

EXCAVATIONS AT KARATAŞ-SEMAYÜK AND ELMALI, 1973

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in the summer and fall of 1973 the Bryn Mawr College expedition continued its work at the prehistoric site of Karataş, concentrating on the stratigraphic and topographic analysis of the Early Bronze Age complex which lies in the open plain to the West of Semayük¹.

The complex started out as a fortified mansion and was repeatedly rebuilt for later, perhaps non-residential use. Enclosures surrounded the center at many stages. We now can see better what the original shape of the establishment was like (fig. 1). In the center was a two - storeyed rectangular house with an oval roofed courtyard. The courtyard wall was gradually thickened into a rampart around which were a set of ramps and added courts, protected by a buttressed retaining wall. All of these constructions were in various forms of pise, mudbrick slabs, stone and mudbrick lumps laid herringbone fashion in mud, on a single course of stone foundations. Around the retaining

wall was a free area through which drainage ditches ran which collected the water from the slopes and courtyard areas. In 1972 it became evident that even this peripheral area was protected by a palissade. A line of postholes with remnants of wattle-and-daub walling was seen to curve around the South edge of the mound, with a lean-to house built against it along the Southeast. New cuts made in 1973 revealed that the palissade is generally a double concentric line of walling set at an interval of 3.00-3.50 m. Straight crosswalls divide the space between the curved walls into rooms averaging 5.50 m. in length separated by cubicles about 2 m. wide. Some of the rooms were used as domestic units with hearths, ashpits and benches. The walls are all built in the same technique with posts set individually in bedrock or propped up in slots cut in bedrock. Stretches of clay and plaster survive along the edges of the slots, but as a rule not much else. The walls were left to decay and were not hardened by conflagration.

The plan fig. 1 shows the newly established lay-out so far as it could be traced in the 1973 trenches. Fig. 2 shows a stretch of the double palissade and crosswalls at the Southwest periphery where the postholes are visible in the soft soil over bedrock. In fig. 3 the line of another crosswall is seen carried by sturdy posts; to the right in this view is the cobbled part which ran along the interior of the compartmented palissade. Fig. 4 gives a view of the double wall line as it

¹ The season lasted from July 25 to October 20, 1973. We are very grateful to the authorities of the Directorate General of Antiquities and Museums in Ankara and to Director Tanju Özorak of the Antalya Museum and his staff for their continuing advice, assistance and support. We also thank Bay Altay Kirazcioğlu, the representative of the Department of Antiquities, for his assistance. Staff members were graduate students Daniel A. Boyd, Robert A. Bridges, Jr., Patty Gerstenblith, Lucia Nixon, D. Mustafa Uz (also architect) and Jayne L. Warner. Restorer Franca Callori di Vignale of Rome continued her work on the cleaning and restoration of the tomb paintings at Karaburun and Kızılbilbel, ably assisted by her colleague Sergio Pigazzini.

appears at the East edge of the site; deep slots were cut in bedrock here, and the patch in the center is what remains of a hearth. In the general view of the mound from the East, fig. 5, the lines of the palissade are visible along the periphery (right foreground and upper left). The total Karataş complex is about 60 m. in diameter. The compartmented enclosure would have been its first line of outer protection and at the same time it provided shelter for servants and room for storage. There was limited access through controlled entrances, one of which is situated in the southernmost part of the double fence. A cobbled path ran through the entrance and along the interior of the compartmented units (fig. 3).

The lay-out of the enclosure system here seen at Karataş is related to the casemate tradition of double fortification walls attested in Anatolia (from Chalcolithic Mersin on) and Early Helladic Greece (Lerna 111), but the building materials of the Karataş palissade determine its rounded contours and make it a relative also of European prehistoric sites.

