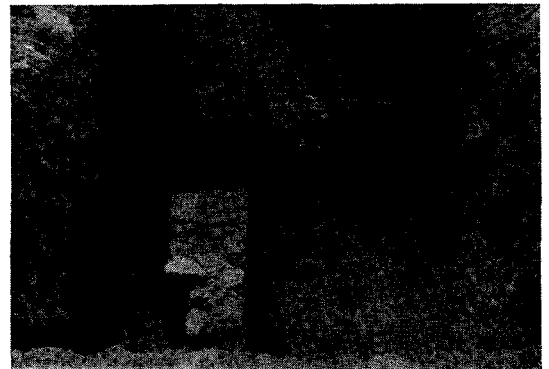


Fig. 94



Fig. 95

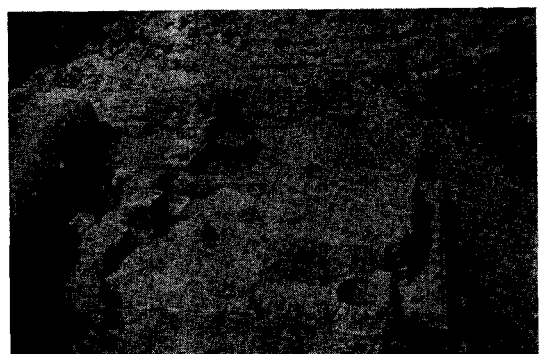


Fig. 96



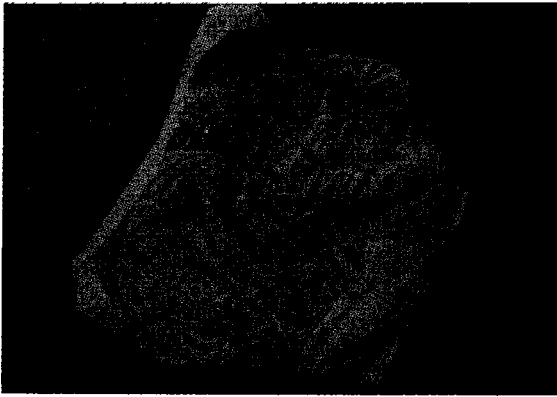


Fig. 97



Fig. 98



Fig. 99

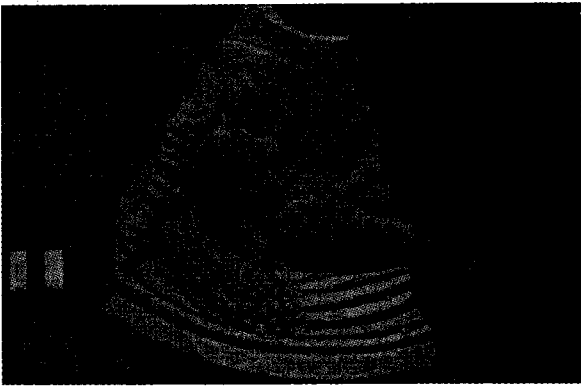


Fig. 100



Fig. 101



Fig. 102

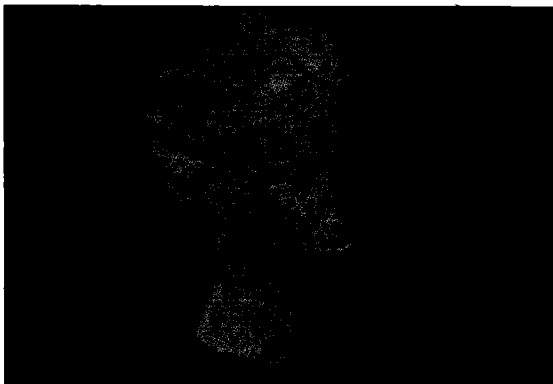


Fig. 103

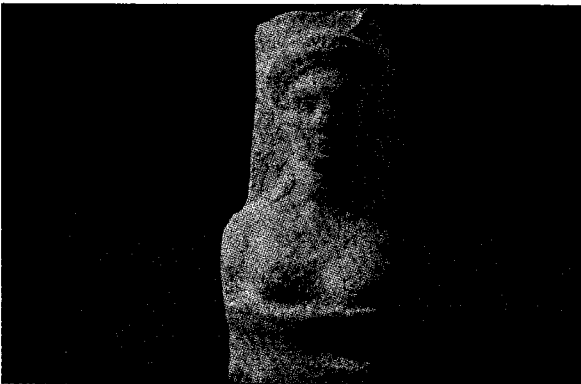


Fig. 104



Fig. 105

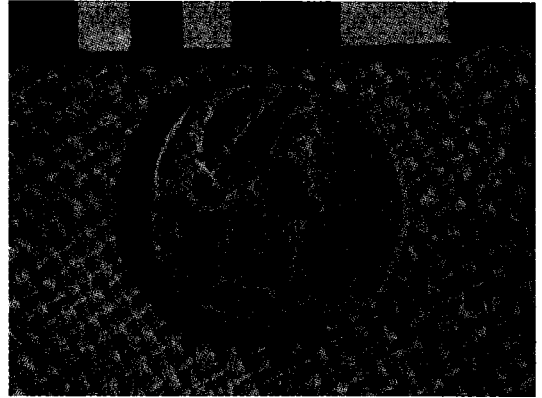


Fig. 106

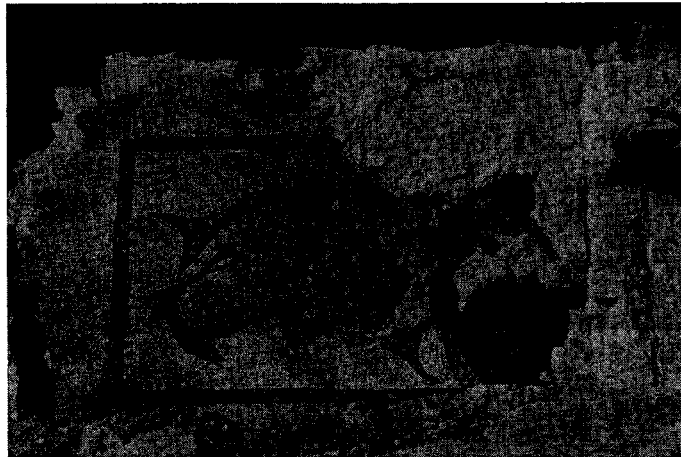


Fig. 107

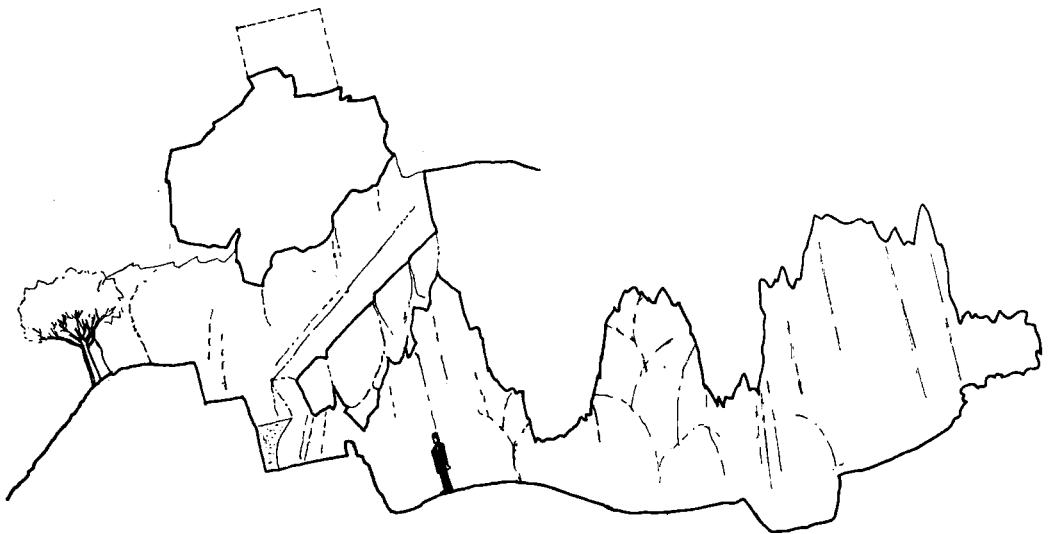


Fig. 108

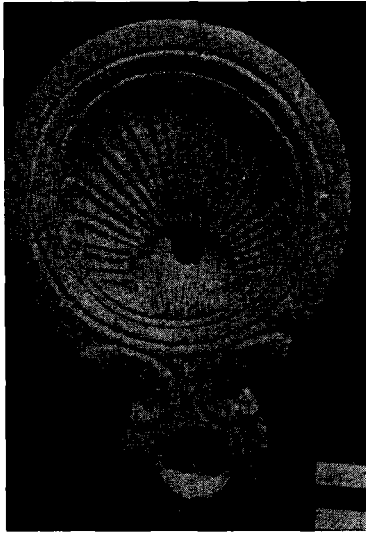


Fig. 109



Fig. 110

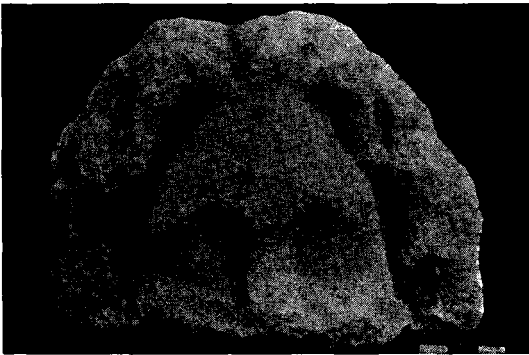


Fig. 111



Fig. 112

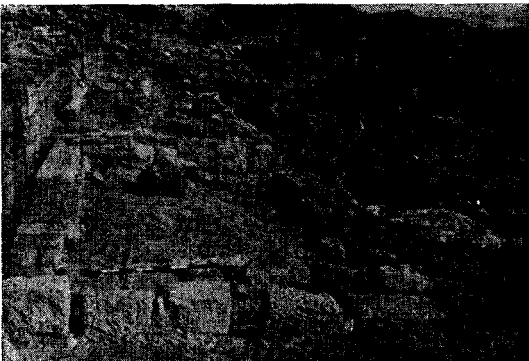


Fig. 113



Fig. 114

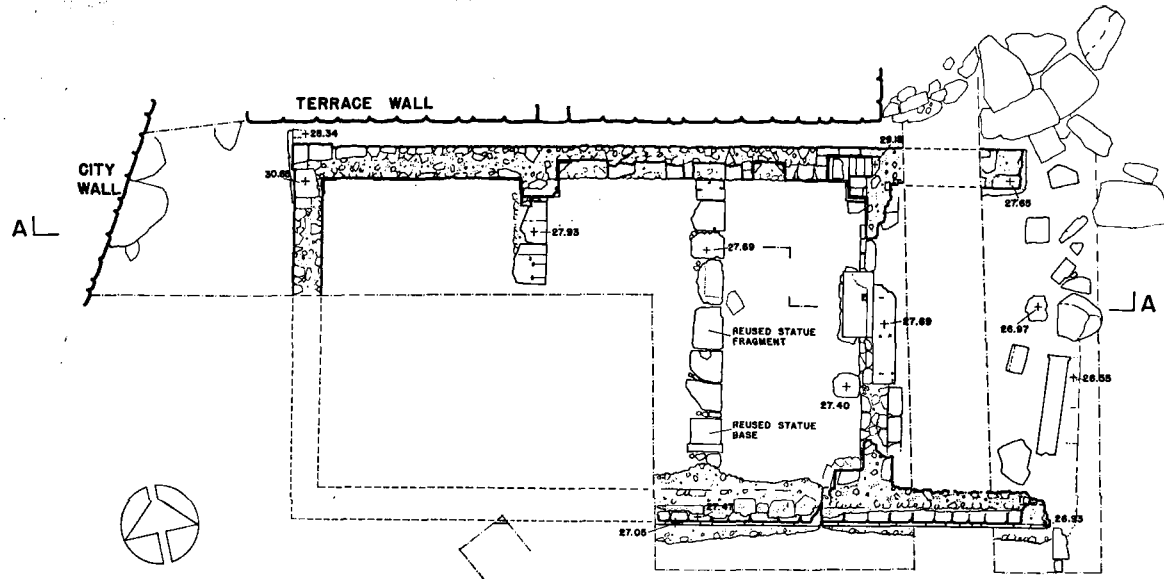
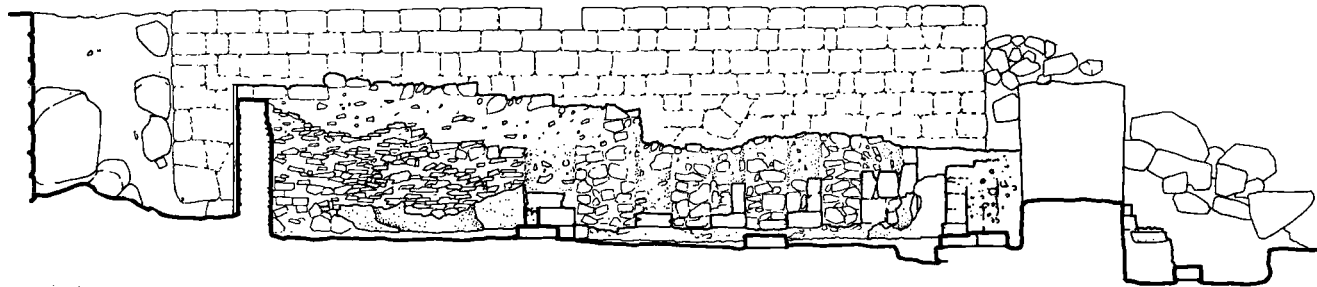


Fig. 115



SECTION A-A

Fig. 116



Fig. 117

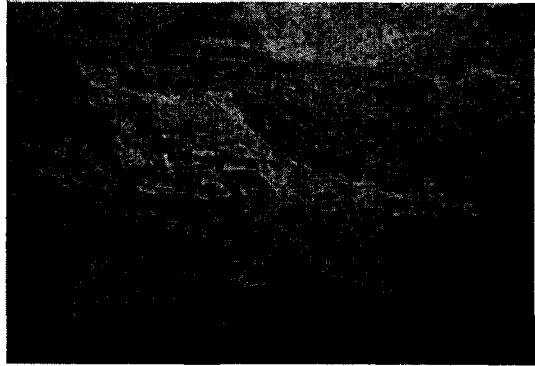


Fig. 118



Fig. 119



Fig. 120

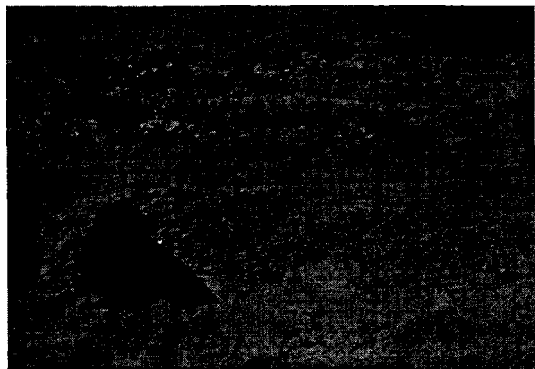


Fig. 121

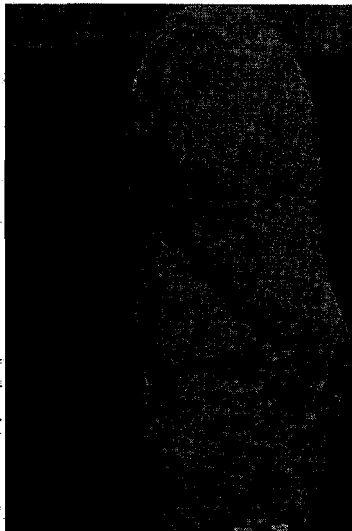


Fig. 123

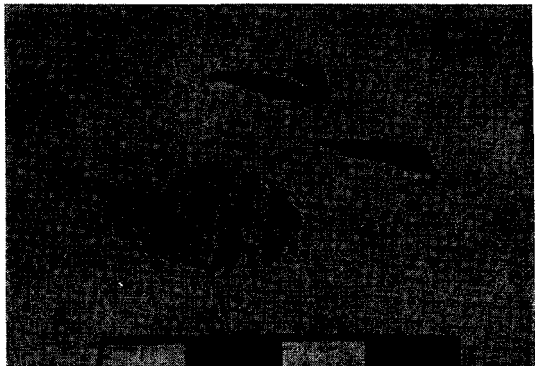


Fig. 122

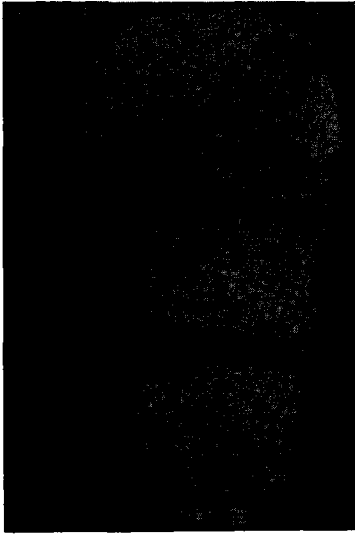


Fig. 124

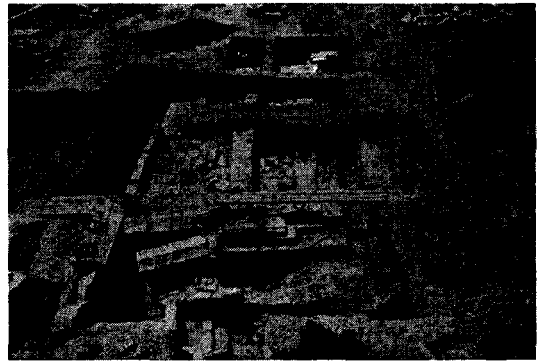


Fig. 125



Fig. 126



Fig. 128

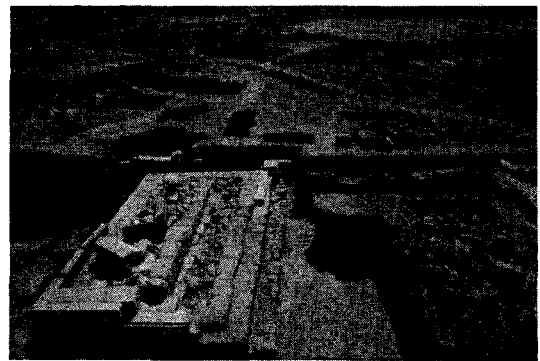


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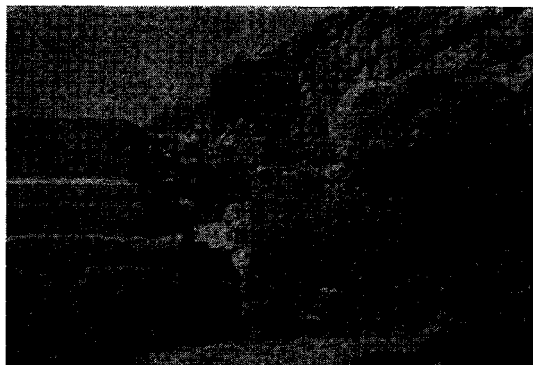


