# T Ü R K

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Eski Eserler ve Müzeler Genel Müdürlüğü
tarafından yayımlanır.

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# KONYA'DA İNCE MİNARELİ MEDRESENİN RÖLÖVE VE MİMARİSİ

Arkeolog: MAHMUT AKOK

Türkiye Cumhuriyeti Siyasî Sınırları içinde bulunan, Eski Eserlerle Tarihî Anıtların, yasalara göre koruyuculuk görevini elinde bulunduran, Millî Eğitim Bakanlığıdır.

Onun kurmuş olduğu, Teşkilât ve İdareler, Yurdun geniş yüzeyine yaygın ve ayakta durmakta olan, birçok mimarî ve tarihî anıtlarla, bu toprakların altında bulunacak ve sular içinden çıkacak olan bütün Eski ve Tarihî eserleri tesbit etme, tescil etme ve çeşitli yollarla Bilim dünyasına tanıtma, yerlerinde ve Müzelerde muhafaza etmekle görevlidir.

Tarihî Menkul (taşınabilir) eserleri Müzelerde topluyarak, oralarda ilmî ve fennî yolla bakım ve muhafazaları sağlanır.

Taşınamıyan ve yerlerinde kalan tarihî ve Mimarî eserlerin, bakım, onarım Restorasyon ve kullanma konuları, oldukça çeşitli problemleri olan ve geniş bilgi ve masraflar isteyen bir iş gibi karşımıza çıkmaktadır.

Bir taraftan da, çok çeşitli mimarî tip gösteren bu tarihî eserler, Tek Mülkiyette olmayıp, Büyük bir kısmı özel ve tüzel kişiler elinde bulunduklarından, Tarihî hüviyetinde muhafazaları ve o değerde kullanılmaları için gereken tedbirleri aldırmak imkânsızlığı vardır çünkü; eldeki yasaların, bu anlayışa doğru olan hükümleri çok noksandır. Yakın gelecekte bu gereklerin yerine getirileceğini ummaktayız.

Yüz yıllar boyu, çeşit yönlü ihmallerle Tarihî Anıtlar harap ve perişan duruma düşmüşlerdir. Hepisinden acıklı olan, heran onlarla yan yana, ve iç, içe olan Halkın, Eski esere karşı olan alâkasızlığı artmış, bu yetmiyor gibi bir de, nefreti uyandırılmıştır. Son yıllarda eserlerde görülen geniş tahribatın nedeni işte budur.

Önleyici tedbir olarak yasalardaki koruyucu hükümlerle birlikte, geniş halk kitlesi içinde eski eserlere karşı hürmet ve sevgi şuurunun tekrar tazelenmesine lüzum vardır.

Türk Cumhuriyet Çağı İdaresinde, Yurt topraklarının, Tarihî tapu senede sayılan bir anlayış ile, Eski Eserlere karşı yakın ilgi, imkân ölçüsünde değer bulmakla, son 30 yıl içinde yurdun çeşitli köşelerinde, her türlü tarihî eserleri koruma, kurtarma ve onarıp değerlendirme kampanyası açılmıştır.

Başta Millî Eğitim Bakanlığı olmak üzere, Vakıflar Genel Müdürlüğü bu işlerde öncülük etmektedir.

Bu eserleri, tamamiyle kurtarmak için, onları tarihî ve mimarî kuruluş ve karakterlerini bozmadan bir onarım ve restorasyona tabi tutmak, tekrar ihmallerle harabe hale düşmemeleri içinde, Türkün modern yaşantısı arasında bir göreve elverişli hale getirmek gereği başta gelmektedir. Elimizdeki bütün Eski Eserlerin, bizimle birlikte ve gelecek kuşaklara da mal edecek durumda yaşamalarını istiyorsak, bütün yeni kurtarmaların onarım ve Restorasyon proğramlarını bu amaçla hazırlamamız gerekmektedir.

Eski Tarihî ve Mimarî Anıtlarının büyük bir kısmı, Eski ve Tarihî Büyük Şehirlerimizin içinde veya yakın çevresinde yer almaktadırlar.