The double palissade at Karataş was in use in levels I and II, which may have to be considered still of Early Bronze I date. There was not much pottery left in the units of the enclosure system. A jar found in situ on a level II floor (fig. 6) is of early, bag-like shape and has trickled lines of white paint, a decoration much simpler than the geometric chevrons of the white-on-red painted ware of the Early Bronze II levels at Karataş. The early jar is shown restored in fig. 7 (KA 942, height 0.38 m.).

At the end of level II, the central complex of Karataş underwent a complete change. The central house was destroyed in a conflagration; in level III a new structure was erected on the levelled ruins, but erosion has left few traces of this. On the South and East slopes, large ash deposits belong to level III, some of them visible in the baulks of fig. 5. To-

wards the end of level III, new enclosure systems were built in the form of clay and earth embankments which followed the old contours of the I complex roughly. The level of the entire mound was raised considerably so that all constructions from levels III-IV on stood on artificial terraces retained by embankments.

Few traces of the buildings in the central part of the mound have survived; a trapezoidal unit of level IV a was preserved partly engulfed in a later embankment (IV b); its shape suggests that radiating, well built structures may have stood around the central unit of level IV. Fig. 8 shows one room of the trapezoidal IVa building. On stone foundations, it had walls of layered brown clay, not quite regular enough to be considered normal kerpiç. Beams were laid against the exterior of its foundations.

An entrance to the main complex of levels III-IV existed to the Southeast, where a ramp led up to the terraced center. The entrance was flanked by projections of the embankments; a tower was later added to the west of the ramp. Outside of the entrance lay the small rectangular platforms discussed in previous years. The larger one was stripped to its foundations in 1973 (fig. 9). Measuring 3.20 x 4.50 m. (irregularly), this podium stood on a well packed layer of large field stones over which lay a levelling course of light colored clay. The platform had been built with a rim of layered bricks but its interior was filled in solid soon after its construction. It could have served as a guard tower, but it was not a structural part of the embankments.

KARABURUN.

The built chamber in tumulus II at Karaburun, a gabled room of 2.60 x 3.00 m with a stone kline set against the West wall, continues to demand much work on the part of the restorers who are cleaning and consolidating its painted friezes. The main wall, over the kline, has the banquet scene with the reclining

dignitary discussed in previous years. To the right of the kline, on the North wall, is the battle scene in the center of which the dignitary appears as a triumphant warrior on horseback, killing his Greek opponent while his soldiers are defeating other Greeks. The dignitary and his attendants are Persianized in appearance; the style of the drawing is much indebted to Greek art. At Karaburun we have samples of monumental painting in the Graeco-Persian style previously known only from sculpture and minor arts.

in 1973, most of the work of the restorers was concentrated on the preservation of the South wall which has a frieze with a long funerary procession, the ekphora of the dignitary. Again the dignitary himself appears in the center of the scene, in this case conveyed in a wheeled throne-chariot. He is preceded by very poorly preserved figures which could be rescued in fragments only (fig. 10). The painted plaster had fallen off the intonaco where roots had penetrated into the layers of plaster. With great circumspection our restorers Franca Calori di Vignale and Sergio Pigazzini succeeded in cleaning and rebuilding the lower layer of preparatory plaster and re-affixing what was left of the painted plaster of the beginning of the procession. The leading figure on the wall is a black horse, the head of which is partly preserved. This is presumably the riderless black horse of the dignitary himself, the battle horse shown in action on the opposite wall. A servant follows, overlapping the tail of the riderless horse. Next comes a dark pink horse carrying a saddle but no rider (fig. 11). The red saddle was badly smeared by the hands of ancient tomb robbers, but the twin saddle straps are still clear. The servant following this horse is better preserved. He wears a red başlık, white robe, red leggings, and black shoes. His face is firm in profile with a straight nose; the lips are curved with a touch of red; a fringe of black hair appears under his cap

(fig. 12). This servant holds a short whip. He is about one fourth lifesize and resembles the other servants in the procession in costume, but not in facial type.