Fig. 129



Fig. 130

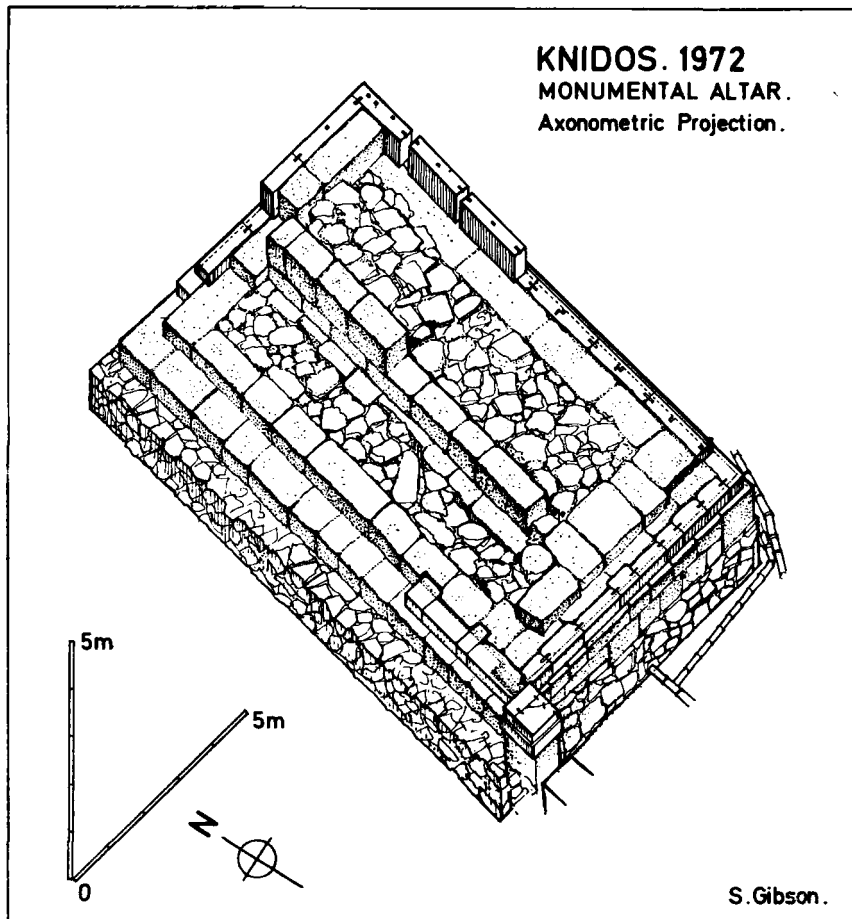


Fig. 131



Fig. 132



Fig. 133

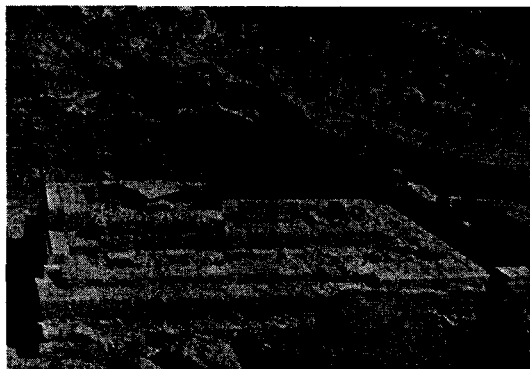


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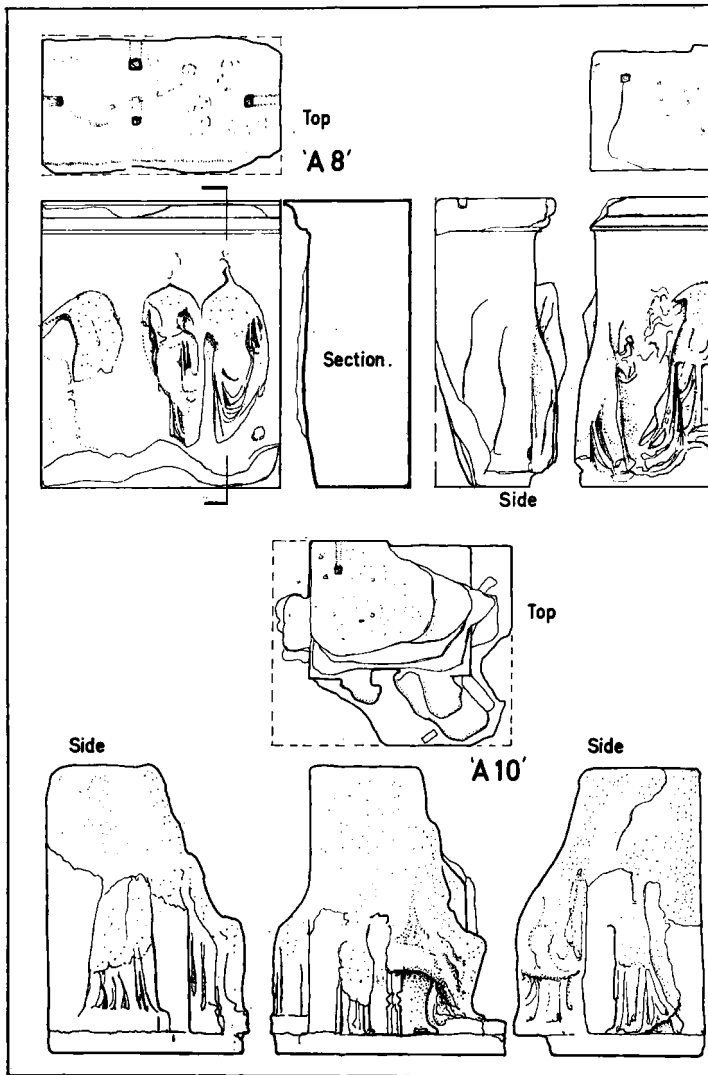
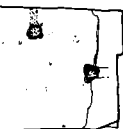


Fig. 135



KNIDOS 1972.  
MONUMENTAL ALTAR.



Top

'A 7'



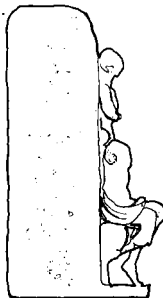
Side



'A 6'



Side.

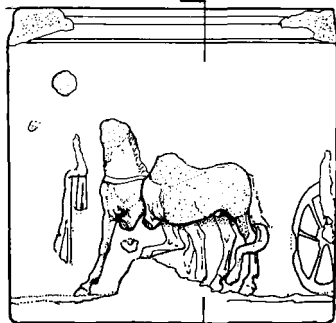


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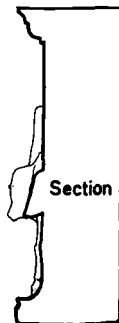


Top

'A 9'



Section



Details  
of  
Frieze  
Blocks.