Bizim yazılarımıza konu olan İnce Minareli Medresenin bulunduğu Şehir olan Konya'da böyle bir tarihî Anıtları bol

olan bir yerdir. Konya Şehri içinde, Türk Mimarlık Tarihî için çok önemli sayıda ve tipte, Selçuklu çağı eserleri vardır.

Yukarıda onarım ve Restorasyon kampanyasında adları geçen kuruluşların kurtarma ve ihya etme çabaları, buradaki eski eserler üzerinde de devamdadır.

Birçoklarında başarılı sonuçlara gidildiğini, bu yazılarımız arasında sevinçle bildirebiliriz.

Bu tipte ele alınan Tarihî ve Mimarî Anıtlardan bir de, Konya'nın İnce Minareli Medresesidir.

Bu değerli Eserin düşmüş olduğu perişan durumdan kurtarılma işine ilk önce Millî Eğitim Bakanlığı başlamıştır. (1938 de).

Konya Şehri'nin günden, güne artmakta olan iç ve dış Turizm yönünden önemi karşısında, İnce Minareli Medrese binasını, Mevlâna Müzesi'ne bağlı bir Seksiyon şeklinde tanzim edip kullanılması düşünülmüştür.

Gerek bina ve gerek etrafındaki arsada, bakım ve onarım yapılarak, kabartmalı Türk Sanat eserlerinden Müzelik değer taşıyanlar bu binada teşhir ve muhafaza olundular (1949–50).

İnce Minareli Medreseye, ilk koruyucu ve kurtarıcı ellerin uzanmasından önce, birçok çeşitli hizmetleri bir arada görmeğe elverişli, külliyye haline kurulmuş olan bu eser önemli parçalarını gaib ederek, cümle kapısı, kapalı holü, baş eyvanı ve birde yarım minaresi ancak ayakta ve hayatta kalabilmiştir. Bu durumda değerli esere uzanan kurtarıcı eller, minareyi tehlike gösteren durumdan kurtarıp, öteki yapı parçalarını, dış etkilere karşı korumak için geniş tedbirler aldılar, kubbeler kurşunlandı, duvar üstleri izole edildi. Yan kısımları yok olan orta kısmının yüksek duvarlarına, dıştan destek duvarları yapıldı.

İç kısımda, usulunce, eserin mimarisine fazla müdahale etmeyen, kurtarıcı onarımlarla kullanışlı şekle konuldu.

Etrafındaki arsada temizlik yapılarak ve kenar sınırları duvarlarla çevrilerek, açık müze şeklinde tanzim olundu.

Millî Eğitim Bakanlığı'nın bu yoldaki kurtarıcı hamlesi, ileride eserin aslındaki mimarî bütüne gitme ve eseri Restore etme isteğinin ilk adımı idi. Yine bu maksadın tahakkuku proğramının bir bölümüde, eserin Rölöve edilmesi idi.

Millî Eğitim Bakanlığı Eski Eserler ve Müzeler Genel Müdürlüğü'ne bağlı Rölöve Heyetimizde (1959) yılında yerinde ve eser içinde çalışarak, günümüze kadar yaşayabilmiş, mimarî parçaların Rölövesini yaptı[1].

Bu çalışmaların bir amacı da elde edilecek dökümanlar yardımı ile eserin aslına ve bütüne ait kalıntıları tesbit etmekti. Çalışmalarımızı detaylara da uzatarak, bu konuda incelemeler yaptık.

Biz o günkü çalışmalarımızı 15 planşlık mimarî Rölövelerle ve bu yazılarıma eklediğimiz detay, dekoratif süs resimleriyle içten, dıştan alınmış fotoğraflarla bilim dünyasına yansıtmağa çalışacağız. Bunlar büyük ölçüde (1959) yılı İnce Minareli Medrese'nin durumunu, tam ve katkısız olarak göstermektedir.

## KONYA'DAKİ İNCE MİNARELİ MEDRESENİN KURULUŞ MAKSADI VE TARİHİ:

Konya'da İnce Minareli Medrese diye adlandırılan, Darul-hadis Binası, (M. 1258-79) yılları arasında yaşamış, ünlü Selçuklu Veziri Fahrettin Ali tarafından yaptırılmıştır.

Mimarıda; yine bu çağda bir çok mimarî eserleri başarı ile yapmış olan Kelük bin Abdullahdır.