There is a gap in the South frieze where the plaster has fallen off the stone on either side of the vertical joint in the wall, but the servant of fig. 12 was immediately followed by the team of horses pulling the throne-chariot of the dignitary (fig. 13). Behind him, the two servants and the red domed cart pulled by two dark pink horses have now been completely cleaned. The reins of the horses reach the red cart just above the wheel and disappear at this point, not apparently controlled by anybody. Behind the cart are two servants on foot, the front one carrying a piece of furniture, all of this still in bad shape.

The questions raised last year concerning the interpretation of this procession were partly clarified. The funeral character of the frieze is evident. The horse leading the ekphora may indeed be the riderless horse of the dead man; the dignitary himself is made visible in his wheeled throne as he used to appear during his lifetime, but less vigorous and buoyant than he is shown in the banquet scene. The gesture of his left hand (fig. 14), puzzling initially, has now been identified by Cari Nylander as that of many Median dignitaries seen in processions at Persepolis. They finger or hold the straps of their cloaks. The kandys worn by the dignitary and seen in many Persian reliefs (also in the silver figurine VA 4852, now in Berlin, from Soli in Cilicia) has two straps at the upper edges by which the cloak may be fastened or tied around the neck and shoulders. In the Karaburun painting the kandys with its fur edge and empty sleeve is quite explicitly rendered, but the strap appears somewhat disconnected so that we initially failed to recognize it as a part of the dignitary's kandys. The gesture of the dignitary's left hand is that of a living man fingering the strap of his cloak;

although the procession is a funerary ritual, it is also a memorial one, and the center of the procession is the image of the dignitary, evoked here in full regalia and in official appearance. The red casket which follows is known traditionally from Graeco-Persian funerary context, especially from the Daskyleion stelai. At Karaburun too it must be the real or symbolic conveyance of the dead man on his way to the tomb.

If the South wall gives us the completest version of a Graeco-Persian traditional ekphora such as must have decorated many of the painted tomb chambers of tumuli belonging to the Achaemenid era in Anatolia, the decoration of the limestone couch in the Karaburun tomb is much less official. The limestone couch had painted designs put directly on the stone, without the application of plaster. The legs of the couch have antithetical palmette patterns; the edges of the bed have red bands and floral detail (fig. 15). In the space under the couch, against a blue background, is a lively file of animals: a cock in full splendor (fig. 16), and a hen face left; a dog drawn in fine red contour walks to the right (fig. 17) where a partridge looks back at him (fig. 18). These animals belong less to the Graeco-Persian world than to Lycia of ancient and modern times. The bird friezes of the acropolis at Xanthos offer Lycian parallels for cocks and hens (cf. Henri Metzger, *Fouilles de Xanthos II*, *L'Acropole Lycienne*, Paris 1963, p. 74 and pi. XLVIII and pi. L, 1). The dog and partridge are still part of the modern hunt in Lycia.