S. Gibson.

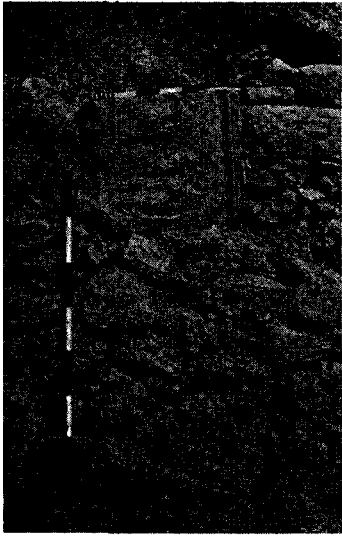


Fig. 136



Fig. 137



Fig. 138

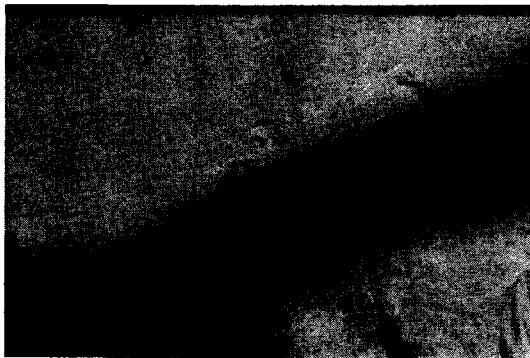


Fig. 139

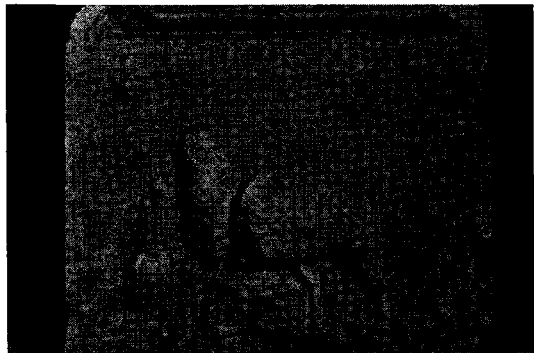


Fig. 140

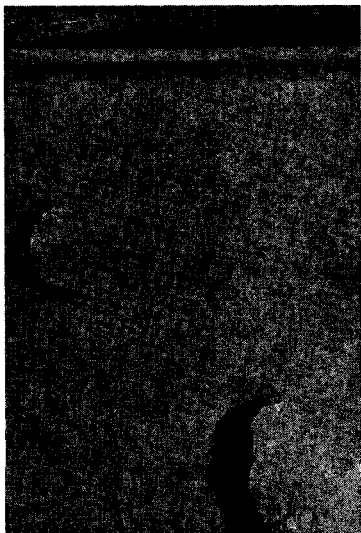


Fig. 141

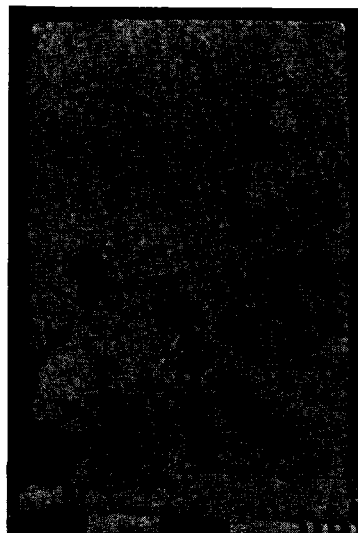


Fig. 142

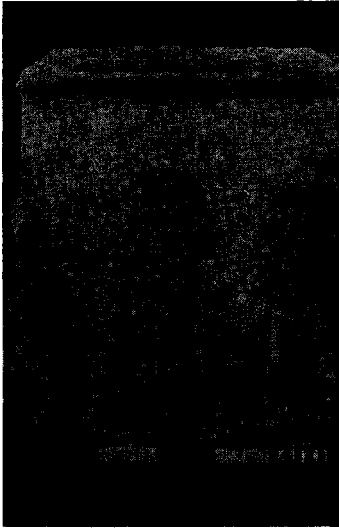


Fig. 143

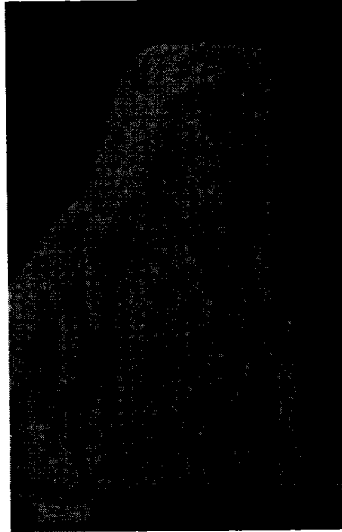


Fig. 145

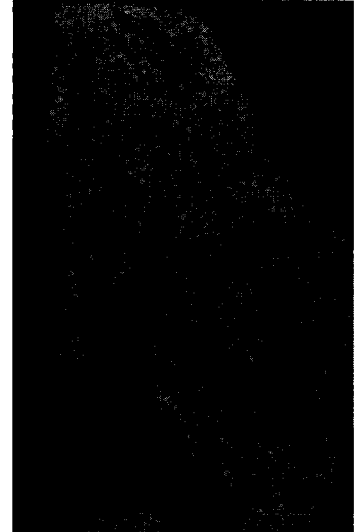


Fig. 146

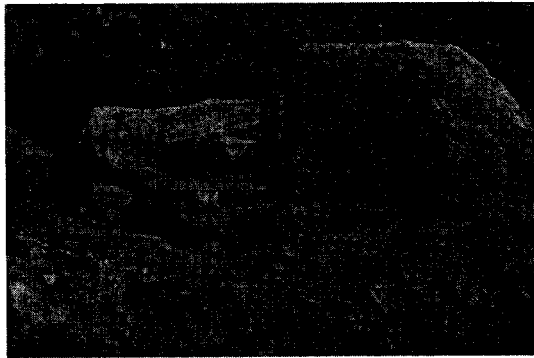


Fig. 144

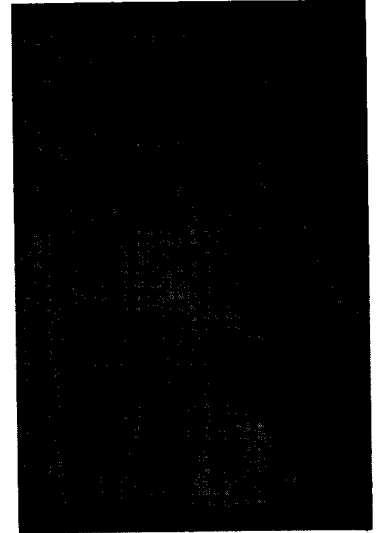


Fig. 147

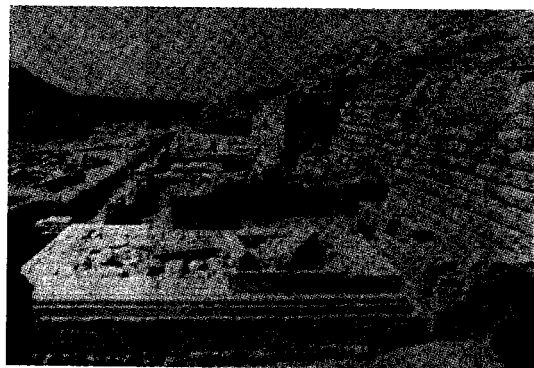


Fig. 148

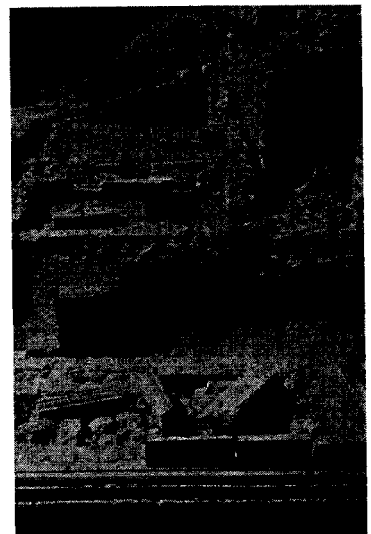


Fig. 149

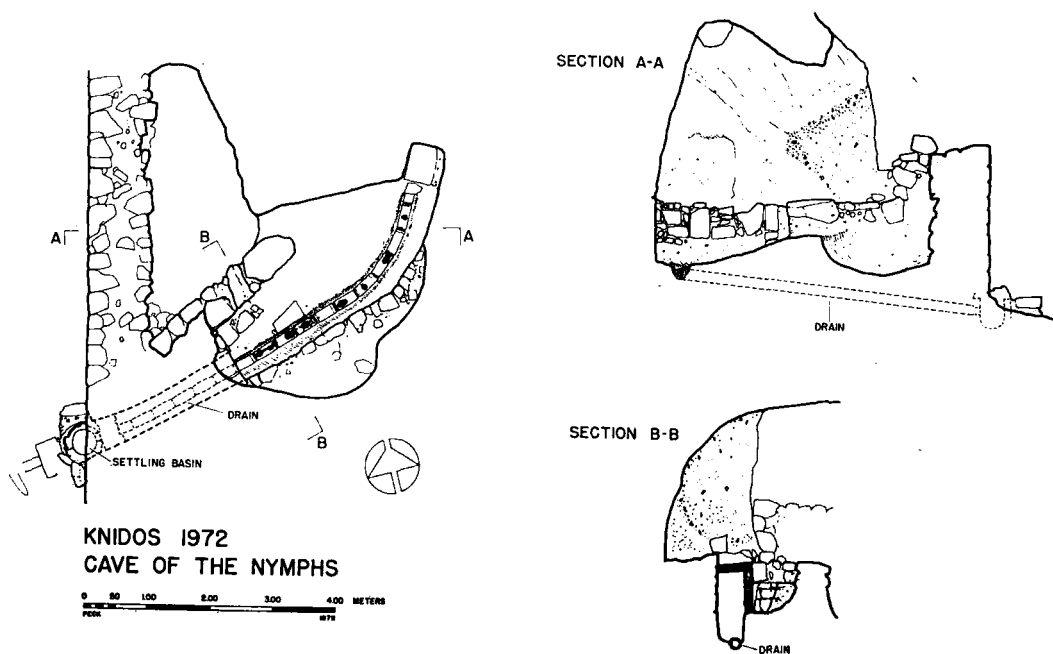


Fig. 150

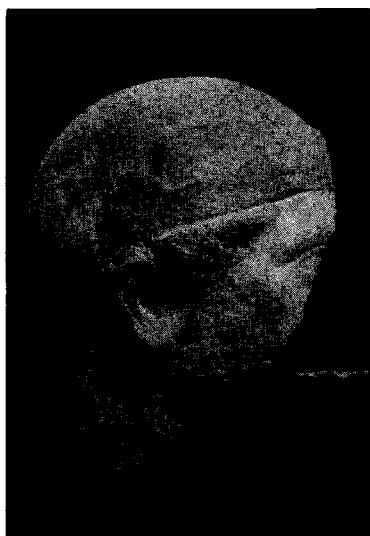


Fig. 151



Fig. 152

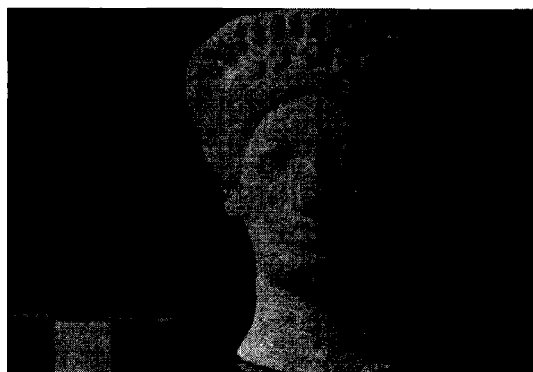


Fig. 153

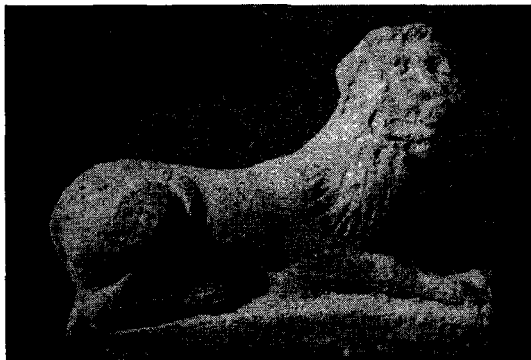


Fig. 154

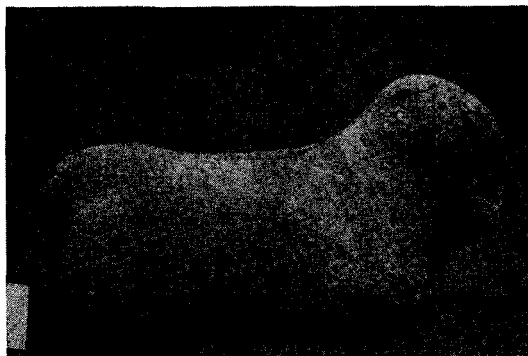


Fig. 155

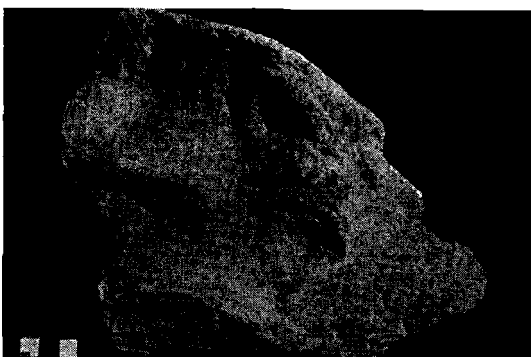


Fig. 156

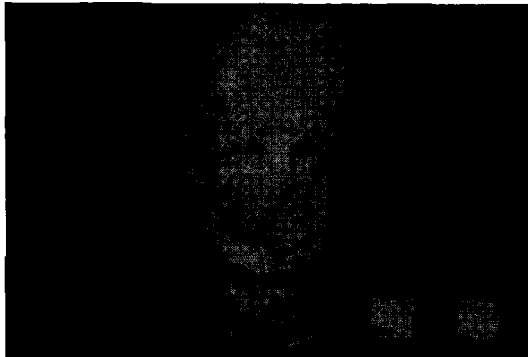


Fig. 157

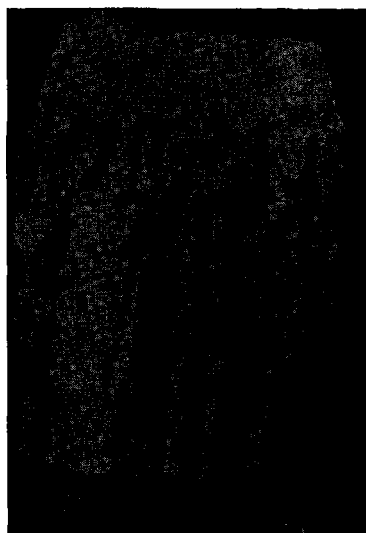


Fig. 158

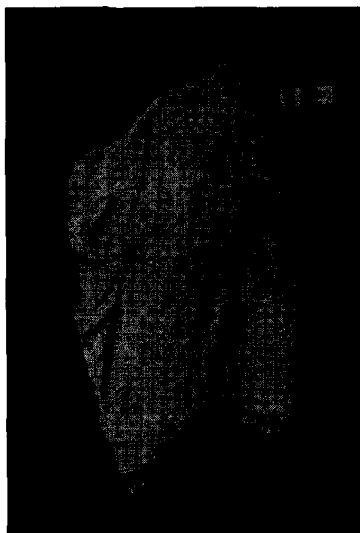


Fig. 159

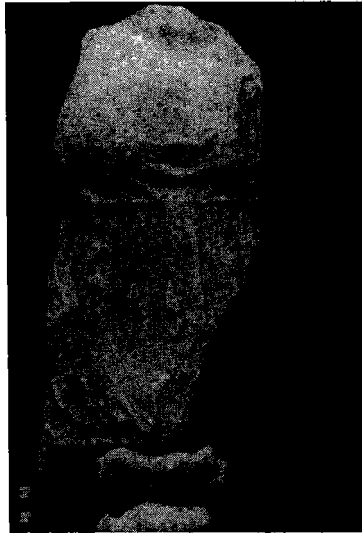


Fig. 160

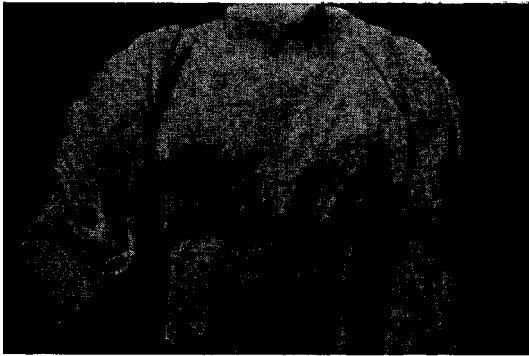


Fig. 161

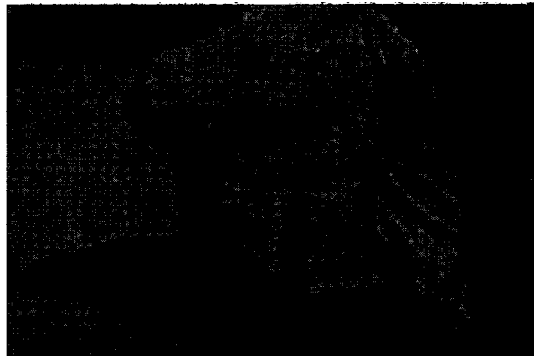


Fig. 162

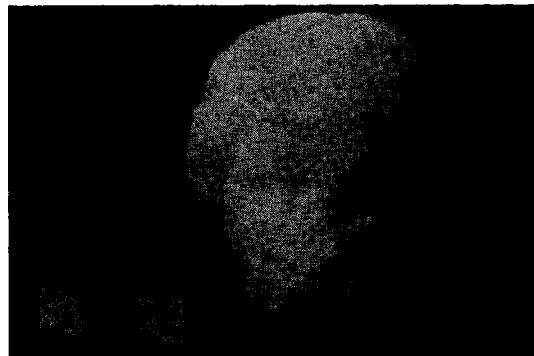


Fig. 163



## CAMPAGNE DE 1972 AU LETOON ET A XANTHOS

HENRI METZGER

Les travaux ont duré à Xanthos du 21 août au 14 septembre et au Létoon du 28 août au 12 octobre. A Xanthos, ont participé aux fouilles Henri Metzger, Jean-Pierre Sodini et Gérard Bernard; au Létoon Henri Metzger, Christian Le Roy, André Balland, Lucien Bayrou et Eric Hansen. La Direction générale des Antiquités nous avait délégué Mustafa Akkaya et Tahsin Sezer.

### I — Létoon

#### a) le temple A (fig. 1).

Nous avons repris la fouille du temple A interrompue depuis 1965. A l'aide d'une grue montée sur camion nous sommes parvenus à extraire sans dommages six cent quatre-vingt-deux blocs tombés les uns sur les autres, dont le poids moyen se situait entre une et cinq tonnes. A l'issue de la campagne, le péristyle, le pronaos et la cella du temple étaient entièrement dégagés et les blocs transportés sur le vaste terre-plein situé à l'Ouest du temple. A la fin de la campagne seuls sont restés en place quelques tambours et de très grands blocs d'architrave tombés sur le temple E, que la grue n'a pu atteindre en raison de leur éloignement ou de leur poids. Nous avons également respecté la couche inférieure des blocs effondrés à l'intérieur de la cella: étant donné l'importance que revêt pour l'étude et la datation du temple la fouille de cette zone il a paru important de la réserver pour 1973. Enfin sont aussi restés en place les blocs dont la présence ne gênait pas l'étude du temple, les orthostates, quelques blocs tombés sur le péristyle

et bien entendu les blocs et tambours de colonnes tombés à l'extérieur de la krépis.

D'ores et déjà quelques observations générales peuvent être faites. Un seuil très élevé séparait le pronaos de la cella. L'ordre intérieur était constitué de demi-colonnes engagées, montées sur une banquette, et surmontées par des demi-chapiteaux corinthiens. Ces chapiteaux confirment la date précédemment avancée pour le temple: seconde moitié du troisième siècle A. C., ou peut-être même tournant du troisième et du second siècle. Le dallage de la cella a été systématiquement arraché avant la destruction du temple à l'époque paléochrétienne. Nous n'avons donc aucun espoir de retrouver dans la cella une trace quelconque des aménagements culturels de l'époque hellénistique. La destruction du temple ne semble pas être, comme nous l'avons cru, le fait d'un tremblement de terre, elle est l'oeuvre des hommes. Les colonnes ont été abattues les orthostates déplacés à la barra à mine, plusieurs blocs ont pris le chemin des fours à chaux avant même que l'édifice n'ait été complètement abattu.

#### b) le nymphée

Le niveau relativement bas des eaux d'infiltration a permis de mener à bien une partie essentielle et délicate du programme de fouilles: l'examen des relations existant entre le nymphée et la source (ou l'une des sources) du sanctuaire reconnue et partiellement fouillée depuis plusieurs années. En mobilisant des moyens de pompage puissants nous avons pu achever de déga-



ger l'angle Nord-Est du nymphée jusqu'au contact du massif rocheux au pied duquel on avait déjà reconnu une bouche de la source (fig. 2 et 3). Les architectures du nymphée se développaient jusqu'à ce massif dont la face Ouest fut régularisée, retaillée et incorporée à l'édifice: ces aménagements avaient pour objet de capter les eaux qui jaillissaient du roc par une nouvelle faille dont le débit est très important. L'eau ainsi captée courait sur un fond de cailloutis, puis sur un radier et se déversait ensuite dans le bassin semi-circulaire. Il apparaît donc que le nymphée encadrait de ses architectures décoratives une nappe d'eau directement alimentée à la source sacrée; ce dispositif, simple aménagement de la nature, est de première importance pour l'interprétation de l'édifice dont le caractère religieux est de plus en plus évident.

Nous avons d'autre part repris et poursuivi la fouille de l'édifice D qui n'avait pas fait l'objet de travaux depuis 1966; nous l'avons dégagé de la boue et des roseaux qui l'avaient envahi et avons procédé à divers sondages limités (Fig. 4 et 5). L'un de ces sondages, mené derrière le contre-parement du mur de façade a confirmé que cette façade avait été adossée à un puissant remblai artificiel parfaitement stérile et jouait le rôle d'un soutènement décoratif (ce qui ne préjuge pas de sa destination et de sa signification qui restent énigmatiques). Un autre sondage pratiqué dans la plateforme qui s'étend au pied du mur de façade nous a enseigné que l'édifice remontait, dans son état premier, à l'époque hellénistique avancée. A la limite Nord de la plate-forme, l'extension de la fouille ancienne a permis de découvrir le seuil qui donne accès à D depuis l'escalier du nymphée par l'intermédiaire d'une chaussée d'éclats de calcaire, contemporaine du nymphée. Au Sud de D nous avons mené une fouille systématique qui a permis de dégager le mur latéral de l'édifice jusqu'aux fondations, de repérer la limite du bassin semi-circulaire dans cette zone et qui a livré les bases d'une série de statues

érigées en l'honneur d'un gouverneur de Lycie-Pamphylie et de divers membres de sa famille.

### c) Les édifices de la zone Nord

Dans l'angle Nord-Est du chantier, sous un remblai constitué d'une masse considérable de céramiques romaines, nous avons dégagé les fondations d'un mur de péribole (?) dont plusieurs assises sont conservées. Tout ce secteur devra être réexaminé en 1973. Dans l'angle Sud-Ouest, la fouille a continué à rendre au jour le prolongement vers l'Ouest du portique romain à double colonnade et sous ce portique les ruines arasées de divers murs que l'on retrouve aussi plus au Sud (Fig. 6). Il paraît encore trop tôt pour proposer une explication cohérente de ce vaste complexe de murs dont l'appareil fait de moellons liés à la terre rappelle celui des constructions de la fin du VI<sup>ème</sup> siècle sur l'Acropole de Xanthos. A l'état le plus récent appartiendrait une plate-forme rectangulaire, massive, longue de 14 mètres et large de deux, au pied de laquelle nous avons recueilli, dans la boue grise du marais, une masse considérable d'ossements d'animaux et quelques tessons de la fin de l'archaïsme (Fig. 7 et 8). On accédait à cette plate-forme, qui paraît prise dans un ensemble de murs, par un genre de "chaussée" venant de l'Ouest, dispositif qui rappelle d'assez près celui que l'on peut observer devant une esplanade proche de l'autel archaïque d'Ephèse. On s'explique mal la destination de cette plate-forme rectangulaire de forme si allongée. Peut-être faut-il admettre qu'elle était destinée à supporter un autel, ce qui expliquerait la présence de ces nombreux ossements.

Sous un mur de moellons irréguliers situé à l'Ouest de la plate-forme et perpendiculaire au socle sur lequel reposait la colonnade dorique du portique tardif, nous avons commencé à rendre au jour, en fin de campagne, une suite régulière de petits orthostates bien dressés et parfaitement fondés qui pourraient aussi avoir fait partie d'un autel, peut-être antérieur à celui

que nous restituons sur la plate-forme. C'est à cet autel que l'on serait tenté de rapporter quelques céramiques du VI<sup>e</sup> siècle recueillies dans des sondages menés jusqu'à une profondeur de 6m. 75.

Dans les couches supérieures du secteur Nord nous avons rendu au jour quelques fragments inscrits dont certains provenaient de listes de vainqueurs aux jeux du stade. Le fait que nous ayons recueilli à plusieurs reprises des fragments de cette catégorie dans la fouille du secteur Nord nous donne à penser qu'un stade se trouvait dans les parages.

## II XANTHOS, BASILIQUE EST

La troisième campagne de fouille sur ce site, a porté sur deux secteurs, l'*atrium* et la *nef Nord*.

1) *L'atrium* (fig. 10, vue d'ensemble, prise de l'Ouest).

On a ouvert les carrés correspondant à l'angle Nord-Ouest de l'*atrium*. Sous la couche superficielle, on a trouvé le niveau d'occupation ottomane, dense dans ce secteur, offrant des sols bien caractérisés (chaux, cendres) ainsi que des murs (au milieu et à gauche sur la fig. 11) déjà signalés l'année précédente qui, prenant appui au Nord sur le mur de l'*atrium*, s'étendant vers l'Ouest à hauteur du stylobate Ouest de l'*atrium*, formaient deux pièces oblongues limitées à l'Est par le compartiment Nord du narthex, également réoccupé à cette époque. Au même niveau appartient la chaussée caillouteuse installée sur la *nef Nord* qui avait été dégagée lors de notre première campagne. La destination de cet ensemble nous échappe, mais il s'agit, sans nul doute, d'une occupation tardive (remontant au siècle dernier), pauvre et de courte durée, qui diffère sensiblement des maisons - probablement contemporaines - qui se dressent immédiatement au Nord de la basilique et dans tout le quartier Est (P. Demargne, *Xanthos*, I, p. 25).

Ce sol tardif reposait sur un remblai situé à environ 1,10 m/1,20 m. au-dessus du pavement de la basilique et de l'*atrium*.

Les murs réutilisent des éléments provenant de la basilique, notamment des stylobates Est et Nord de l'*atrium*, et leurs fondations ainsi que le remblai fournissent un matériel sculpté paléochrétien et byzantin abondant. Comme l'an dernier, sous ce remblai et au-dessus du sol primitif de l'*atrium* a été trouvée une mince couche d'incendie offrant les mêmes caractéristiques et toujours aussi pauvre en éléments dateurs (quasi-absence de céramique et de monnaies). Celles-ci, au nombre de trois l'an dernier, avaient été frappées sous Héraclius et Constantin II (la plus récente est de 641). Mais il n'est pas sûr qu'elles fournissent la date de l'incendie, comme nous le verrons plus bas.

Les pavements de mosaïque des stoas Nord et Ouest ont été retrouvés en bon état: au Nord, un vaste tapis d'écailles imbriquées; à l'Ouest, des quatre-feuilles encadrant un petit panneau décoré d'un arbre (fig. 12) et des octogones sécants, bordés les uns comme les autres de rinceaux de feuilles de lierre. L'aménagement primitif de cette partie de l'*atrium* se laisse assez facilement reconnaître. Dans le mur Nord, près de son extrémité Ouest, une nouvelle porte a été découverte. Il y avait donc deux portes sur ce côté (une porte aménagée dans ce même mur, mais près du narthex, avait été dégagée en 1971) comme sur le côté Sud. Ainsi, malgré certaines irrégularités de plan, il existe une symétrie marquée dans l'organisation architecturale de l'édifice. Deux dispositifs, primitifs, puisque le pavement respecte leur tracé, ont été mis au jour: un bassin maçonné, situé près de la porte Ouest, d'environ 2,50 m. de côté et de 40/45 cm de profondeur, qui devait servir aux ablutions et dont la présence indique qu'il n'y avait peut-être pas de phiale au centre de l'*atrium*; exactement dans l'angle Nord-Ouest, un massif de maçonnerie qui servait de support et de gaine à une série de canalisations amenant vraisemblablement l'eau dans la basilique (une seconde arrivée d'eau se trouvait dans l'abside).

Les remaniements qu'a subis l'édifice avant la période ottomane demeurent mal datés. On constate, peut-être à la même époque la compartimentation du *mart-hex* en trois parties distinctes (cf rapport de la campagne 1971), la construction dans la *stoa* Nord de divers murs reposant, sans l'entamer, sur la mosaïque et dont le dégagement, commencé en 1971, est presque achevé. L'aile Nord, à la faveur de ces additions, paraît avoir été séparée complètement du reste de l'atrium à l'exception de quelques passages, les portes du mur Nord bouchées (la porte Ouest sera réouverte à l'époque ottomane), le stylobate Nord muré (mais ceci est actuellement masqué par le mur ottoman qui prend appui sur lui). Dans cet espace allongé, deux pièces (leurs cloisons sont partiellement visibles à droite ille sur la fig. 11) sont venues s'accoler contre le narthex et le mur Nord. Cet ensemble donnait sur le compartiment Nord du narthex par un passage condamné par la suite. Autre indice d'une réoccupation ancienne des lieux : la présence, comme à l'Est de la nef Nord, de fresques situées à l'extrémité Ouest du mur Nord (entre la porte et l'angle fait avec le mur Ouest). Leur partie supérieure est détruite et elles n'offrent que la moitié inférieure de trois personnages. Ceux de gauche, en partie cachés par un bouclier, portent une tunique courte (peut-être une cotte de mailles); celui de droite, en revanche, paraît avoir les jambes couvertes de braies de couleur marron décorées de motifs cordiformes verts. (fig. 13). Ces fresques, manifestement d'époque byzantine (Xe - XIIe s.), ont recouvert des peintures plus anciennes. Elles se poursuivaient d'autre part sur le mur Ouest où elles se sont presque entièrement effacées. L'emplacement des fresques conservées, au-dessus du massif où débouchent les canalisations, ne permet pas de déterminer si elles descendaient ailleurs jusqu'aux mosaïques ou si elles commençaient à une certaine hauteur au-dessus de

celles-ci, autrement dit si le sol d'époque byzantine était au niveau du pavement de mosaïque ou plus haut. Dans le premier cas, il faudrait admettre que la couche d'incendie n'est pas contemporaine des quelques monnaies trouvés, mais est de toute façon postérieure aux fresques; dans le second cas, ce sol plus élevé aurait totalement disparu à la suite des constructions de l'époque ottomane, ce qui paraît tout à fait improbable. Il y a donc un problème qu'une prochaine campagne devrait permettre de résoudre.

Les bermes situées dans la cour de l'atrium et le narthex, n'offrant plus d'utilité, ont été abattues, ce qui facilite considérablement la lecture de ces parties de l'édifice.

## 2) *La nef Nord.*

Par ailleurs, la fouille a repris dans la nef Nord où l'on avait laissé subsister en 1970 de larges portions des niveaux tardifs, dont la chaussée caillouteuse évoquée plus haut. Sous un remblai riche en remplois (par ex., d'importants fragments de chapiteaux à godrons, fig. 14, sans doute d'époque chrétienne), ont été retrouvées les mosaïques de la nef, composées en ce point d'octogones sécants. En bordure du stylobate, muré tardivement sur une hauteur de 1m environ pour servir probablement de mur de terrasse, on a retrouvé, insérées là aussi après coup dans la mosaïque, les canalisations qui sont attestées sur presque tout le pourtour des stylobates de l'atrium et qui gagnent la nef Nord en traversant le narthex. Une petite citerne, à la limite de la zone fouillée, avait également été aménagée en bordure du stylobate, endommageant les mosaïques.

Comme chaque année, de nombreux fragments de sculpture paléochrétiens et byzantins, ont été retrouvés. Les fresques, nettoyées et consolidées, ont été pourvues d'un abri en attendant que leur dépose soit effectuée, les mosaïques consolidées et recouvertes de sable.

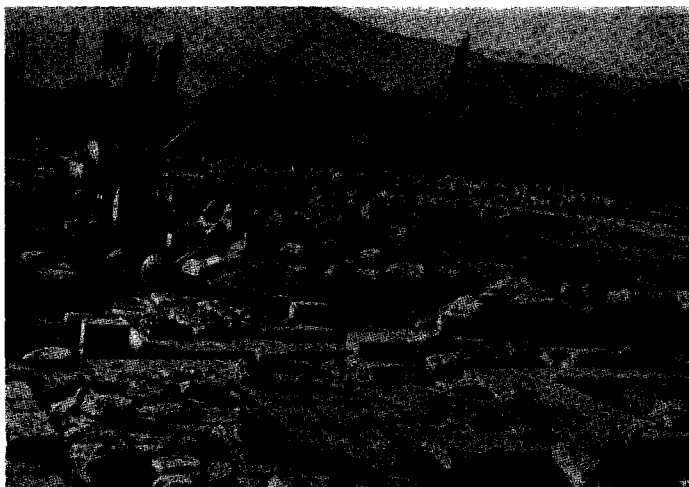


Fig. 1 — Le camion grue en place sur le pronaos du temple A.