Binanın yapı ve kuruluşundaki esas ağırlık, Medrese (Darul-hadis) Teşkilâtının parçalarına verilmiş ise de esasında tam bir külliyye biçiminde kurulmuş olduğu, ana tesise ekli, mescit ve başka türlü hizmet görebilecek kısımların bulunuşundan da anlaşılmaktadır.

[1] Rölöve Heyeti: Arkeolog Mahmut Akok'un başkanlığında, Teknik Ressam Tevfik Kölük, Tekniker Cengiz Erol ve Konya Müzesi Yardımcılarından teşekkül etmiştir (1959).

1901 yılında Konya Şehri'nin geçirdiği yer sarsıntısında mescit ile, uzun gövdeli ve iki, şerifeli olan minaresi, birinci şerifesine kadar yıkılmıştır[2].

Bizim bu çalışmalarımızdan önce ve sonra, belirli maksatla incelemeye tabi tutan müellifler, İnce Minareli Medresenin Mimarî durumunu geniş ölçüde, Sanat detaylarını, oldukça etraflı bir durumda tanıtmışlardır[3].

Konya'nın bu değerli anıtı, vakıf kayıtlarından da anlaşılacağı üzere, çağının kültür yapımı ve tanımı için gerekli, Darul-Hadis denilen ve Hadis bilimini yayan, özel kuruluşta olması gereken bir binadır.

Konya'da, yapı bakımından ana kuruluş yönünden, az çok İnce Minareli Medrese binasına benzeyen, Karatay medresesi vardır[4]. Yan tesisleri itibariyle her iki binanın pek birbirlerine benzemediğini söyleyemeyiz.

İnce Minareli Medrese binası, başka birçok Selçuklu Çağı Medreseleri arasında, üstü örtülü orta avlulu binalar sırasında sayılırsa da, kendi tipi ve fonksiyonuna göre bir biçimi olduğu kabul edilmelidir.

Anadolumuzda Konya Şehri gibi kış mevsimleri sert Selçuklu Şehirlerinde bu çağda böyle örtülü avlusu olan Medrese binalarını yapmak bir gelenek haline gelmiştir[5].

Selçuklu Çağı'nda da Medrese adlı tesisler daima bir çeşit yüksek öğrenim yapan okul binaları olduğundan, buralardaki dersleri ve öğrencileri idare eden kişilerinde o ölçüde ve değerde hocalar olabileceği daima hatırlatılmaktadır.

Bu tesislerle, çevre halkının ilgisini birlikte yürütmek için bu binalara ayrıca, ibadet mekanları ve başka çeşit tesisler ekleyerek, bunlardaki çalışmaları çevreye açık bulundurmayı amaç edinmişlerdir.

Zaman, zaman başka İslâm Ülkelerinden ve yurt içi öteki yüksek okullardan Bilginler getirterek, buralarda halka açık ve genel bilim konusunda derslerin tertip edildiği de olmuştur.

Açık derslerde zamanın hükümdarlarla, sayılı kişilerinin bulundukları da bilinmektedir.

İşte bu hizmetler karşılığı bu binalar olgun mimarî kuruluş ve ihtişamlı bezeme düzenlenmiş ve proğramlanmıştır.

Esasında Anadolu Selçukluların büyük Şehirlerinde, Monumental değerde yapıların kuruluşunu bu tür nedenlere gayet kolaylıkla bağlayabiliriz.

Medrese binaları da bu çağda, geniş ölçüde amme hizmetine açık ve toplumun yararında iş gören binalardan olmakla tesis edilmişler ve Çağ mimarlık Sanatı içinde yer tutup bir yapı tipi olarak kurulmuşlardır. Anadolu Ortaçağ Tarihinde Selçuklu Hükümeti Başkenti olan Konyamızın İnce Minareli Darul-Hadisi, Mimarî bütün kuruluşuyla, bu Şehrin o tarihteki Şan ve Şerefine uygun düşecek bir yapı idi.

Bu çağda yapılmış ve benzetilmesi gerekli olan öteki eserlerden de geniş ayrılıkları olan, daha doğru bir deyim ile, kendisine özgü yeni buluşlarla ortaya konmuş bir eserdir.