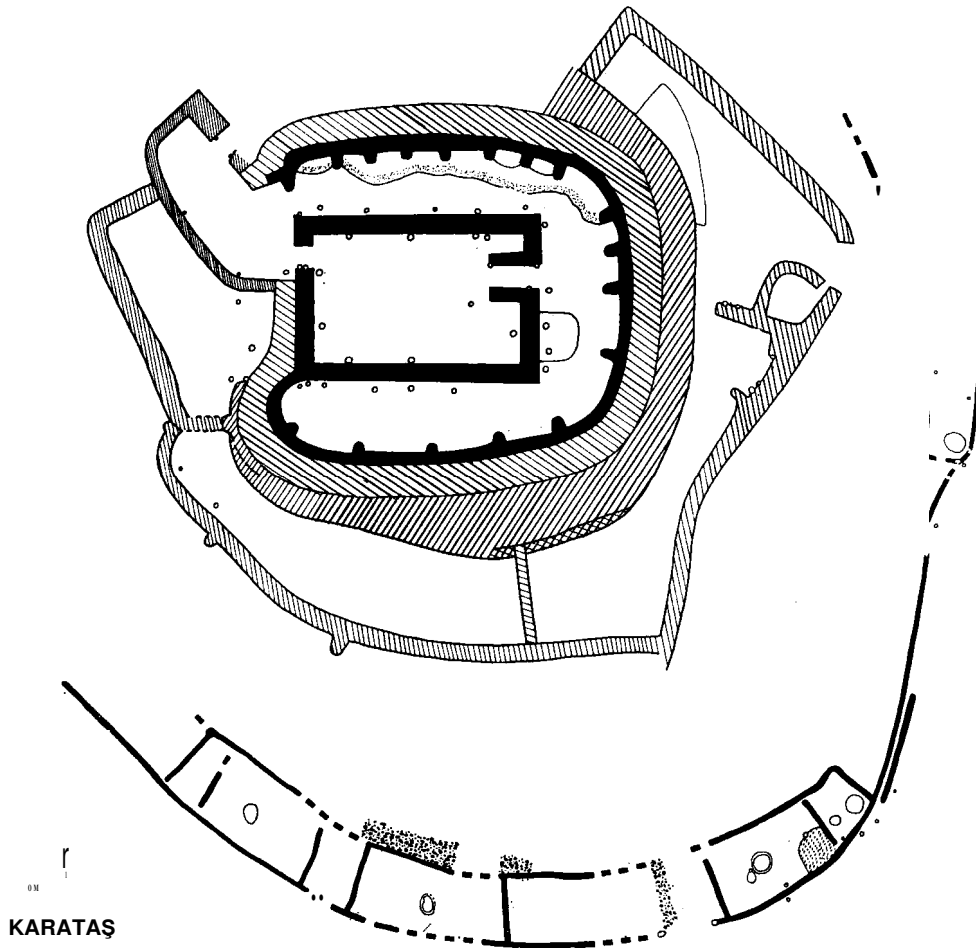
The frieze on the stone couch was partly cleaned in 1973, but more work needs to be done on details and on the upper surfaces of the couch. The floor of the tomb chamber also will need special treatment. It was made of well fitted

limestone slabs covered with blue stucco. This blue color merged with the blue background of the frieze on the couch. A stone table stood in front of the couch, but it had been moved and broken by ancient tomb robbers.

In 1974 the consolidation of the painted and unpainted surfaces of the walls will continue. The painted designs will need further detailed cleaning and the background needs mending, patching and cleaning as well so as not to distract from the appearance of the friezes. Hundreds of small dislodged fragments of plaster need to be examined and where possible fitted back into place on the walls. Both roofslabs and the pedimental block will need careful cleaning and conservation of their surfaces. All of the recording so far has been preliminary; but progress is made in each season.

KIZILBEL

At the site of the painted tomb chamber in the tumulus at Kızılbel the condition of the paintings was checked and a beginning was made with the lay-out of an entrance system which will protect the climate of the tomb chamber while allowing access to visitors. Temperature and humidity will have to remain as constant as possible, and the exposure of the paintings to light will have to be restricted to a minimum. A covered stairway will lead from a guard room to a space in front of the tomb from where the original doorway of the chamber will be accessible. Plans have been worked out by restorer Franca Callori di Vignale and architect Mustafa Uz in consultation with the authorities of the Department of Antiquities and Museums in Ankara and the Director of the District Museum at Antalya. It is hoped that 1974 will see the installation of this entrance building.



KARATAŞ

Fig. 3 & Plan of Karataş, Levels 81-#1.

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Fig. 3 & Karataş.. Palisade units, South west sector.