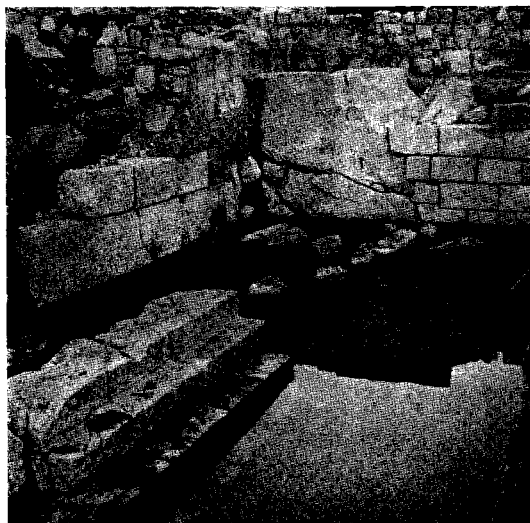


Fig. 2 — Vue d'ensemble de la région de la Source.

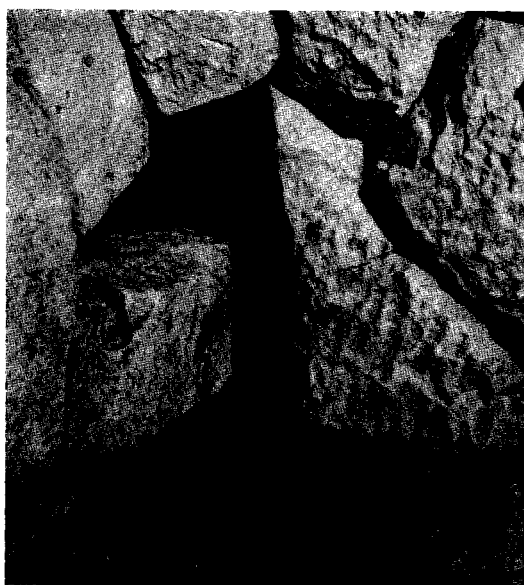


Fig. 3 — La Source.

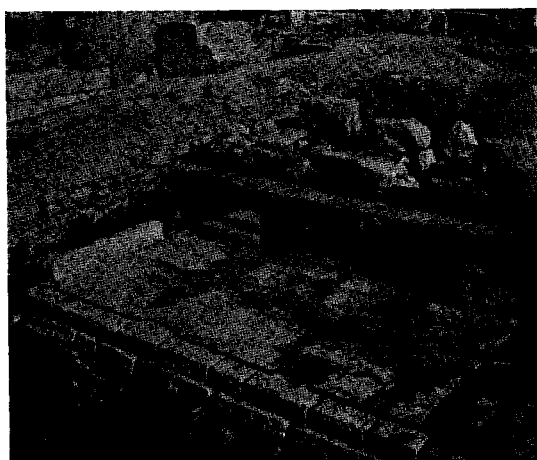


Fig. 4 — Edifice D, partie Nord: la plate-forme dallée.

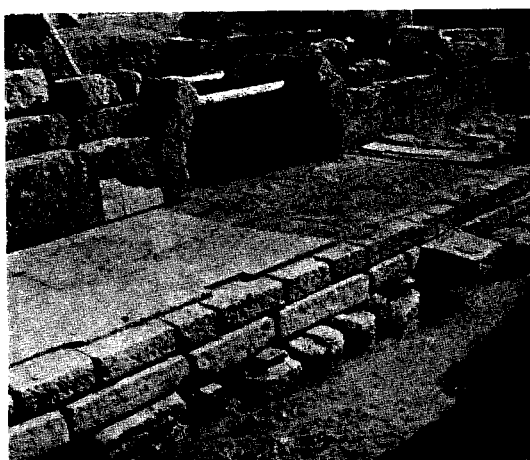


Fig. 5 — Edifice D. Vue d'ensemble.



Fig. 6 — Vue d'ensemble de la fouille du secteur Nord prise de l'Est.



Fig. 7 — La plate-forme d'époque lycienne. Au second plan portique d'époque romaine.

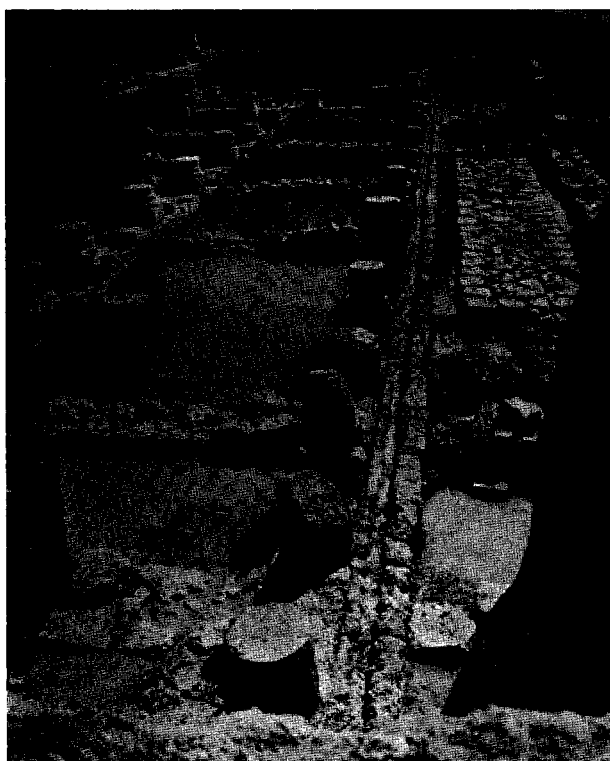


Fig. 8 — Le portique romain et les ruines lyciennes vus de l'Ouest.

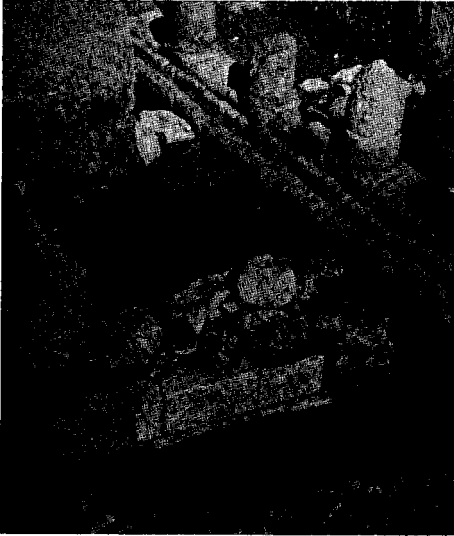


Fig. 9 — Restes d'un édifice de la première période lycienne apparaissant sous un mur de la seconde période.



Fig. 10 — Vue d'ensemble de la basilique Est. Au premier plan l'atrium (à g. les portiques nouvellement fouillés).



Fig. 11 — Au centre et à gauche murs tardifs, à droite, murs byzantins reposant sur la mosaïque.



Fig. 12 — Détail du pavement de mosaïque de l'atrium.

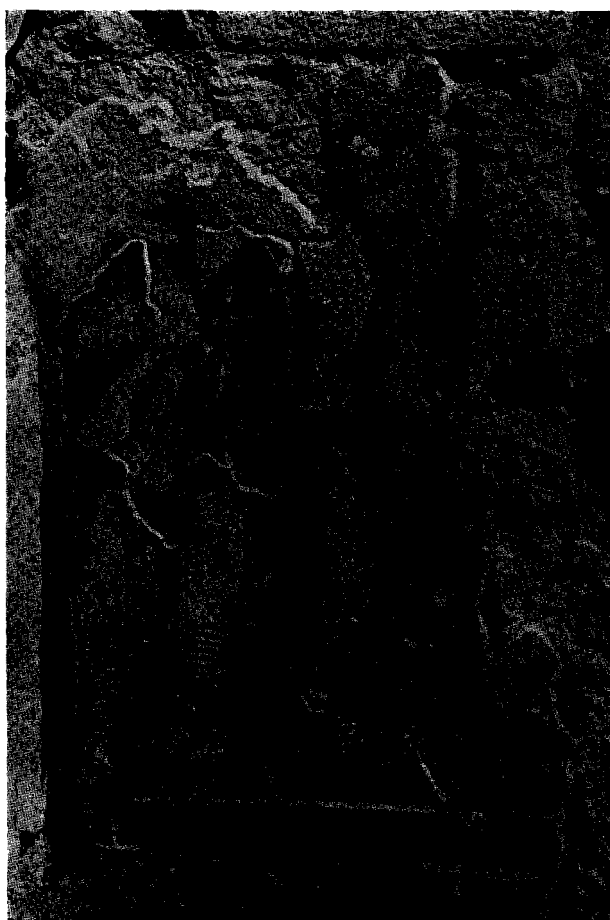


Fig. 13 — Fresque dans l'angle Nord-Ouest de l'atrium.

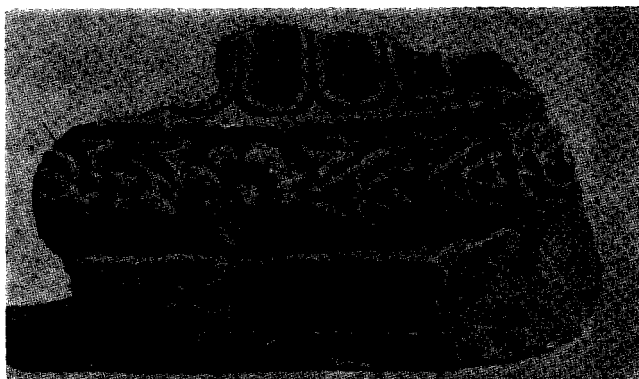


Fig. 14 — Chapiteau à godrons de la nef Nord.

# ARBEITEN IN PHASELIS: EIN ZUSAMMENFASSENDE BERICHT

JÖRG SCHÄFER UND MITARBEITER

Im Spätsommer und Herbst 1968 und 1970 untersuchte das Deutsche Archäologische Institut das antike Stadt und Hafengebiet von Phaselis. Die Expedition stand unter der Leitung von Helmut Schläger und wurde nach dessen Tod (1969) von Jörg Schäfer weitergeführt. Ausgrabungen fanden nicht statt. Während der beiden Kampagnen wurde von H. Schläger und P. Knoblauch ein topographischer Plan gezeichnet, dessen Veröffentlichung bevorsteht. Inschriften wurden von D. J. Blackman untersucht<sup>1</sup>. Der Plan auf Abb. 1 bietet die topographischen Ergebnisse im Überblick, der Plan auf Abb. 2 zeigt das Stadtzentrum<sup>2</sup>.

Die Stadt liegt an der Steilküste des östlichen Lykien, 14 km südlich von Kemer, am Westufer des Golfes von Antalya. "Phaselis prominet penitus in altum conspiciturque prima terrarum Rhodum a Cilicia petentibus et procul navium praebet prospectum" (Livius 37, 23). "Φασηλῖς, ἔχουσα τρεῖς λιμένας, πόλις ἀξιόλογος καὶ λιμνῆ" (Strabo 14, 666). Diese Angaben,

zusammen mit zahlreichen am Ort gefundenen Inschriften, die den Namen der Stadt nennen, bieten Gewähr für die Identifizierung der Stätte<sup>3</sup>.

Südwestlich vom İnce Burun liegen die Reste der Stadt innerhalb einer sanft eingezogenen Meeresbucht in einem unterholzreichen Waldgebiet. Eine ca. 600 m lange Landzunge trägt die Stadtruinen (Abb. 1. 3). Der meerwärtige Teil der Landzunge erhebt sich auf eine Höhe von 35 m ü. d. M. und ist als die antike Akropolis anzusprechen. An ihrer engsten Stelle ist die Landzunge ca. 250 m breit. Dort verläuft entlang dem Fuss der Akropolis nordost-südwestlich eine Senke. Nordwestlich der Senke steigt das Gelände nur leicht an. Eine antike Strasse führt durch die Senke. Sie besteht aus einem 'unteren' südwest-nordöstlich verlaufenden und einem 'oberen' mehr nördlich gerichteten Abschnitt (Abb. 1. 2). Die Strasse verbindet zwei Häfen: den 'Zentralhafen' B und den 'Südhafen' C. Westlich der Strasse liegen ihrer Orientierung folgend die Baukomplexe D, E und F, im Osten der Strasse steigt der Hang steil an und ausser den Bauten, die unmittelbar der Strasse folgen, ist hier vor allem das höher am Hang hinaufliegende Theater J zu nennen. Die Bucht nördlich der Halbinsel darf als der dritte der von Strabo

<sup>1</sup> Weitere Mitarbeiter: D. Althaus, H. Bremer, J. Christern, U. Graf, H. C. Kara, A. Özet (als Vertreter der türkischen Altertümerverwaltung), F. K. Preuss, K. Siefert. Für die grosszügig gewährte Arbeitsgenehmigung ist die Expedition Generaldirektor H. Gürçay sehr verpflichtet. Besonderer Dank gebührt Arif Müfit Mansel für Ratschläge, Hinweise und vielfache praktische Hilfe.

<sup>2</sup> Auf der Grundlage der genannten Planaufnahme von H. Schläger und P. Knoblauch. Die Planskizze von T. Beaufort, Karamania (1818) 56 darf damit als überholt gelten.

<sup>3</sup> E. Kalinka, *Tituli Asiae Minoris* II 413 ff. - Zur Geschichte der im 7. Jahrhundert v. Chr. von Rhodos aus gegründeten griechischen Ansiedlung vgl. Kalinka a. O. und C. E. Bean, *Turkey's Southern Shore* (1968) 151 ff. - Zusammenfassend zur älteren Forschung s. W. Ruge in: *RE*. XIX 1874 ff. (1938).



genannten Häfen gelten, der 'Nordhafen' A (Abb. 1).

Im Norden der Landzunge steigt der Steilhang zu einem Plateau an (Höhe 75 m ü. d. M.). Es bildet die tiefste Stufe des zum über 2000 m hohen Tahtalı Dağ ansteigenden Geländes, der dem Landschaftsbild von Phaselis ein grossartiges Gepräge verleiht. Das Plateau trägt Siedlungsspuren und eine Befestigungsanlage, die zusammen mit Mauerresten am unterhalb liegenden Hang ein einheitliches Befestigungssystem bildet. Zwischen Plateau und Landzunge liegt ein brackisches Gebiet, zur Zeit Strabos noch ein See (s. o.), auf unserem Plan (Abb. 1) als 'Sumpf' N eingezeichnet.

*Stadtmauern* (Abb. 1). Die Epoche des am weitesten ausgedehnten Mauerrings der Stadt auf der Landzunge wird durch Mauerreste und Mauerspuren, ferner durch erschliessbare Trassen bezeichnet. Am besten sind die Mauern zwischen K 5 und K 6 im Süden, und zwischen K 1 und K 3 im Norden erhalten. Es handelt sich um Reste von Quadermauern, die unter Verwendung von Mörtel errichtet wurden - so insbesondere zwischen K 1 und K 3, ausserdem aber auch um Mauerstücke, die grossenteils aus Spolien bestehen, wie vor allem die Front des Mauerstückes bei K 6 (Abb. 3). Zusammen mit der Mauer ist zwischen K 6 und K 1 der Rand der Akropolis der Erosion zum Opfer gefallen und ins Meer abgestürzt. Während am Ufer der Südbucht bei K 5 einige Mauerspuren den Verlauf erkennen lassen, ist der äusserste südwestliche Verlauf nur erschliessbar. Einige Quadersetzungen am Südrand des Sumpfes bei K 4 und westlich von K 3 führen zur Annahme des Mauerverlaufes entlang dem Südrand des Sumpfes. Westlich K 4 biegt die Trasse nach Süden ab. Der Hauptzugang der Stadt muss wohl zwischen K 4 und der Südbucht in den Sanddünen der Höhe + 7 gesucht werden.

Reste eines späteren Befestigungssystems verlaufen östlich der grossen Strasse G - G am Westabhang der Akropolis. Hier ist die Verwendung von Spolien

(Gebälkblöcke, Säulentrommeln) besonders häufig feststellbar. Ausserdem wurde die hangseitige Rückfront des Skenengebäudes in dieses System einbezogen. In dieser Phase war das ummauerte Stadtgebiet auf die Akropolis beschränkt.

*Die Strasse* (Abb. 2. 4). Die Breite der Strasse G - G beträgt im Nordostteil 24 m, im unteren, südwestlichen Teil 20 m. Die Anlage ist dreispurig, nach dem üblichen aus der Kaiserzeit bekannten Schema: ein breiter, gepflasterter Mittelweg, der seitlich von erhöhten, schmaleren Wegen begleitet wird; letztere sind über Stufen zugänglich. Reste von Kolonnaden sind nicht festgestellt worden. Auf die Seitenwege öffnen sich jedoch im Nordostteil beidseitig, im Südwestteil nur im Osten rechteckige Räume, die wohl als Verkaufsräume und Werkstätten anzusehen sind. Im Südwesten, zum Südhafen hin, wird die Strasse durch ein überwölbtes Strassentor aus schlechtem grauweissem Marmor abgeschlossen, das eine Ehreninschrift für den "Olympier" Hadrian trug<sup>4</sup>. Heute ist Bauwerk ein wüster Trümmerhaufen.

*Die Agorai* (Abb. 2. 5). Der rechteckige Komplex D weist eine ursprüngliche, dem 2. Jahrhundert n. Chr. zugehörige z. T. noch mehrere Meter hoch anstehende Umfassungsmauer mit einer Verblendung aus Quadern auf. Die bei dem verstürzten Eingang in der strassenseitigen Front liegende Bauinschrift ist aus hadrianischer Zeit und benennt die Anlage als ΤΕΤΡΑΓΩΝΟΕ ΑΓΟΡΑ<sup>5</sup>. In den Platz wurde später eine dreischiffige basilikale Anlage eingebaut, deren Apsis im Nordosten liegt. Der nach Südwesten folgende, nach Nordosten offene Platz E steht im Südwesten auf einer durch eine Stützmauer gehaltenen künstlichen Terrassierung. Strassenseitig und im Südwesten wird der Platz von rechteckigen Räumen flankiert. Eine Bauinschrift an der strassenseitigen Front datiert diesen Bau-

<sup>4</sup> Kalinka a. O. Nr. 1187 und Blackman (in Vorbereitung).

<sup>5</sup> Kalinka a. O. Nr. 1194.

komplex in die domitianische Zeit<sup>6</sup>. Schliesslich folgt nach Südwesten die wohl erst in byzantinischer Zeit erbaute Anlage F, die sich bis in die Strandzone des Südhafens C erstreckt. Hier sind um einen weiten, ungefähr parallelogrammförmigen Innenhof z. T. als mehrstöckig erkennbare Flügelbauten gruppiert, die aus grobem Bruchsteinmauerwerk mit stuckierten Wänden aufgemauert sind. Wahrscheinlich handelt es sich hier grossenteils um Lagerhallen.

*Weitere Bauten im Bereich der Strasse G - G* (Abb. 2). In abweichender Orientierung schneidet der Raumkomplex V in die Gebäudeflucht am Südwestrand des oberen Teiles der Strasse ein. Der südliche Teil dieses Raumkomplexes lässt sich als Badeanlage identifizieren. Die Bruchstein-Mörtelbauweise des Raumkomplexes V und seine Lage im Verhältnis zur Strasse deutet auf spätantike oder byzantinische Zeitstellung. Auch der Bau Y, teilweise aus Quadern errichtet, gehört in die Spätzeit, denn er schiebt sich störend in die Strassenflucht. Bau Z, mit Tonnengewölben und sich zur Strasse öffnenden Fenstern, entzieht sich noch einer Deutung und Datierung.

*Das Theater* (Abb. 2). Das römische Theater nimmt eine dominierende Stellung im Stadtbild ein. Erhalten ist nahezu vollständig die Cavea mit Stützmauern in bestem Quaderwerk. Die Reste der scenae frons stehen ungefähr 7 m hoch aufrecht. Reste eines Pulpitum sind nicht erhalten, doch zeigen Einarbeitungen in der Frontwand, dass ein solches, vermutlich aus Holz, ursprünglich vorhanden war. Auf das Podium des vorauszusetzenden Pulpitums öffnen sich aus der Frontwand des Bühnengebäudes fünf monumentale Türen, deren Gewände und Sturz aus schlechtem grauweissem Marmor bestehen. Über der Türreihe lassen sich in der Fassade Reste einer weiteren Tür- oder Nischenreihe erkennen. Das aus Bruchsteinen

und wiederverwendeten Quadern errichtete Mauerwerk des Bühnengebäudes war ursprünglich verputzt. Reste eines breiten, zum Teil überwölbten Aufganges zum Theater sind südlich von Bau Z im Hang der Akropolis erhalten.