## KONYA İNCE MİNARELİ MEDRESESİNİN PLÂN KURULUŞU VE BUNUN ORTAYA ÇIKARDIĞI ANLAM:

Rölöve Plânları arasında (I) numaralı ile işaretleyip takdim ettiğimiz, Plâ-

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[2] Bu çağda alınmış Fotoğraflar İnce Minareli Medreseden bahseden eski yayınlarda gösterilmiştir.

[3] *BAZILARI:* Celâl Esat Arseven, les Arts Decoratifs Turcs, Sahife 89 - İstanbul.

Prof. Suut Kemal Yetkin; İslâm Sanat Tarihi, Sahife - 137 - 1954.

İslâm Mimarisi; Sahife 197 - 200 1959.

Semra Ögel; Anadolu Selçukları'nın Teş Tezyinatı, Sahife - 52 1966.

Prof. Abdullah Kuran; Anadolu Medreseleri Cilt I, Sahife 54 - 55 Ankara - T.T. Kurumu 1969.

[4] Mahmut Akok: Konya'da Karatay Medresesi Mimarî Rölövesi Türk Arkeoloji Dergisi Sayı; XVIII-II 1969.

[5] Erzurum'da Yakutiye, Kütahya'da Vacidiye, Nallı Medrese, Kırşehir'de Caca Bey Medresesi bu tür binalardan birkaçıdır.

nın incelenmesinden de anlaşılacağı üzere; Medresenin girişi; (Kapıtakı-Taçkapı) şeklinde ve arkasındaki holu ile birlikte ayrı bir kitle meydana getirmektedir.

Giriş Holünün iki tarafında dolap gibi duran, üstbaşları sivri kemerli Nişler, bu kısım plânına yerleştirilmiştir. Tam giriş kapısı aksı üzerinde iç avluya açılan ikinci kapı bulunur.

Cümle kapısından, sağa düşen yönede, esere adını veren Minaresi ile, Mescit kısmının yıkık duvarları görülür. Taçkapı kitlesi ile minare kaidesi arasında U şeklinde plân veren bir girinti boşluk bulunmaktadır. Bu kısmın 1901 den önce, yüzünde pencereleri bulunan bir duvarla örtülü olduğu, eski fotoğraflardan ve bu günde yerinde bulunan izlerden anlaşılmaktadır. Buranın üzeri toprak dam örtülü bir bölme olduğu anlaşılmaktadır.

Bu kısımda, yıkık mescidin büyük kubbeli kısma, yapışık, mihrîbi görülmektedir. (Resim 6) Minare ile bağlantısı olan duvar ve kapalı dershane ile arasındaki duvarda'da bir parçası yerinde bulunmaktadır.

Sol yönde ise, yıkık öğrenci hücrelerinin bugün-dıştan görünen iç yüzleri ve toprak içinden sezilen bölme duvarları rahatça görülebilmektedir.

Yine yanlarda ve bilhassa Baş eyvanın yanlarına raslayan bölümlerde, kapalı dershanelerin, orta avluya açılan kapılarıyla, köşe yapan duvarları, görülmekte ve bu dershanelerin tam plânları toprak içi kalıntılarından sezilmektedir (Resim 4, 5).

Öğrenci hücreleri, dik dörtgen, kapalı dershanelerde kare plânlıdırlar. Binanın arka yönünde, Baş eyvanın arka duvarını desteklik etmek için yapılmış iki Poyanda duvarı bugünkü plânında yer tutmaktadır.

Cümle kapısı holünden, üstü örtülü Divanhaneye girildikte, tam kare plânlı bir mekân ile karşılaşılır. Bu yerin giriş kapısı yanlarında, üst başları, sivri kemerlerle örtülü Nişler-Dolap yerleri, sağ ve solda uzayan iki duvarda da, dörderden sekiz odaya girilebilecek kapı yerleri bulunmaktadır.

Karşı yönde ve giriş kapısı orta aksanda, iki koşarlı basamaklarla sahanlığına çıkılan, Baş eyvan yer alır, burası da kareye yakın plânlı olup, sağ ve sol duvarların da iki niş ve arka (Karşı) duvarında da bir pencere yeri vardır.