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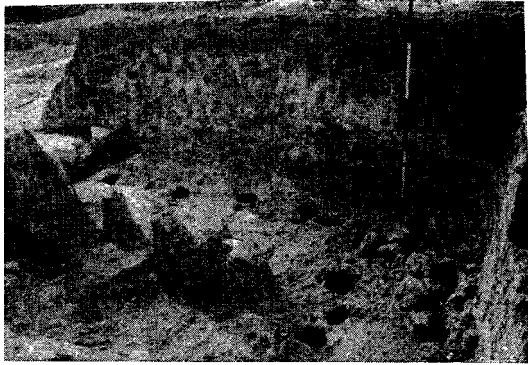


Fig. 3 Karataş. Palisade crosswall & G silted path? F&

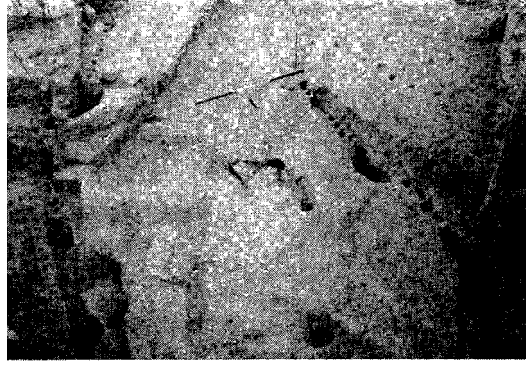


Fig. 4 - " Karataş. Palisade East Sector, view from North.

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Fig. 35 Karataş.. View of complex from North-east.



Fig. 8% Karataş. Jar on floor of palisade room

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Fig. 3 Karataş.. Jar of level. il., red. I

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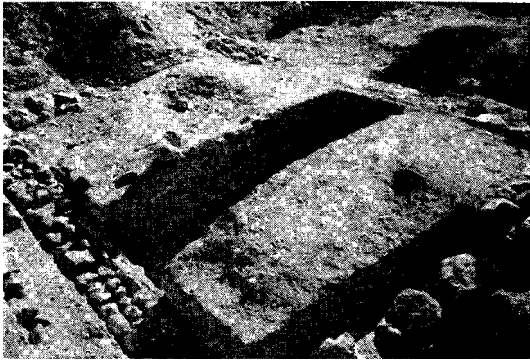


Fig. 8 - Karataş. Foundations of level IV a unit.



Fig. 9 - Karataş. Platform foundations, level IV a.

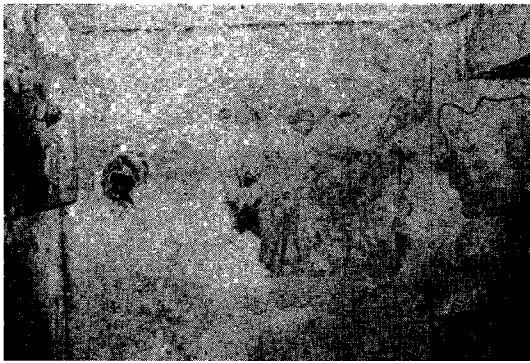


Fig. 10 - Karaburun. South wall, beginning of ekphora.

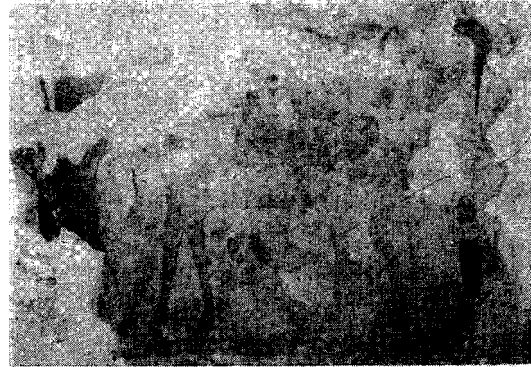


Fig. 11 - Karaburun. South wall, attendants and saddled horse.



Fig. 12 - Karaburun. Attendant, detail.



Fig. 13 - Karaburun. South wall, continuation of ekphora.