*Der Aquaedukt* (Abb. 1.2). Vom oberen Abschnitt des Südosthanges des Plateaus führt ein Aquaedukt mit drei Rohrleitungen in das Stadtgebiet (L 1, L 2). Der Bau ist am Hang als geschlossene Quadermauer aufgeführt, innerhalb des Stadtgebietes und im Mündungsgebiet des Sumpfes jedoch als Bogenstellung. Der Anfang des Aquaeduktes wird am Hang durch eine heute verschüttete und trockene Quellgrotte gebildet (Abb. 1, M); der Endpunkt in der Stadt liess sich nicht feststellen, er scheint jedoch in der Nähe der Anlage D zu suchen zu sein.

*Die Häfen* (Abb. 1.2. 6.7). Die drei von Strabo (s. o.) genannten Häfen A, B und C konnten unter und über dem Meeresspiegel untersucht werden. Am besten erhalten ist der Hafen B (Abb. 6.7). Er gehört zum Typus der 'ιμέρες κλεισοί', denn die Stadtmauer setzt sich auf seiner Süd- und Nordmole fort. Sie lässt nur eine schmale Einfahrt von 17 m frei. Obgleich der Hafen heute stark verschüttet ist, ist er doch noch für Fischerboote verwendbar. Die beiden Molen der Einfahrtseite stehen zum Teil auf natürlichen Riffen und endigen beiderseits der Einfahrt in rechteckigen Bastionen, die bis in die Höhe des Meeresspiegels abgetragen sind (Abb. 6). Ein mit Quadermauerwerk verblendeter Kai ist am Südrand des Beckens auf einer Strecke von über 20 m erhalten (Abb. 2, B 1. 7). Ein Poller in der Form eines aus der Kaiwand ragenden Binders ist vollständig erhalten (Abb. 8). Mauerreste, unmittelbar hinter dem Kai, mögen zu Magazinbauten gehören.

Der Südhafen C liegt nautisch am günstigsten, da er innerhalb der Südbucht nach Süden durch eine vorspringende Landnase, nach Norden und Osten durch das Stadtgebiet, und nach Westen durch die Küste

<sup>6</sup> a. O. Nr. 1186.

geschützt ist. Eine künstliche Schüttung aus Bruchsteinen von ungefähr 200 m Länge verlängert die natürliche Landnase; somit war er auch gegen das offene Meer abgeschirmt. Heute liegt diese Schüttung unter dem Meeresspiegel; bei ungefähr 10 m Tiefe ruht ihr westlicher Fuss auf dem Meeresgrund.

Der Nordhafen A ist im Süden und Westen von der Küstenlinie begrenzt und stand ursprünglich wohl mit dem "See" in Verbindung. Er wird nach Nordosten gegen das offene Meer von einem Riff geschützt, auf dem sich Reste eines breiten, mit Quadern verblendeten Mauerzuges feststellen liessen; er liegt heute unter dem Meeresspiegel.

*Die Nekropole* (Abb. 1). In der Nekropole lassen sich hellenistische, kaiserzeitliche und byzantinische Grabanlagen erkennen. Erwähnenswert ist die grosse Zahl römischer Grabbauten von viereckigem Grundriss mit tonnenüberwölbter Zella, monumentaler Fronttür, hier und da auch geräumigen Grabkammern im Sockel. Reste eines hellenistischen, aus Quadern erbauten Grabhauses am Westabhang des Plateaus gleichen in der Mauertechnik auffallend der Befestigungsanlage auf dem Plateau (s. u.). Dieser Grabbau ist auf dem Plan Abb. 2 nicht mehr eingetragen worden.

*Die 'Nordstadt'* (Abb. 1. 9). Das Plateau trägt eine ostwestlich verlaufende Befestigungsmauer (Abb. 1, P) aus mörtellosem Quaderschalenmauerwerk, das zum Teil bis in eine Höhe von 3 m erhalten ist. Schiesscharten (Abb. 9) und ein rechteckiger, nach Norden vorspringender Turm sind neben späteren, in schlechterem Mauerwerk ausgeführten Anbauten verhältnismässig gut erhalten. Die ursprüngliche Anlage gehört aufgrund ihrer Bautechnik wahrscheinlich in die hellenistische Epoche. Da die Feldseite im Norden liegt, grenzt die

Mauer nur einen kleinen Geländeabschnitt am Rande des Plateaus ein. Er war durch einen breiten, in den Felsen geschlagenen Aufweg von Süden her zugänglich (Abb. 1, 0). Reste von Mauern, die in ähnlicher Technik gebaut sind, am Südhang südöstlich von M und weiter westlich bei Q 1, lassen sich möglicherweise mit der Anlage auf dem Plateau, P, zu einer einzigen zusammenhängenden Befestigungsanlage verbinden, die somit den Südhang unterhalb des Plateaus bis nahe zum Nordufer des "Sees" eingeschlossen hätte. Es wäre denkbar, dass das ganze System, das ja auch die Quellgrotte des Aquaeduktes miteinbezog (s. o.), der Standplatz einer auswärtigen Macht war, die von hier aus das nähere und weitere Gebiet von Phaselis unter Kontrolle halten konnte. Weitere Mauerreste, besonders Spuren von Befestigungen und Gebäuden im Gelände nördlich der Mauer P zeigen, dass während einer nicht näher bestimmten Periode das Gebiet des Plateaus mindestens bis zur heutigen Strasse, U, besiedelt war. Ob die Euthynteriereste und einige Säulentrommeln aus Marmor mit dorischen Kanneluren bei Q 1 (nahe Höhenpunkt +10) zu einem Tempel oder Grabbau gehören, der später als die ihn einschliessende Befestigungsanlage ist, liess sich nicht feststellen.

Hellenistische oder frühere Baureste sind abgesehen von den genannten im Gebiet von Phaselis nicht beobachtet worden. Einige Scherben, am Hang der Akropolis aufgelesen, führen jedoch mindestens in das 4. Jahrhundert v. Chr. hinauf. Die intensive kaiserzeitliche und byzantinische Bautätigkeit hat zusammen mit der dichten Vegetation die Bauten des ältesten Phaselis den Blicken entzogen.

HEIDELBERG, JULI 1972

Jörg Schäfer  
und Mitarbeiter

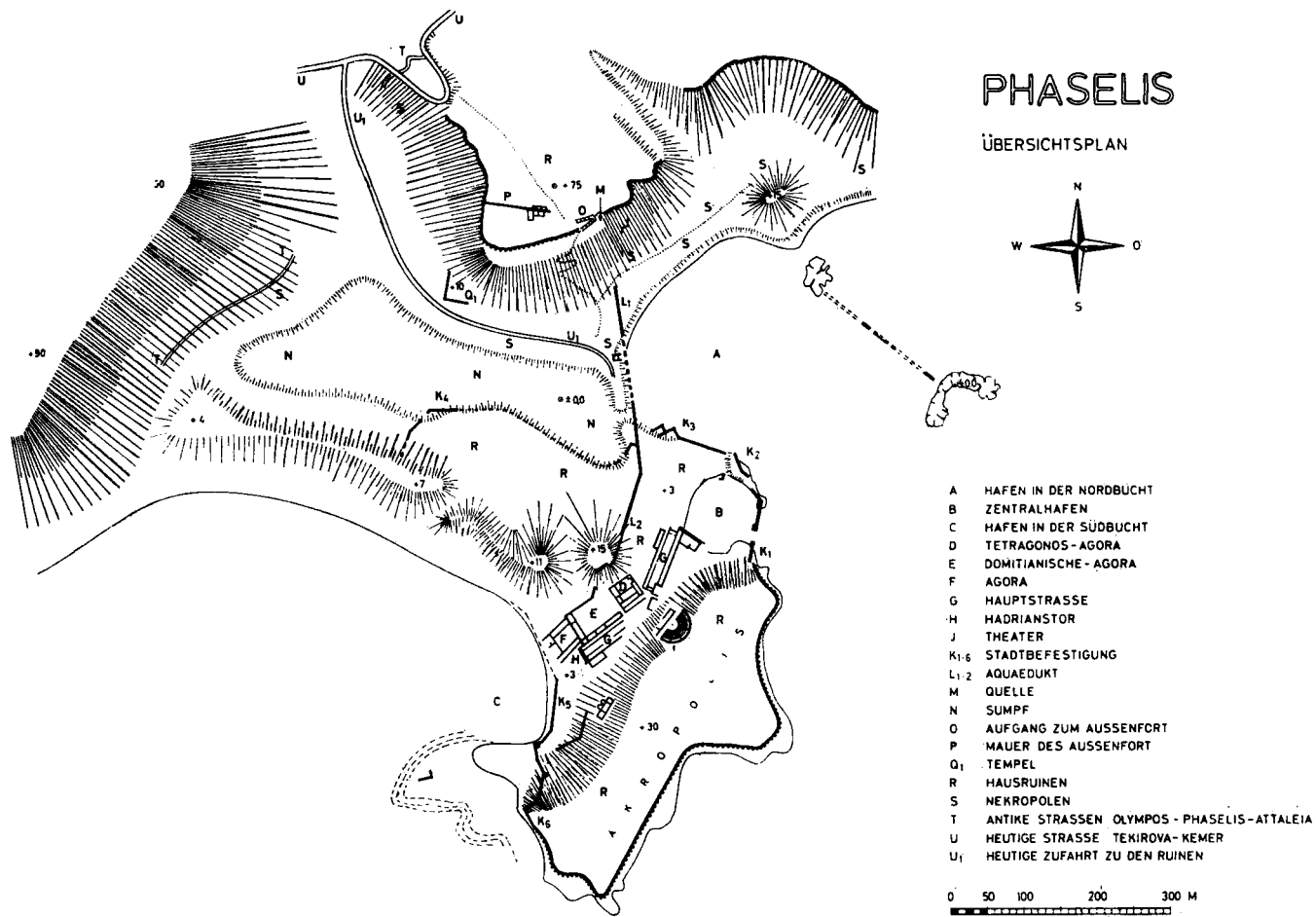


Abb. 1 — Übersichtsplan (nach P. Knoblauch).

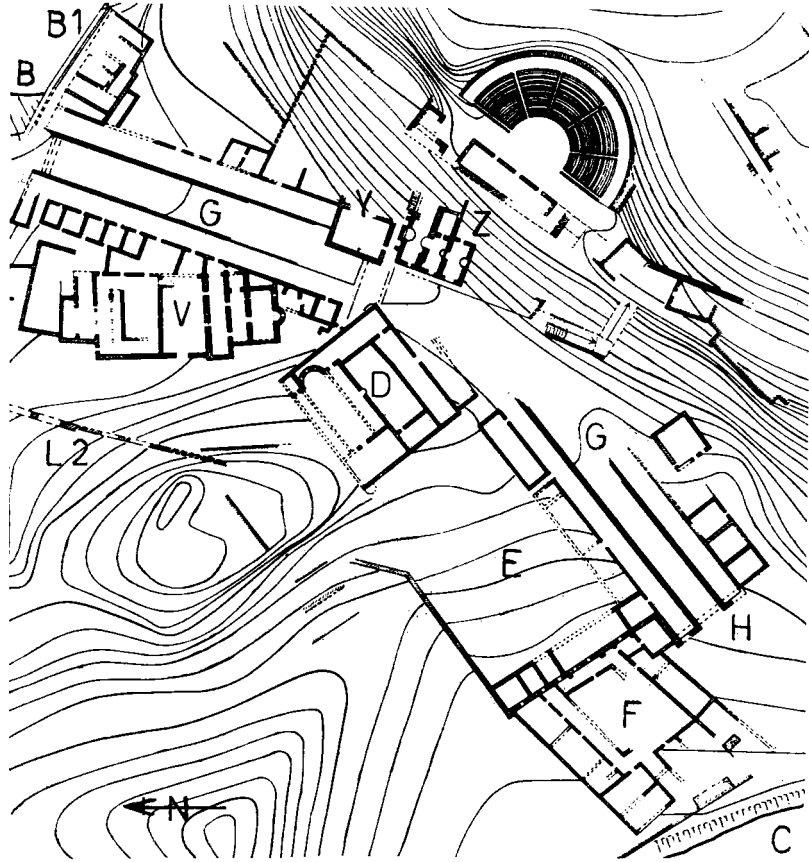


Abb. 2 — Stadtzentrum 1:2000 (nach H. Schläger).

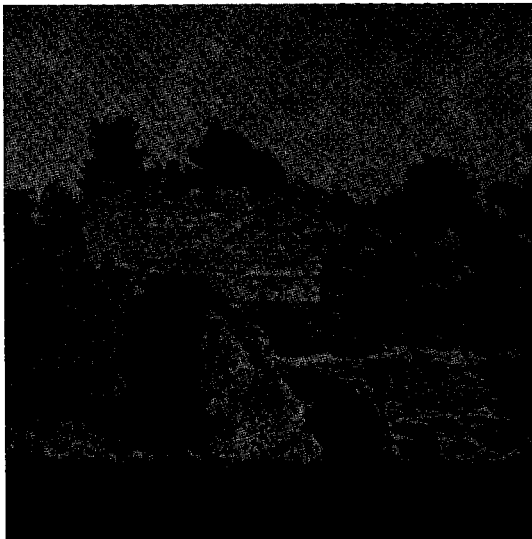


Abb. 3 — Landzunge von Südwesten. Byzantinische Mauer.



Abb. 4 — Hauptstrasse, Westseite, Stufen zum Seitenweg.



Abb. 5 — Tetragonos Agora von Nordosten und Apsis der Basilika (Baukomplex D).

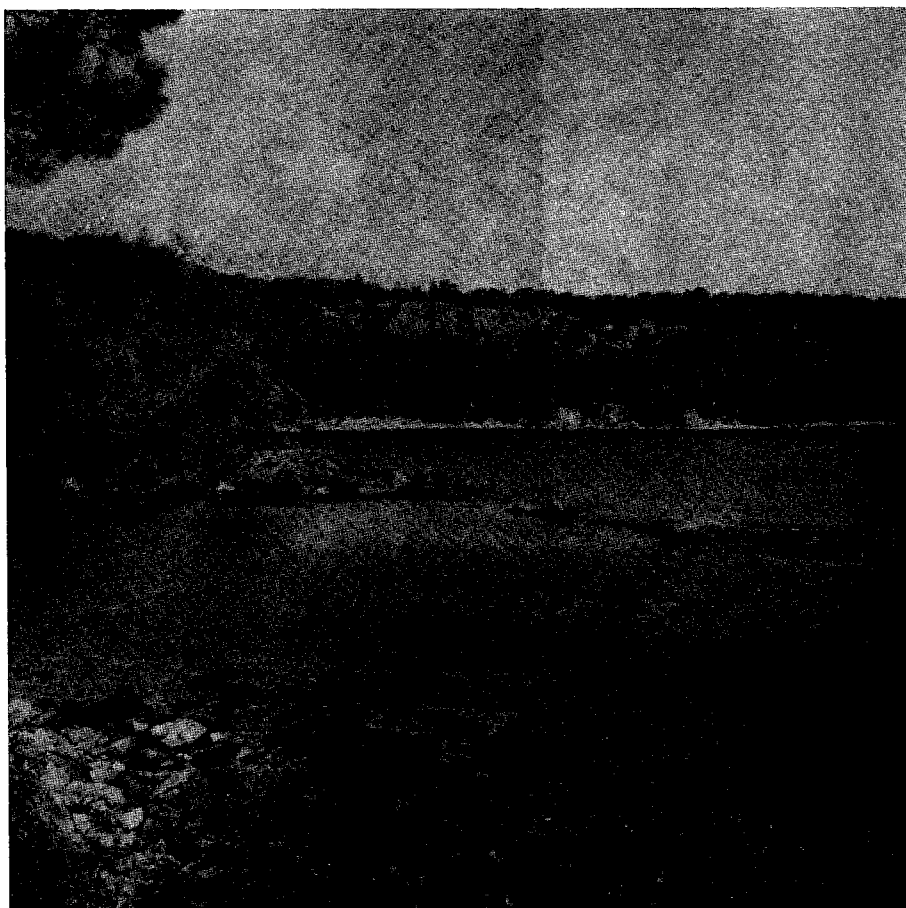


Abb. 6 — Geschlossener Hafen, Einfahrt von Südosten.

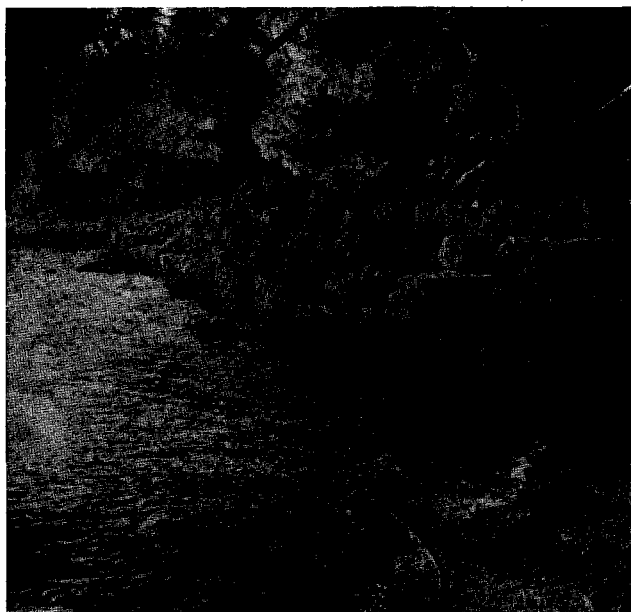


Abb. 7 — Geschlossener Hafen, Südkai.

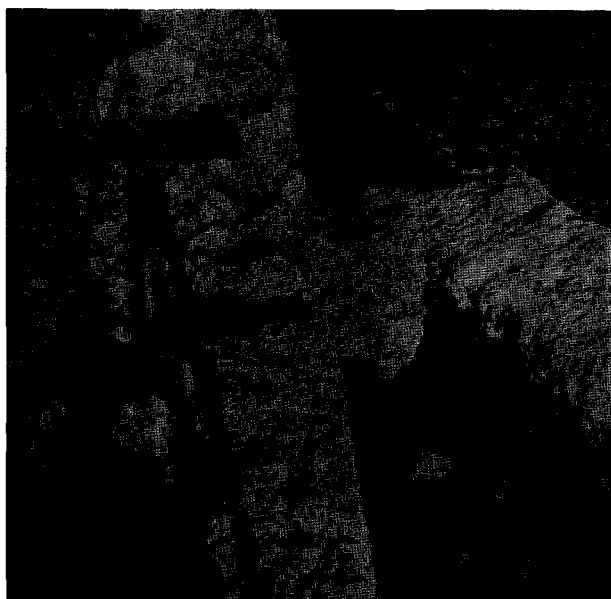


Abb. 8 — Geschlossener Hafen, Poller am Südkai.

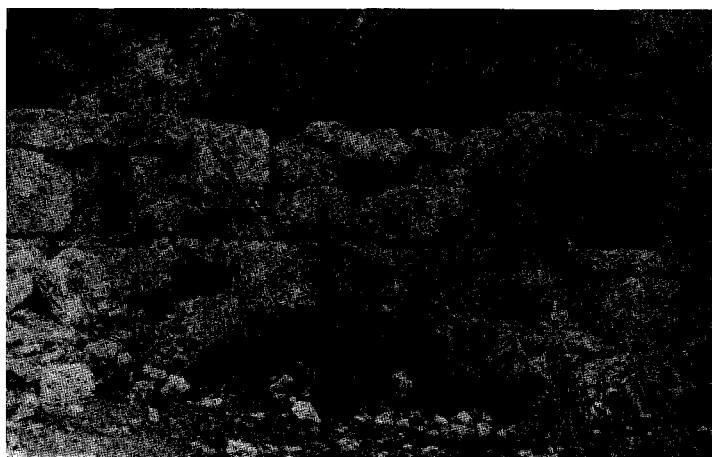


Abb. 9 — Hellenistische Befestigung, Plateau. Innenfront mit Schiescharten.