Karşı yönün, Baş eyvanın sağ ve sol köşelerinde, kapalı dershanelere girebilecek iki kapı yeri görülmektedir.

İnce minareli Medrese binasının iki öğrenci odasına ait bu gün tek bölme halinde görülen bir kısım, mescidin mihrap duvarı gerisinde ve eski hüviyetine yakın şekilde durmaktadır.

Günümüze kadar kalabilmiş ve bizim açıklıkla tesbit ettiğimiz ve bir taraftanda yukardaki yazılarımızla tekrarladığımız, Plânına giren parçalardan başka, toprak altında, yine bu külliyeye ait parçaların izlerini, Rölöve çalışmalarımız sırasında, yer yer izlemiş ve tesbit etmiştik. Görüp ve anladık ki, bir Darul-Hadis işi gören tesis var ve ona bitişik, dişe karşı hizmetlere açık işlere yarayan ayrıca başka tesis ve bölümlerde vardır.

Bunlardan Mescit binası daha dün denilecek bir zamana kadar yaşayabilmiştir. Bugün bir açık avlu gibi tanzim edilmiş olan, sol kısmındaki topraklar içinde, klâsik Darul-Hadis plânı dışında sayılabilecek başka türlü tertipli yapı parçaları görülmüştür. Etrafın temizlenmesi sırasında bunların temel kalıntıları arasına girilmiş ve görülmüştür.

Bütün bu gerçekler karşısında İnce Minareli Darul-Hadis'in plân durumu, Külliyye, anlamında tertip edilmiştir. Çağının Medrese kuruluşunda olan binalarından bu yönleriyle ayrılıkları göstermektedir.

## İNCE MİNARELİ DARUL-HADİS BİNASININ ANA KURULUŞU KİTLE TANZİMİ YAPI VE MALZEME ÖZELLİĞİ :

Konya Şehrinin bu değerli, Tarihî eserinin plân incelemesini yaparken, kuru-

luş amacına değindik, Şimdi de ana kuruluş itibariyle binanın ifade ettiği anlamı belirtmeye çalışalım.

İnce Minareli Medrese binası, esas kurulma durumu itibariyle, Tarihî Şehrin belirli bir bölgesinde, belirli bir ihtiyaca cevap vermek amacıyla tesis edilmiş olması gereklidir. Amma kuruluşunda, çağının yapıcılık örnekleri arasında, berlirli sitil iddiası olan bir eserdir. Bina, ayrı nizamda ve bir yüzü ile de, esas cadde veya meydanlardan birinin kenarına kurulmuştur.

Bu cadde ve meydana bağlanan esas yüzü, cümle kapısının ve minaresinin monumantal hüviyetle bu kısımda yer alışlarıyla belirli olmaktadır.

Bu güne kadar taşıdığı ada tanıklık eden ince, uzun ve çok zarif mimarisi her şeyin başında, dikkati üzerine çekmektedir (Resim 1 - 3).

Bu zarif ve çok gösterişli minare küçük hacimde bir mescidin köşesine düşmektedir. Esas bina kitlelerine göre, sağ, uca yakın ve ayrı yer almaktadır.

Sol tarafta da, sağda olduğu gibi, aşağı katta başka bina parçalarının olduğu anlaşılmakla, sola doğruda, cümle kapısı kitlesine göre aynı açıklık ve ölçüde ikinci bir İnce Minaresinin (Erzurum - Yakutiyesinde olduğu gibi) bulunması düşünülebilir.

Çünkü, binanın ön yüzünde geniş ölçüde simetrik bir tanzim yapma isteği göze çarpmaktadır. (Bakınız Planş-4) bu çeşit ince ve zarif minareler, genellikle bu çağda sur içi semtlerde, dışa karşı gösterişi temin etmek amaciyle yapılırlar.

İnce Minareli Darul-Hadis binasının yapı kitlelerinin tertibinden, etraftan ortaya doğru bir pramidâl tanzim göze çarpar. (Bakınız Planş, 2-3). Bu hali binanın dışından yüzlerine bakışta daha ifadeli olarak görmekteyiz (Bakınız Plânş 4-5).