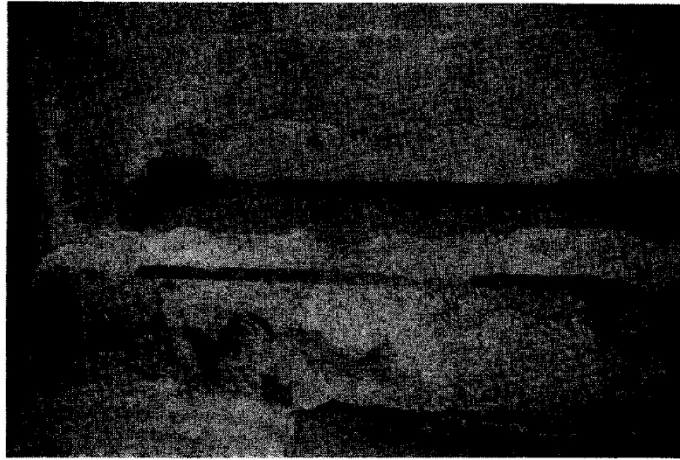


Fig. 13 - Karaburun. Detail of: 1 & Fig. 15 - Karaburun. Limestone couch. D 3&
 ekphor dignitary. " 3 \$&

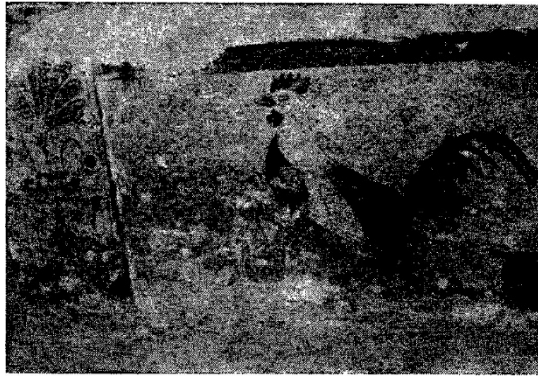


Fig. 38- Kaburun. Detail of couch, left side : "dog"

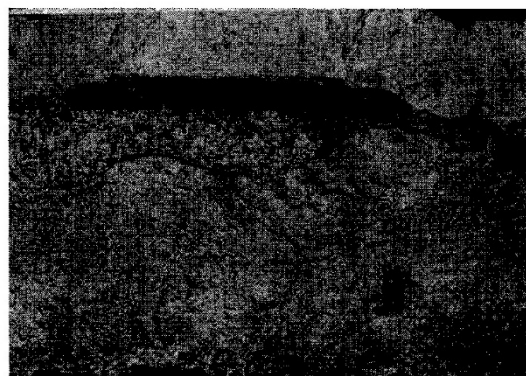


Fig. 17-8 # arab 81 = D0 tail of couch, center : D

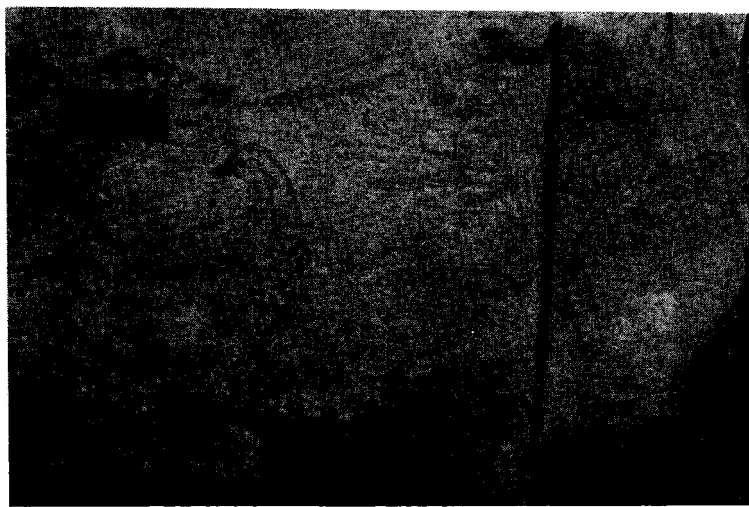


Fig. 38- Kaburun. Detail of couch, right side : partridge.

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