PERGAMON  
GRABUNGSKAMPAGNE IM HERBST 1972  
VORBERICHT \*

Dr. WOLFGANG RADT

Grabungsziel in Pergamon war in diesem Jahr die Erforschung des Felsheiligtums Kapı Kaya<sup>1</sup>, das etwa 5 km nordwestlich des Burgberges hoch über dem Zusammenfluss zweier Bäche an einem steilen Felsabsturz gelegen ist. Der Platz ist bereits seit Anfang dieses Jahrhunderts in seiner Lage bekannt<sup>2</sup>. Ein Besuch durch

W. Radt und E. Steiner im Jahre 1971 führte zu der Feststellung frischer Raubgrabungen in der unmittelbaren Umgebung des Felsheiligtums. Die herausgewählten Steine und Dachziegel erwiesen die Existenz von antiken Bauten nahe bei der Kulthöhle. Eine Ausgrabung des gesamten Bezirks von ca. 20 x 50 m Ausdehnung schien dringend geboten, um den wissenschaftlichen Befund zu retten.

\* Die Kampagne umfasste die Monate September und Oktober. Abschliessende Arbeiten im Hause wurden noch bis Mitte November durchgeführt.

Die Arbeiten standen unter der Leitung von Dr. Wolfgang Radt (Archaeologe). Folgende Mitarbeiter nahmen an der Kampagne teil: Dipl. Ing. Klaus Nohlen (Grabungsarchitekt), Andreas Furtwaengler (Archaeologe), Prof. dott. Gioia de Luca (Archaeologin), die hauptsächlich an der nächsten Asklepieion-Publikation arbeitete, Elisabeth Steiner (Fotografin und Rechnungsführerin), Dipl. Ing. Bernd Schlüter (Geodaet), Dieter Hoffmann (Helfer des Geodaeten). Die Generaldirektion der Antiken und Museen/Ankara war durch Ömer Özyigit (Archaeologe) vertreten.

Unter Leitung von Prof. Dr. Ing. Günter Garbrecht führte eine Gruppe von Wasserbauingenieuren die Erforschung der antiken Wasserleitungen von Pergamon fort. Dieses Projekt wird von der Pergamongrabung seit mehreren Kampagnen personell und materiell unterstützt. Ein Vorbericht erscheint demnächst beim Leichtweiss-Institut für Wasserbau an der Technischen Universität Braunschweig.

Vor Grabungsbeginn führte eine Informationsreise W. Radt und K. Nohlen zu den laufenden grossen Ausgrabungen an der türkischen Westküste. Besuch wurden Sardes, Aphrodisias, Hierapolis, Milet, Didyma und Ephesos.

<sup>1</sup> Als Abkürzung für Fundbearbeitung, Inventare usw. wurde KK gewählt. Alle Funde im Museum und den Depots tragen diese Abkürzung.

<sup>2</sup> A. Conze, Altertümer v. Pergamon I, 128 mit Beiblatt 2 (1912). Lage: Karten von O. Berlet, AvP I, Taf. I und II.

*Beschreibung der Anlagen*

Im Westen des Bezirks (Planquadrat D 3) befindet sich eine Höhle, die wohl den Anlass und Ursprung für die kultische Nutzung und Ausgestaltung des Platezes bot. Die Höhle wird gebildet durch einen natürlichen Felswinkel und einen darüber gefallenen tonnenschweren Deckstein, der sich in sehr labilem Gleichgewicht seit der Antike in seiner Lage hält. An der Rückwand der Höhle fliesst auch heute noch die meiste Zeit des Jahres eine Sickerquelle. Zahlreiche wasserbauliche Anlagen, auch im übrigen Gebiet des Heiligtums, beweisen den für die Gegend ungewöhnlichen Wasserreichtum.

Diese natürlichen Gegebenheiten führten vor Beginn der Ausgrabung zu der Vermutung, es könne sich um einen ländlichen Kultplatz für die Nymphen handeln.

In der Höhle selbst mögen mehrere stufenförmige Abarbeitungen zum Aufstellen von Votiven gedient haben. Zahlreiche Einarbeitungen in den Felsen des gesamten Gebiets, besonders in der Nähe der Höhle und auf deren Deckstein, be-



weisen die Existenz von antiken Weihgeschenken wie Stelen und Rundbasen, die im Fels verübelt waren. Kleine Nischen bedecken besonders die westliche Felswand der Höhle. Sie dienten der Aufnahme von Votivtafeln, wohl zumeist Marmorreliefs.

Südlich vor der Höhle erstreckte sich eine geräumige Felsterrasse (CD 2), deren grösster Teil durch die Erosionswirkung des aus der Höhle strömenden Wassers seit der Antike verschwunden ist. Ein spornartiger Rest der Terrasse hat sich im Südwesten erhalten. Dieser Teil beweist die Existenz einer an den Seiten der Terrasse entlanglaufenden Bank mindestens für die Nordwest- und Südwestseite.

Den nördlichen Abschluss der Terrasse bildet eine senkrecht abgearbeitete Felswand mit einer grossen Nische, die auf Grund ihrer Form wohl ein sitzendes Kultbild barg. Eine Reihe von Pfostenlöchern im Fels zeigt, dass sich vor der Kultnische eine schmale schützende Halle befand.

Stufenförmige Abarbeitungen auf einem diagonal von Nordwest nach Südost abfallenden Felsrücken (FG 3-4) werden z. T. als Auflager für die Blöcke einer Temenosmauer zu deuten sein, die den heiligen Bezirk an dieser einzigen Stelle abschloss, die nicht durch steile Felsabstürze unzugänglich war. Hier (H 3) befand sich auch die Einmündung des antiken Bergpfades, der von Süden zum Heiligtum hinaufführte und noch ein gutes Stück in seinem Verlauf durch Felsabarbeitungen und andere Anzeichen erkennbar ist.

Mit der bisherigen Beschreibung ist der Umfang des heiligen Bezirks umrissen, soweit er in vorrömische Zeit zu datieren ist. Alle übrigen Anlagen und Gebäude sind auf Grund der Funde und des Mauerwerks in der frühen römischen Kaiserzeit entstanden. Wichtigster Bau ist ein Steingebäude (IKL 3-5) im östlichsten Teil des Bezirks. Das Gebäude hat etwa quadratischen Grundriss und ist in seinem Inneren gegliedert in zwei erhöhte, begehbare Plattformen an der Nord- und Südseite so-

wie einen ebenerdigen mittleren Raumteil. Jede der beiden Plattformen enthält drei überdeckte Nischen. Ebenso befindet sich eine Nische an der Rückseite des mittleren Raumteils. Die Eingangstür befand sich in der Westwand. Das Gebäude war mit römischen Ziegeln des korinthischen Systems gedeckt. Die Vorterrasse im Westen des Gebäudes liegt mit dem mittleren Raumteil auf einem Niveau. Ihre Überdeckung scheint möglich.

In etwa gleicher Flucht mit der westlichen Stützmauer der Vorterrasse ist der grosse Felsen, an den diese südlich anschliesst, auf seiner Westseite senkrecht abgearbeitet. Vor dieser senkrechten Felswand erstreckt sich nach Westen (H 3) eine Terrasse. Sie ist teils aus dem Fels ausgehauen, teils aus grossen Blöcken gebaut. Die schräge Orientierung ihrer Westmauer nimmt auf den Zugangsweg zum Heiligtum Rücksicht. Eine roh gebaute Treppe führt zu der Terrasse von Westen hinauf.

Östlich der Kulthöhle befindet sich eine Anlage zum Sammeln des aus der Höhle fliessenden überschüssigen Wassers (EF 3). Sie besteht aus einem Absetzbecken (in E 3) und einem grossen Wasserbecken (in F 3), das nur noch als Felsabarbeitung erhalten ist. Auch hier sind Funde und Mauerwerk römisch.

Nordwestlich oberhalb der Höhle baute man in römischer Zeit ein grosses Wasserreservoir (CD 2) zur Erhaltung des gleichmässigen Zuflusses auch in besonders trockenen Zeiten. Hier sind Reste der Abstützung sowie die Unterlager des Beckens bildende Steinpackung mit einer dicken Dichtungsschicht aus Ziegelsplitt erhalten. Eine Zuflussrinne und ein Ablauf erweisen den Zweck der Anlage.

#### *Datierung und Deutung*

Die vollständige Ausgrabung des Steilhanges südlich bis südwestlich unterhalb der Höhle erbrachte reiches Fundmaterial, vor allem an Keramik, aber auch an Architekturteilen. Der Hang liegt, am Fusse

des steilen Felsabbruchs, 20 bis 60 m tiefer als die Höhle und umfasst, bis zum nächsten Steilabbruch, ein Gebiet von ca. 40 x 40 m, das bis auf den Felsen durchsucht wurde.

Nach den Funden aus diesem Gebiet ist vor allem erst die zeitliche Eingrenzung und Deutung des ursprünglichen Kultbetriebes, der sich auf die (sonst fundleere) Höhle und ihre Vorterrasse beschränkte, möglich.

Neben grossen Mengen von Näpfen, Tellern und grober Gebrauchskeramik fanden sich Reste von Hunderten hellenistischer Öllampen und Unguentare. Die hellenistischen Lampen reichen vom frühen 3. Jh. bis ins 1. Jh. v. Chr., ihre Hauptmasse gehört ins 2. Jh., also in die Zeit der Hochblüte von Pergamon. Terrakotten, ebenso wie ein Inschriftfragment erweisen, dass die hier verehrte Gottheit Meter-Kybele war, die in Peramon gerade zu dieser Zeit in höchstem Ansehen stand<sup>3</sup>. Die Fundmünzen bestätigen das Überwiegen des Kults in hellenistischer Zeit. Die Keramikfunde aus römischer Zeit zeigen ein starkes Zunehmen der Gebrauchs- und Küchenkeramik und ein Abnehmen der Votive, besondere der Lampen. Alle Architekturteile (Kapitelle, Basen, Gesimse, Brüstungen) gehören der Kaiserzeit an. Der Bau oder die Bauten, zu denen sie gehören, standen wohl auf der abgestürzten grossen Vorterrasse der Kulthöhle. Die Deutung des Steingebäudes im Osten der Anlage, das durch Keramik in der Fussbodenschicht in die frühe Kaiserzeit datiert ist, bedarf noch weiterer Studien. Die besondere Form des Gebäudes schliesst eine Deutung als einfaches Wohnhaus aus. Möglicherweise handelt es sich um ein Mithräum. Geodätische Arbeiten, durchgeführt von B. Schlüter Neben der Grabung Kapı Kaya lief als weiteres Projekt die

bereitung der Publikation eines genauen Gesamtplans des antiken Pergamon. Zu diesem Zweck wurde die Lage und Orientierung aller bereits früher in sich vermessenen antiken Baukomplexe tachymetrisch aufgenommen und in eine Gesamtkarte 1:1000 eingetragen. Bearbeitet wurden die Gebiete: Burgberg mit Eumenischer Mauer, Asklepieion und Teile der Via Tecta, Amphitheater, Römisches Theater mit Viran Kapı, Rote Halle.

Die Eintragung ausgesuchter Grundriss-Passpunkte wurde in den Bänden der Handbibliothek des Grabungshauses in Bergama und in den gleichen Publikationen der Bibliothek des DAI in Istanbul vorgenommen. Diese Punkte wurden an den antiken Bauten selbst durch ein Meisselzeichen - zwei mit der Spitze sich berührende Dreiecke markiert.

Das Gebiet der hellenistischen Wohnstadt wurde geodätisch für die geplanten Ausgrabungen vorbereitet. Zu diesem Zweck wurde ein Bezugsnetz geschaffen (vermarktet), dessen Lage zu den übrigen Bauresten fixiert ist und das in grosser Dichte (100 x 100 m Betonpfähle; 20 x 20 m Holzpflocke) Anschlusspunkte bietet. Um spätere Kartierarbeiten zu vereinfachen, wurde das Koordinatennetz der amtlichen Katasterpläne ins Gelände übertragen. Das erfasste Gebiet erstreckt sich über 200 x 300 m im Gelände zwischen Oberburg und Demeterterrasse. Den westlichen Abschluss bildet der antike Burgweg.

Das Grabungsgelände von Kapı Kaya und seine nähere Umgebung einschliesslich des antiken Aufweges wurden im Masstab 1:500 aufgenommen und kartiert.

Bei Karaveliler und Yoğurtdöken im Kozakgebirge wurde eine Polygonierung und Tachymeteraufnahme an Bauresten der antiken Madaras-Wasserleitung von Pergamon vorgenommen.

<sup>3</sup> A. Conze-P. Schazmann, Mamurt Kaleh (1911), Ergänzungsheft 9 zum JdI.

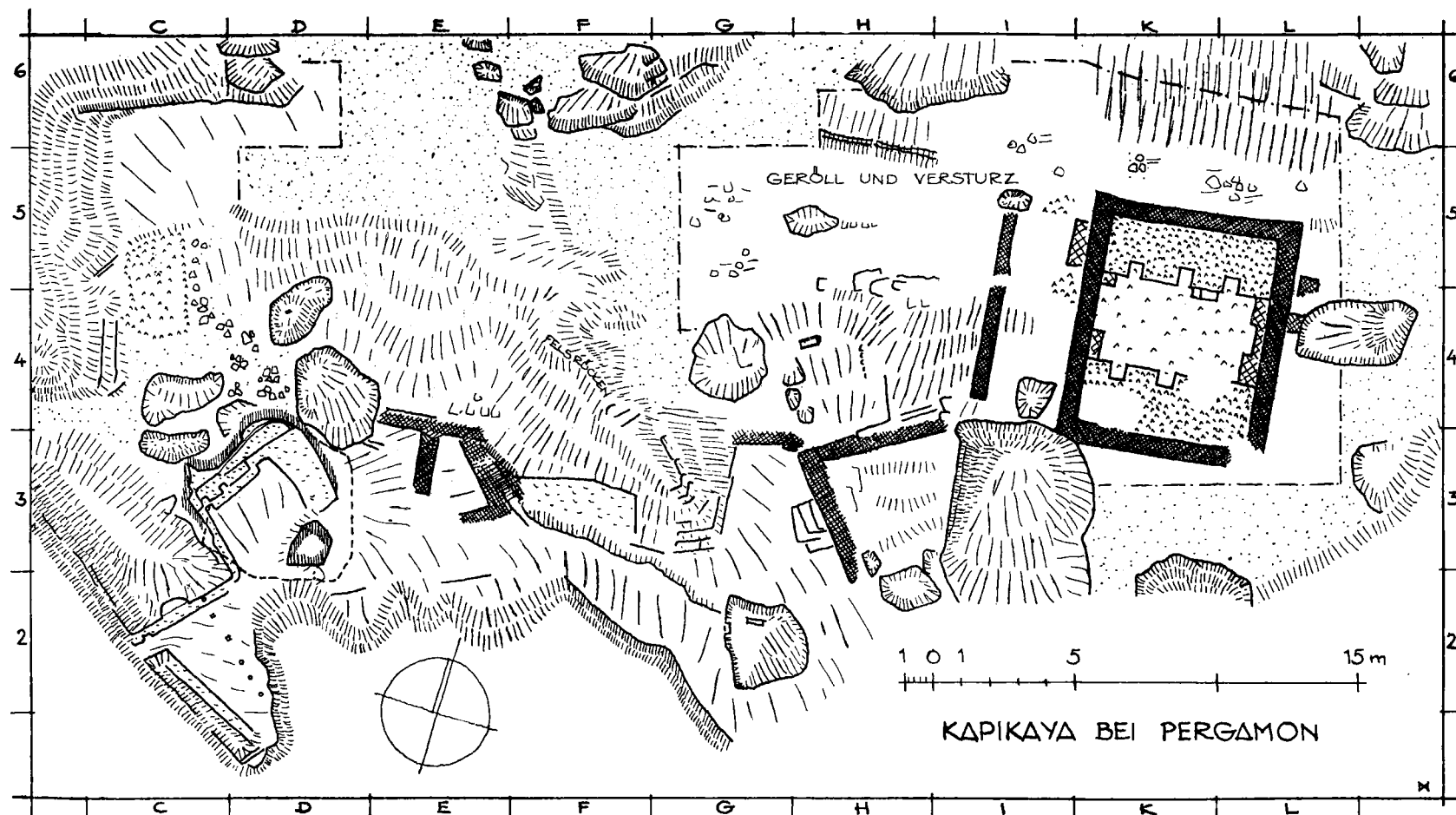


Abb. 1 — Planskizze von Kapıkaya (K. Nohlen).

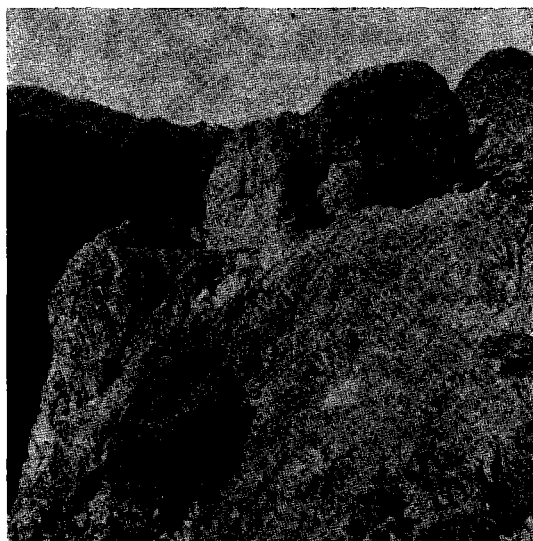


Abb. 2 — Kapıkaya, Kulthöhle von Osten.

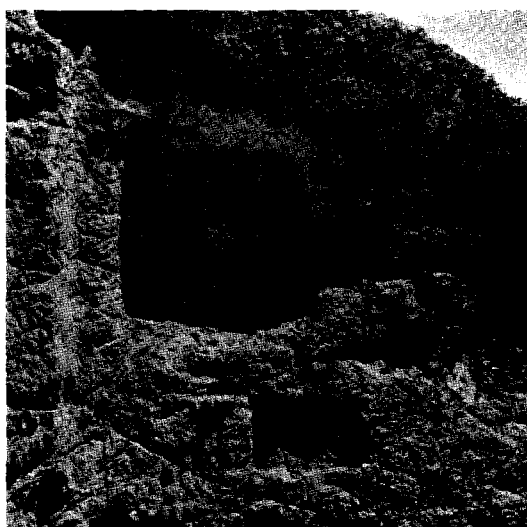


Abb. 3 — Kapıkaya, Kultbildnische.

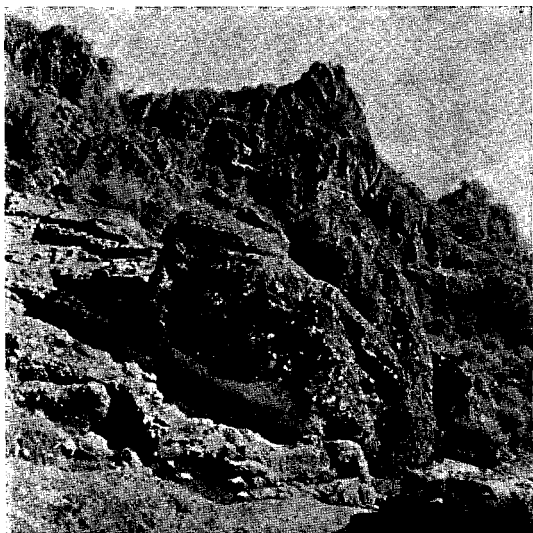


Abb. 4 — Kapıkaya, Grabung. Terrasse und Steingebäude von SW.