Tarihî şehirde önemli yapılar içinde yer tutan ve şehirlere süs vermekte olan böyle önemli binaların, orta kitlesini yaratan kubbelerinde, orta Asya ve İran şehirlerindeki bu çağ eserlerine olduğu gibi dışa karşı gösterişli ve süslü olmaları hatıra gelirse de, bu tür modanın bu çağda henüz Anadolu sanatında başlamadığı anlaşılmaktadır. Bizim İnce Minarelideki, büyük kubbe, dıştan aşağıdan, yukarıya doğru incelenerek ana kasnağa paralel dişler biçiminde bir çeşit tanburlar meydana getirmektedir. Bu durumda, pramidâl kuruluşu etkiliyen bir şekil ve buluş olarak anlam kazanmaktadır.

## YAPI MALZEMESİNE GELİNCE:

İnce Minareli binasının kuruluşunu sağlayan çeşitli yapı malzemesini, binanın mimarî detaylarını açıklarken de bildireceğimiz gibi burada genel olarak bu konuya değinmemizde fayda olduğu kanısındayız.

İnce Minareli medrese binasının esas yüzlerinden birinin doğu tarafta olduğunu bildirmiştik. Bu yüzde, en önemli mimarî parçalar da sıralanmaktadır (cümle kapısı ve minare gibi).

Cümle kapısı ve arkasındaki kitle ile birlikte, tamamen, minare kaidesi de, belirli bir seviyeye kadar ve bu yüzün başka parçaları aşağıdan yukarı, yonu taşıyla ve çok düzgün bir işçilikle yapılmıştır.

Yan yüzlerin, ön kısımları baştan, başa yıkılmış olduklarından, görülen duvarlarda düzenli ve düzensiz moloz taş şeklindedirler.

Bu kısımlarda görülen kemer, tonoz ve kubbe özengileri tuğla malzemesı ile işlenmişlerdir (Bakınız Plânş-5 Resim 4-6).

Büyük kubbeyi taşıyan şakulî duvarların dış yüzlerinde, ağaç hatıllı, tuğla ve kısmen moloz taş karışımı bir örgü görülmektedir.

Büyük kubbe tamamen ve muntazam tuğla ile örülmüştür (Bugün dıştan kurşun levhalarla kaplıdır).

Baş eyvan kitlesinin dış yüzleri, duvar köşelerinde, yonu taşı olmak üzere, moloz taş ve araları kireç harçla derzli olarak örülmüşlerdir.

## BİNANIN İÇ KISMINA BAKILDIKTA :

Orta avlu = Divanhâne'nin taban döşemesi ile ortasındaki geniş karlık havuzunun, muntazam yonu taşlariyle yapılmış olduğu görülür (Resim 7).

Çevre duvarları, kapıların üst çerçevesini'de içine alacak ölçüde, muntazam yonu taşıyla işlenmiş ve kaplanmıştır (Resim 8).

Şakulî duvarların bir bölüğü ile, Niş ve dolap üstbaşlarında, çok yüksek bir işçiliğe işaret eden sırlı Prese Tuğla ve mozaik tarzda yapılmış çini süs kaplamaları bulunur (Bakınız Plânş-2, 3) (Resim 9-12).

Orta kısmın büyük kubbesi ve köşe pantantifleri, baştan başa aynı tip tuğla ve çiniler kaplıdır (Resim 13-14).

Baş eyvanın, alın kemeri, tonozu ve etraf duvarlarının üst kısımları, aynı işçilik gösteren, aynı biçim ve kalitede tuğla işcilikle örgülüdürler (Resim 15-17).

Konya'nın İnce Minareli Medresesinin yapılışında, genel olarak kullanılmış malzemede bir kalite üstünlüğü vardır.

İçten ve dıştan eski hüviyetiyle kalabilmiş parçaların incelenmesinden anlaşıldığına göre, bu malzeme olgun ve üstün başarılı bir işçilik ile işlenmiştir (Resim 18-19). Cümle kapısı ile minare gibi monumental kısımlardaki malzemesi, başarılı işçiliğe elverişli olabilecek durumda, kalite üstünlüğünde olmasıyle temin edilmiştir.

## İNCE MİNARELİ DORUL-HADİS'İN BAZI MİMARÎ DETAYLARI VE DEKORATİF KIYMETLERİ :

Bu konuları şu bölümlerde açıklamamız ancak mümkün olabilecektir.