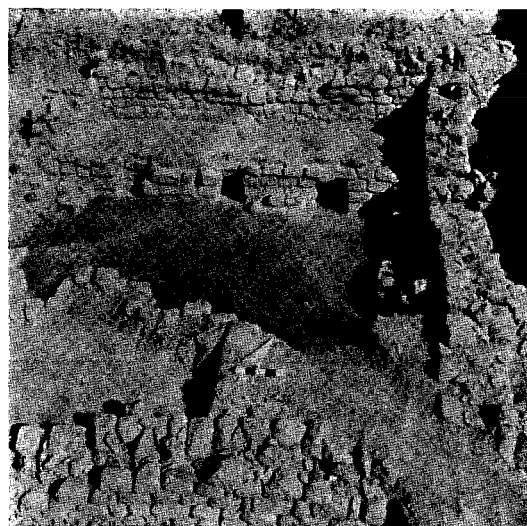


Abb. 5 — Kapıkaya, Steingebäude von S.

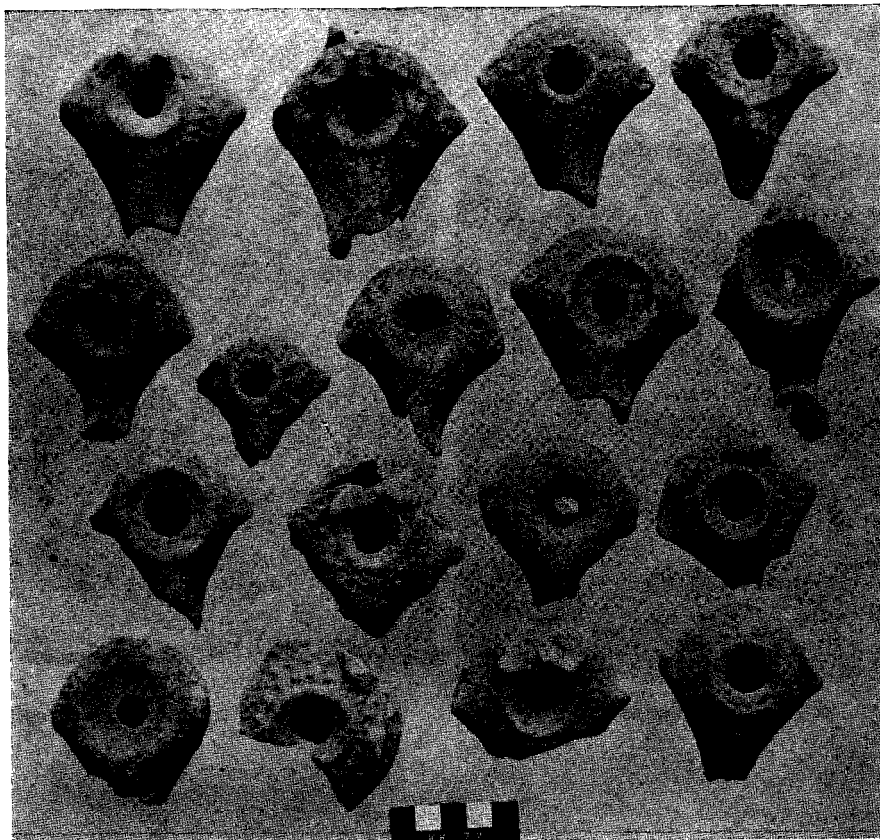


Abb. 6 — Kapıkaya, hellenistische Lampen.



Abb. 7 — Kapıkaya, Fragmente hellenistischer Lampen.

## EXCAVATIONS AT ANEMURIUM (ESKİ ANAMUR)<sup>1</sup>, 1972

By: James RUSSELL

A four-week season of excavation was conducted commencing 23 May and concluding 17 June with a maximum of forty-four men employed at any one time. The work was directed by Professor James Russell, University of British Columbia, Vancouver, with Professor E. H. Williams of the same university as assistant and photographer. Bay Yalçın Karalar, archaeologist and assistant at the Gaziantep Museum, served as government representative, and we record our appreciation of his sympathetic and continuing interest in the affairs of the excavation. To his superiors at the Eski Eserler ve Müzeler Genel Müdürlüğü at Ankara and especially the Director, Bay Hikmet Gürçay, we owe a deep debt of gratitude for granting the permit to enable work to continue at Anemurium, and to H. E. The Hon. G. F. G. Hughes, the Canadian Ambassador to Turkey, for his considerable efforts in support of our application. Lastly, as in previous seasons, the work was made possible only by generous grant from the Canada Council.

Several projects of excavation were undertaken, a summary of which follows:

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<sup>1</sup> The staff also included as archaeologists Professor C. W. J. Eliot, the American School of Classical Studies, Athens, and Dr. Erika von Conta, the Canada Council; as pottery expert Mrs. Carole Williams, the University of Toronto; as conservator Miss Frances Halahan, the British Museum. In addition, Mr. Tom Boyd, University of Indiana, though unable to be present, continues to serve as architect.

A. *The Baths* (III 2B)<sup>2</sup> - (Fig. 1). Excavation of this large building began with Room D, situated in the northeast corner of the complex immediately behind the high facade wall that overlooks the palaestra to the east. The walls stand virtually to full height (8. m. approx.) on all sides, but little trace of a roof survives. A preliminary trench cut diagonally through the building from S. E. to N. W. provided a clear picture of the original plan (Figs. 2 and 3). This was supplemented by clearing the whole of the mosaic floor at the south end of the chamber. The hall (measuring internally 10.20 m. E-W by 17.70 m. N-S) is divided into two distinct areas. At the north end is a rectangular bathing tank or piscina (10.35 m. N-S x 7.85 m.), with a depth of 1.40 m., paved by a floor of plain white mosaic consisting of very large tesserae. A passage (1. 10 m.) surrounds the piscina on three sides E, N and W) with access to the pool by means of a narrow staircase of four steps located at each corner (only those at the N. W., S. W. and S. E. corners were actually exposed).

Separated from the piscina by a slightly raised wall at its south end is an area extending 5.65 m. to the south wall, and occupying the full width of the hall (10.20 m.). It connects with the palaestra to the east through the central door in the facade

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<sup>2</sup> This and all other references are to the plan of the city in E. Rosenbaum, G. Huber and S. Onurkan. *A Survey of Coastal Cities in Western Cilicia* (Ankara, 1967) plan 1.

wall and with Rooms G and C of the baths through doorways in the south and west walls respectively. The floor of this area was paved in mosaic of polychrome geometric design, well preserved around much of its border (Fig. 4), but its central panel, composed of elaborate guilloche circles, is lost for the most part. Traces of the original facing of the walls survives in fragments of marble revetment still adhering to the base of the wall at various points.

#### B. *The Palaestra* (E III 2 B).

The main part of this extensive complex extending to the east of the baths (III 2 B) was exposed in 1970 and 1971, but several areas remained to be completely cleared or investigated more thoroughly (Figs. 5 and 6).

1. Previous explorations in the south wing, the southernmost of the three halls that form a suite adjacent to the facade of the baths, had failed to produce any trace of the mosaic floors or marble revetment found in the two halls to the north. As a result of several new sondages opened at strategic points it is now certain that a floor contemporary with the original palaestra was never laid, though preliminary steps had been taken for its construction. Unlike the north wing, which originally constituted one single hall, the south wing seems to have been divided by a large wall running from north to south, with further divisions added subsequently. The history of these developments and the crude floors associated with them is confused and not fully understood. The most interesting feature was a carefully constructed water-channel running from west to east at the rear of the massive wall (II 14F), dividing the south wing from the exedra structure (II 12 E) to the south (Fig. 7). Encased within thick mortar walls and roofed by stone cover slabs, this channel was first identified as the main source of water for the nymphaeum believed to have existed in the exedra. But eventually the channel was shown to continue eastwards bypassing the exed-

ra, and following a course and inclination that would link with a channel discovered in 1971 that follows the base of the same wall eastwards across the limestone paved court and beyond. At a later date, to be sure, a small diversionary leet was opened to supply water to the central niche of the exedra, but this was certainly not part of the original plan of either structure.

2. In the limestone paved court the unexcavated earth was removed from the northeast and southwest corners respectively. Little evidence of the original pavement survived in the former, but several well-preserved slabs of pavement came to light in the latter as well as further traces of the narrow drain, already mentioned, running alongside the south boundary wall.

3. The cistern (0.74 m. in diam.) cut into the limestone paved court near its southeast corner had been discovered in 1970 but had never been excavated. This was now accomplished to a depth of nearly nine meters, at which point the water-table was encountered. Only the first 7.5 metres, however, yielded any artifacts. A vast abundance of pottery was recovered, for the most part coarse ware, some of which promises to provide substantial profiles and even whole pots. Datable finds from varying levels, including two coins of the reign of Heraclius, suggest that we have a homogeneous deposit belonging to the first half of the seventh century that confidently may be expected to yield important information on the coarse ware of that era in the eastern Mediterranean.

4. As in previous seasons, further probes were conducted beneath the mortar base of the "coarse" mosaic at points where the mosaic itself was broken but the underlying mortar had remained intact. Much pottery was again recovered, including lamp fragments datable to the third century after Christ, but no coins were found to supplement the well-worn coin of Alexander Severus discovered in a similar sondage in 1970. This remains the most precise document for the *terminus post quem*

for the laying of the mosaic pavement, and probably for the palaestra in general, in the mid-third century.

5. The great barrel-vaulted drain that runs under the northern edge of the "coarse" mosaic of the palaestra from west to east was examined in closer detail than in previous seasons. A trench was dug at its eastern extremity where it was apparently closed by the east wall of the palaestra. Digging continued for a depth of over 6 metres to reveal: a) the continuation eastwards of the drain in a similar barrel-vaulted tunnel 2.40 m. beneath the centre of the roof of the first; b) a lateral aperture adjacent to the south springing of the lower vault; and c) a low north-south wall across the entrance lying 2.25 m. below the centre of the lower arch, both devices doubtless serving in their differing ways to regulate the flow through the drain. The lower drain was traced for a further 10.32 m. eastwards.

#### *C. Peripheral Areas of E III 2B :*

Two areas considered to lie outside the confines of the palaestra proper but felt to be closely associated with it were investigated.

1. *The East Area* lies north of the palaestra staircase between the eastern boundary wall of the palaestra proper and the large wall, III 7, that clearly marks off the raised ground of the palaestra zone from the lower ground to the east. A series of four diagonal trenches (NW - SW) was dug, exposing a mortar floor in all but the S. E. corner. There mosaic in fragile condition appeared in a narrow area extending between two walls running in an east-west direction and probably coinciding with the side walls of the lower vault of the great drain which runs below this part of the building. There is no indication as yet of the purpose of this area, but the absence of any staircase or doorway communicating through the east wall of the palaestra seems to rule out any close relationship with that building.

2. *The Northeast Area.* The original intention was to establish beyond doubt the precise limits of the palaestra at its northeast corner where walls continuing northwards beyond the area excavated in 1971 seem to indicate a considerable extension of the building in that direction. The investigation of these structures produced totally unexpected results.

Three distinct areas may be identified:

a) The first, lying immediately to the north of the northeast corner of the open palaestra square measures 6.05 m. E-W x 3.23 m. N-S and constitutes the third room (Fig. 8) of a Byzantine structure (the 'Northeast Corner House' of previous seasons). Paved with irregular slabs of the local dark-blue quarried stone, it lies at approximately the same level as the "fine" mosaic of the palaestra upon which the other two rooms were built. The most unusual feature of this third chamber, however, is a pair of crudely constructed 'troughs' sunk into the floor against the north and south walls of the room respectively.

b) The second is likewise situated north of the north wall of the palaestra square. It has similar N-S dimensions (3.59 m.) as the Byzantine room to the east but on the west it continues for more than 2.30 m. into the unexcavated scarp. The floor is composed of fine, carefully laid, terracotta tiles at a level approximately 0.6 m. below that of the Byzantine House or the palaestra mosaic. Two tiles were lifted and the underlying packing sifted. This produced pottery dated no later than the third century after Christ and two third-century coins, one a coin of Claudius Gothicus (268-270 A. D.) in good condition. It is tempting to suppose that this floor belongs to the same building programme as the palaestra.

c) North of the wall that forms the northern limit of the first two areas lay the third revealed by the latest trenches, a complex of two chambers divided by a north-south wall. Each of these rooms was



paved in "fine" mosaic of geometric design (33-42) tesserae per 100 cm<sup>2</sup>) and remains of marble revetment in varying colours still adhere to the base of the walls. The eastern room contains at least two different mosaic designs. Only a fragment of one survives, a delicate rose of very fine design (42-56 tesserae per 100 cm<sup>2</sup>), closely resembling one of similar design found in the vicinity of the Odeon in 1968. At the south end, however, the mosaic panel survives in virtually perfect state of preservation (Fig. 9), measuring 3.35 m. east-west x 3.32 m. north-south. The design, in 6 different colours of tesserae, consists of a centre-piece composed of a series of interlocking squares and diamonds, surrounded by a series of rectangular and square panels each enclosing a dark lozenge with light circle set at its centre. In its details this pattern resembles closely certain of the panels of the "fine" mosaic of the palaestra area, with which it must be contemporary. The mosaic floor of the room to the west appears only in its southeast corner where a guilloche border flanked by stepped pyramids of familiar design survives. Its continuation westward may be assumed from the heavy mortar base found in a trench opened northwest of the area exposed.

The location of these rooms at a lower level than that of the palaestra and the absence of any doorway providing access towards it seem to suggest that we are now dealing with an entirely new complex, running parallel to the palaestra and opening to the north.

#### D. *The Exedra Building* (II 12 E):

Excavations in the area south of the palaestra-bath complex concentrated on further exposing the main facade area of the building (Fig. 10), including the two rooms east and west of the apsed exedra, and in exploring the southern limit of the perimeter wall, which was exposed for its entire length and, in places, excavated to its full depth.

The building continues to be a puzzle for, as mentioned, excavation in the south

wing of the palaestra revealed that the provision for a spout of water through the back wall of the apse, a feature that had led to the original identification as a nymphaeum, was in fact a late addition to an existing structure. Moreover complete excavation of the two side chambers led to the discovery of mosaic floors at two levels (Fig. 11), the lower just before a doorway. Both these doorways to the south were blocked, probably in the late 4th century A. D., and the floors covered over and brought to a uniform level. Apparently the whole area was turned to industrial purposes, for a well preserved kiln had been found in the west door of the east chamber in the 1971 season, and some iron slag appeared this year.

Immediately to the south of the facade excavation revealed staircases in front of the doors to the east and west side chambers and considerable quantities of marble revetment, both fallen and *in situ* (Fig. 12); in one case the original bronze peg still retained the marble sheathing. Elsewhere along the facade wall a number of other similar pegs were found still *in situ*. Equally interesting was the discovery of what seems to be a stylobate about 0.95 m. thick running directly south from the west side of the apse; only part of this was cleared this year but it will likely be matched by a similar foundation in unexcavated area to the east where, running into the scarp, a large column drum broken into two sections was found this year.

Work continued along the wall marking the south limit of the area aimed at finding if there ever was a floor level; to this end the southeast and south-west corners were exposed to sterile levels (in the former in fact to groundwater) and no floor appeared. However a large broken threshold block found in the centre of the south wall leads one to expect that a floor of some description must have existed at that point.

#### E. *Small Finds and Pottery*:

In all, 192 small finds were recorded but twelve of these were stray finds of

unknown provenance. There were 132 coins, the majority falling into two groups. The first belongs to the second half of the fourth century A. D., coins of Theodosius I, Arcadius and Honorius being most frequent. The second falls in the first half of the seventh century, with the reigns of Heraclius and Constans II being by far the most frequently represented. Only one other group is worthy of special note, viz. six third-century coins minted at Anemurium, including at least one type not hitherto recorded.

The remaining 60 finds form a heterogeneous collection of small bronze, lead and iron objects (tools, hooks, buckles, fragments of furniture, weights etc.), and terracotta lamps, for the most part of early Byzantine date. Of special note are a fragment of a lamp mould of a type represented in the hoard found in 1968 (Fig. 13), a handsome bronze plumb-bob, two joining fragments of a "shale" inscribed medallion, a small silver cross, and the base of a middle Byzantine cup of Pontic origin in yellow glaze ware, depicting a crouching rabbit (Fig. 14).

All pottery discovered in the latest season and the remaining backlog from the

1971 season were completely sorted and recorded by Mrs. Williams. As in previous seasons considerable quantities of sherds were produced in all areas. That found in the palaestra area supplied further evidence for its late occupation. Great quantities of African Red Slip and Cypriot Red Slip and a smaller amount of Late Roman C, furnished the best evidence for dating. For the most part, on the basis of forms and of styles of decoration, the pottery from this area falls within the period ca. 550-700 A. D. Only a small number of sherds can be assigned to the fifth century A. D. and most of these tend to belong to the later years.

From the sondages beneath the mosaic of the palaestra mixed fill containing sherds of extremely fragmentary nature was recovered. Identifiable material spans a period of approximately 150 to 200 years. Among the sherds were Cypriot Sigillata and Eastern Sigillata A forms common in the second half of the first century A. D. and the second century A. D. The Eastern Sigillata A plate forms may be as late as the early years of the third century A. D.

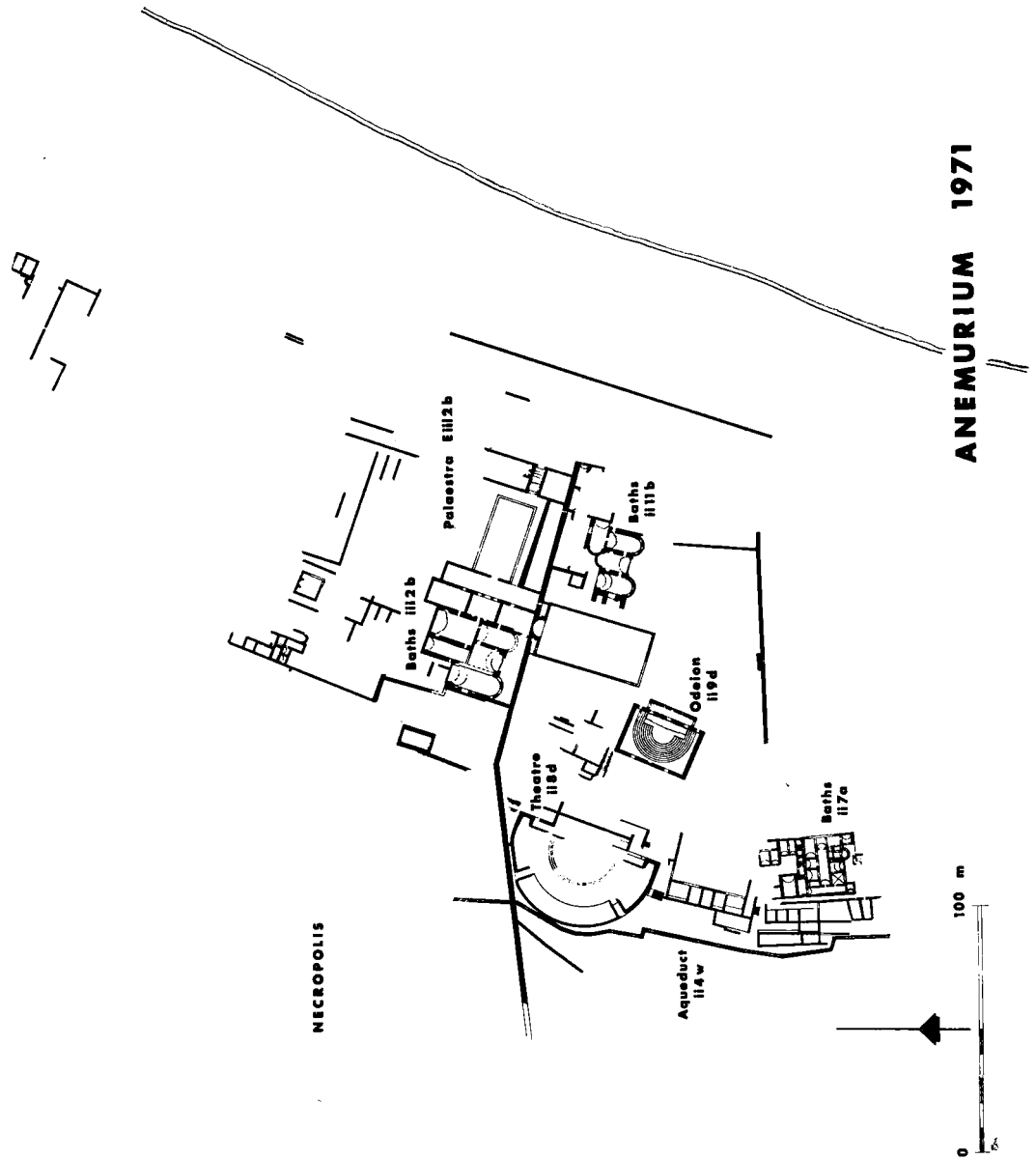


Fig. 1 — Anemurium: General plan of the central area of the city.