1 — Cümle kapısı,

2 — Minare yapısı ve genel heyeti,

3 — İç orta avlusunun veya divanhanenin kuruluşu, Baş eyvan yapısı,

4 — Çini ile yapılmış süslemeler.

### CÜMLE KAPISI :

İnce Minareli Medrese'de, başlı başına bir mimarî bütün olarak karşımıza çıkan eser parçası cümle kapısıdır (Bakınız Plânş-6) (Resim 20-23). Cümle kapısının oturtuluşu, öteki kitlelere kaynaştırılışı, ayrı bir mimarî ünite oluşunu daima göstermektedir.

Bir Tak teşkil eden ön yüzü ile, arkadaki giriş holü, binada başlı başına bir kitle durumundadır. Bu kitlenin iki yanı boş bırakılarak, kapı takının anlamı kuvvetlendirilmiştir.

Cümle kapısının tak kısmının tertibinde kendine özgü biçim ve tertip ön görülmüştür. Çok plâstik ve süslü anlamlıdır. Bu kapının yüz itibariyle küçük bir modeli (M. 1271 yılında Sivasta kurulmuş çifte minareli Medresenin ön yüzünde pencerelerinden birine çerçevelik etmektedir [6].

Dışa karşı çok kuvvetli ve cesur işlenişte Dekoratif zenginlik taşıyan İnce Minareli Dorul-Hadis takının esas girişinin üstü sade ifadeli sivri kemerlidir. Onun çevresindeki nişin üst başı, elibs kemer tarzında kapatılmıştır. Bu nişin köşelerin de ikisi tam yarım yuvarlak silindir biçimli sütünçeli, dördü de alt tarafa doğru çalık süzmeli sütünçeler bulunmaktadır. Bu sütünçülerin taşıdığı içe meyilli çerçeve üst başlarda, küçük kemerler ve aşağıya doğru sarkan, kıvrımlar yaparak bir çeşit kırlent biçiminde üst alınlığı çerçevelemektedir.

Üst alınlığın sağ ve sol köşelerine doğru da kabartma geometrik geçemeler yer almaktadırlar.

Alımlık çerçevesini, kabartmalı fitil şeklinde yarım yuvarlak ve kenarları da dişli ve (Pahlı) çalıklar çevirmektedir.

Büyük kapı takımın dıştan kenar çerçevelerinden en kenarda, Geometrik tanzimli bitki motifli bordur, onunda içinde ve içbükey bir silme üzerinde nesih yazı borduru bulunmaktadır.

[6] Semra Öğel; Anadolu Selçukluların taş Tezyinatı Lev. II. Resim 97-97/a.

Dış çerçevenin ikinci sırasını teşkil eden yazı şeridi kapı takı üst başından geçerek, yüzün tam ortasından, ikiye bölmek üzere ve yan yana genişçe iki şerit halinde kademeli yüzeylerden aşağıya doğru uzanarak giriş kısımının üst kemerinin kaşlarında son bulurlar.

Giriş kapısı kemeri sağındaki yukarı doğru ve solundaki de aşağı devam eden yazı şeridi halindedir.

Yazı şeridinin bir satırı, giriş kapısı sağ tarafından başlayıp, sol görevinin dış kenarında devam ederek alt uçta bittiği, ikinci satırında sağ söve yazı şeridinin alt ucundan başlayıp, giriş kapısı, kemerinin sol tarafı alt ucunda son bulduğu görülmektedir. Yazı şeridi dekoratif ve geometrik oyunlarla orta kısımda bir takım yuvarlaklar biçiminde örgüler yapmaktadır.

Tak kapının dış kenarlarının köşelerinde, yarım yuvarlak biçimli fitil kabartmalariyle yumuşak ifadeli hale konulmuştur. Bu fitiller, belirli yerlerinde geçmeli düğüm motifleri de yapılmıştır.

Tak yüzünün içe çalık kısımlariyle giriş nişinin üst köşelerinde, yüksek kabartma durumunda fitil, palmet ve enginar bitkisi yaprak ve meyvelerinden yapılmış durumunda fitil, motifleri yer almaktadır.