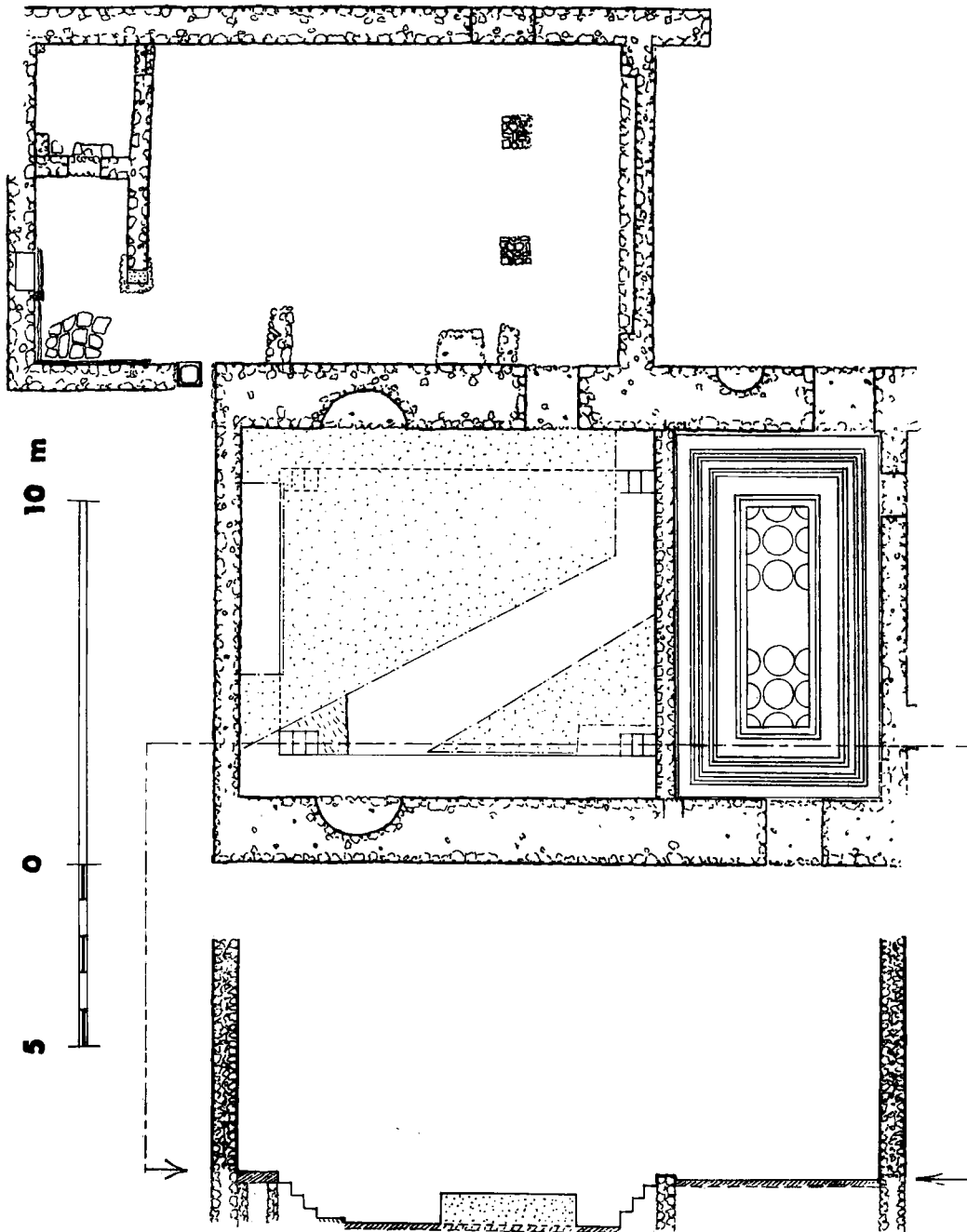


Fig. 2 — Anemurium: Baths III 2B - Room D, plan,  
as excavated and cross - section through piscina.



Fig. 3 — Anemurium: Baths III 2B - Room D, general view from southeast corner.



Fig. 4 — Anemurium: Baths III 2B - Room D, west end of mosaic floor, seen from north.

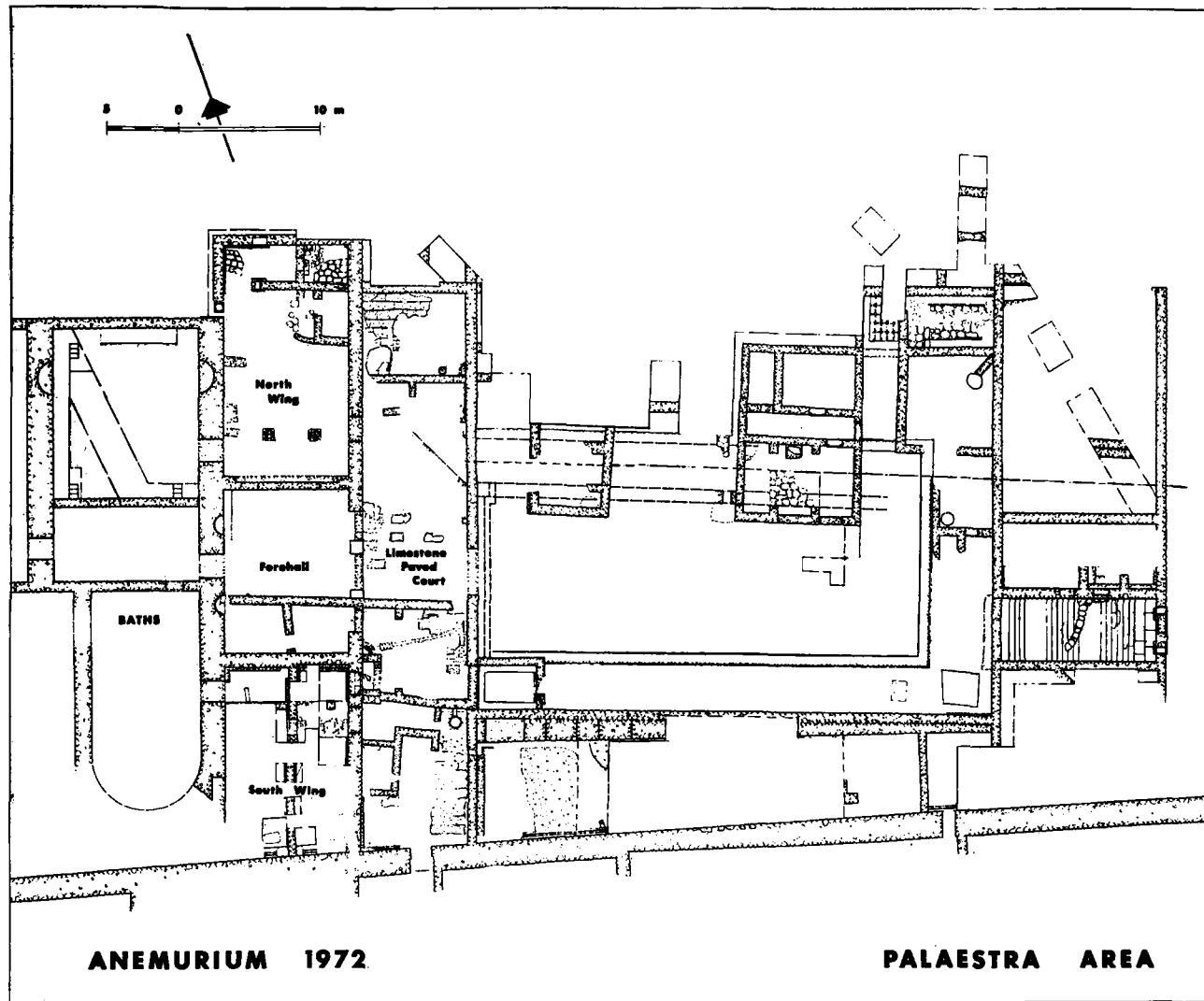
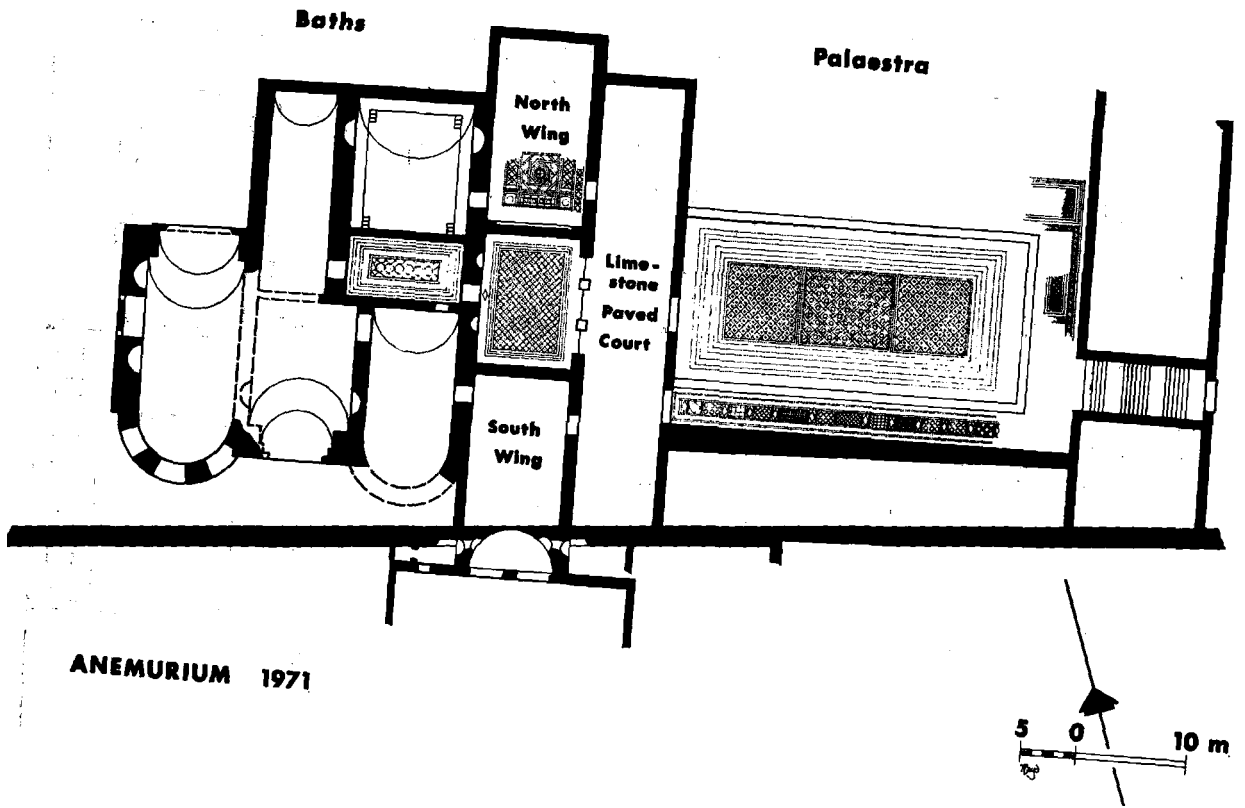


Fig. 5 — Anemurium: The Area E III 2B, the palaestra including buildings of later date as excavated.



ANEMURIUM 1971

Fig. 6 — Anemurium: The Area E III 2B, restored plan of original palaestra and baths.

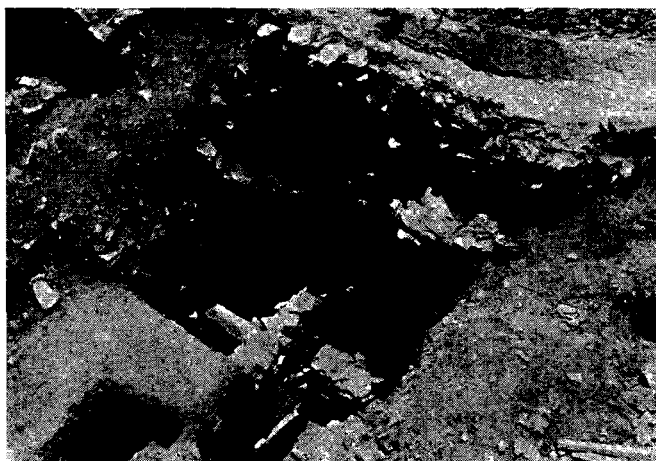


Fig. 7 — Anemurium: The Area E III 2B, south wing. Water-channel (centre) running behind the wall of the exedra complex (II 12 E), visible at top right.

Fig. 8 — Anemurium: In centre, paved floor of room of early Byzantine house at northeast corner of the palaestra: to left mosaic floor of unidentified room of earlier building.

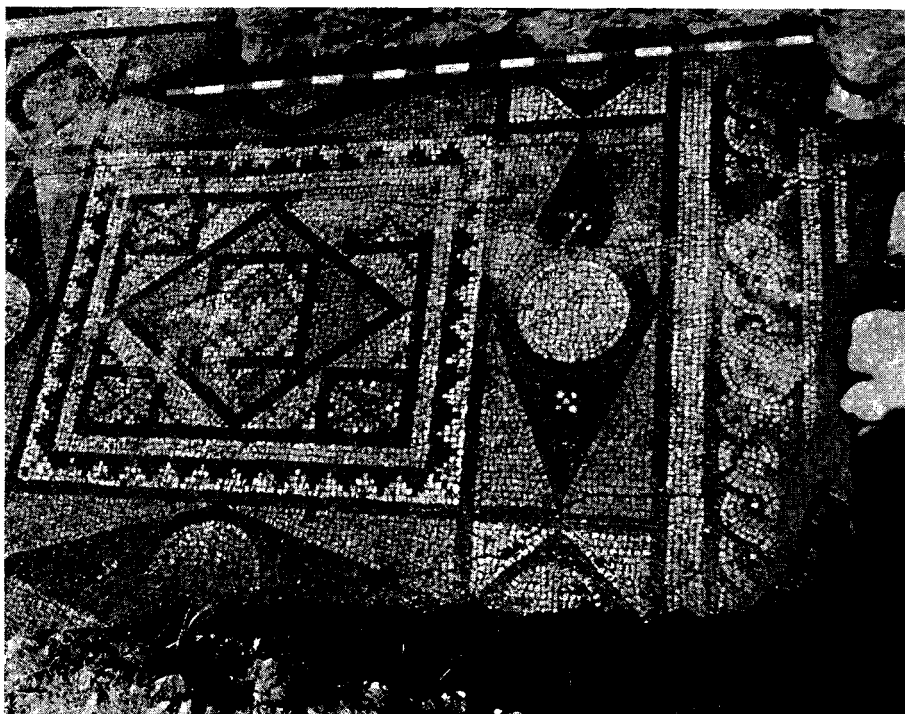


Fig. 9 — Anemurium: detail of mosaic floor of room in unidentified building northeast of palaestra.





Fig. 10 — Anemurium: Exedra building (II 12 E):  
general view of facade from west.

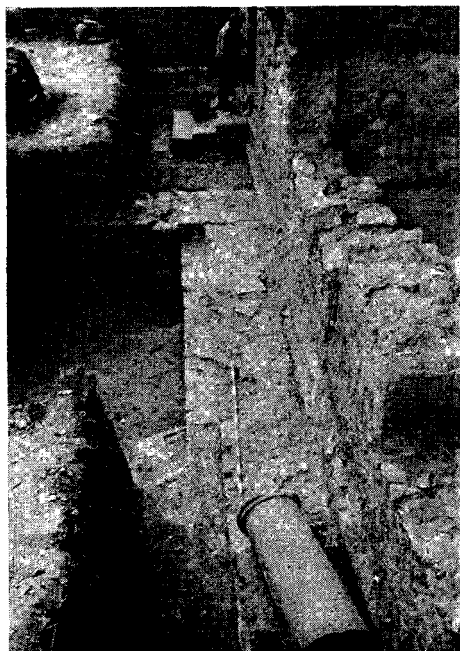


Fig. 11 — Anemurium: Exedra building  
(II 12 E), east wing viewed from north,  
mosaic pavement at two levels.



Fig. 12 — Anemurium: Exedra building  
(II 12 E), detail of facade wall, stylobate,  
and steps to west wing, seen from east.



Fig. 13 — Anemurium: lamp mould and cast of lamp of early Byzantine type.

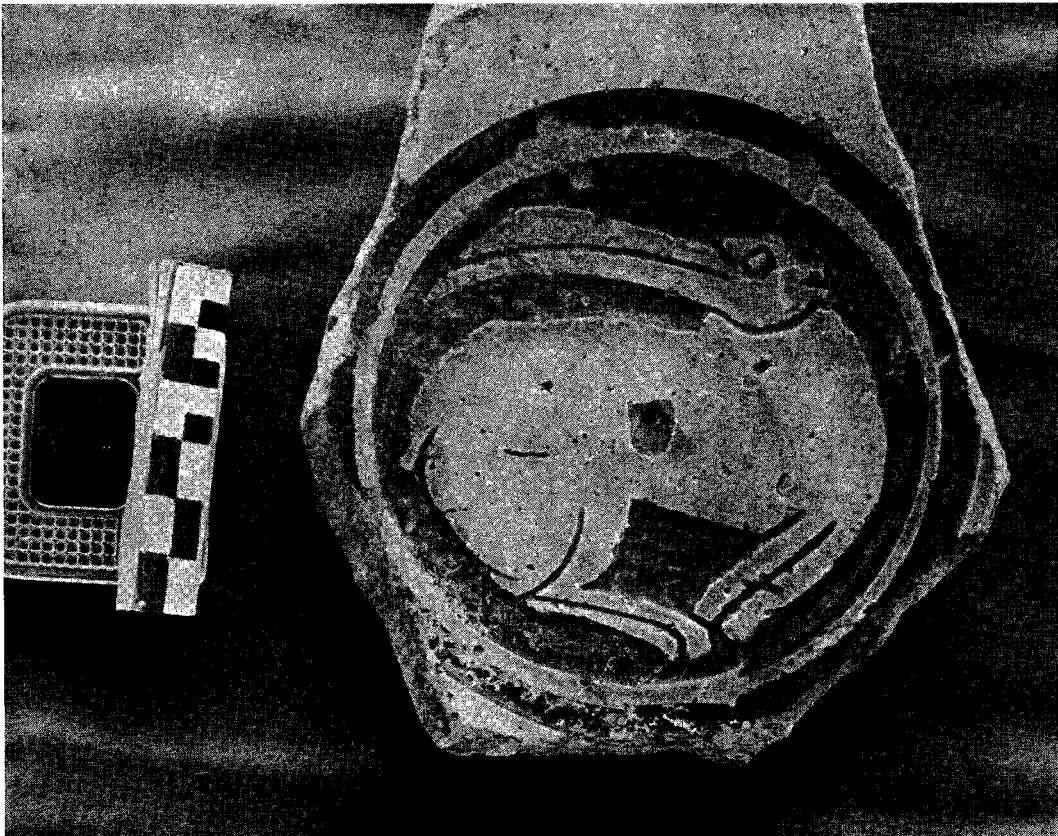


Fig. 14 — Anemurium: decorated base of Byzantine plate.