Değerli İnce Minareli Medrese kapısının üst tacının ne biçimde olduğunu bugün kestirmek oldukça zordur. Biz bu eserde eldeki dökümanlara dayanarak dış görünüşün durumunu sunduğumuz bir tamlama resmi ile takdim etmekteyiz (Resim 24).

İnce Minareli'nin tak kapısı bu çağ ve bu sitil binalarında görülen cümle kapılarından ileri buluşta bir örnek olarak yer almaktadır. Bu çağdaki binaları birçoklarında cümle kapıların ileri doğru çekintili kurmak, mimarî bir gelenek haline gelmiştir. Örneğin Erzurum'daki (Hi. 710) - (M. 1310) tarihlerin yapılmış olan Yakutiye Medresesi kapı takıda bu yolda oldukça dışa taşıktır.

İnce Minareli Dorul-Hadisi binasının maharetli mimarî Kelük Bin Abdullahın (1358) yıllarındaki bu tür Tak kapı buluşu kendinden sonraki takipcilerine de örnek olmuştur.

Cümle kapısının iç kısım'da mimarî kuruluş ve çatkı bakımından oldukça enteresan yapı halindedir.

İki tarafında oturma sekisi hizmetini de görmekte olan Niş biçimli dolap yerleri birer girinti teşkil ettiği gibi, dışa ve içe açılan kapıların bulunduğu yerlerde birer niş biçimindedirler. Bütün nişlerin üst örtüleri sivri kemer şeklindedir. Kapı içlerinde genişlik yapmak için iki yanı kenarları içe doğru, çalık olarak plânlandığı görülür(Resim 9).

Yan nişlerin üst başlarında, biri kör olmak üzere, ikişer kemer bulunmaktadır (Resim 18).

## MİNARENİN YAPISI VE HEYETİ:

Kuruluş ve yapısı anlamıyla tarihî binaya adını veren minaresi, gerçek olarak İnce Minareli Medrese deyimine götürecek mimarî kuruluştadır.

Tabîi bugün üst kısımları olmamasına rağmen, halâ ayakta kalabilen kısmiyle de yine önemli bir mimarî parça halindedir (Bakınız Plânş-8), (Resim 25).

Minarenin kaide kısmı belirli bir seviyeye kadar muntazam ve yonu taşı kaplamalıdır. Taş kaidedenin ön yüzünde, kenarları kabartma fitil motifli ve geçmelerle çerçeveli iki kitabe halinde, çok ince tanzimde, bitki motifli kabartma süsler görülmektedir.

Minarenin küp kısmı dört köşesinde yarı pramit biçimli üçgenler bu köşeleri ayrıca ikiye bölerek, üst gövdeyi oturtmak için on iki köşeli bir düzey haline getirmişlerdir. Küp kısmı da tamamen tuğla ile örgülüdür.

Minarenin bugün elimizdeki gövdesi, sekiz köşeli olup, çeşitli biçim gösteren bombeler veya yüzeyler halindedir.

Gövde köşelerinde, türkuvaz mavisi

renginde beyaz hamurlu çini tuğlalarla örülmüş, yarım yuvarlak fitiller bulunur.

Bombe ve kırma yüzey gövde parçaları da, tuğla ve çini karışımı örgülü olup, süslenmesini teşkil eden dekor tarzı geometrik tertipdedir. Burada kullanılan çinilerde kalın toprak gövde şeklinde olup, Türkuvaz ve kobalt renktedirler.

Mevcut minarenin kapısı kuzey yönündedir. İç kısımdan yukarı çıkan merdiveni, taş bünyede, taş basamaklı olduğu halde, tuğla kısımlarda tuğla ile yapılmışlardır.

Minare kaidesinin sağ yukarı köşesinde görülen bir kemerin özengi yeri, buradan başlayarak, kuzeye doğru uzanan ve arkadaki mescit girişine gölgelik eden revaklı bir kısmın bulunduğuna tanıklık etmektedir.

Minarenin eskiden bulunan ve 1901 depreminde yıkılan kısımlarının, iki şerifeli olduğu, şerifeler arası gövde kısmında aşağıdaki gövdeden oldukça ayrı bir plânda yivli, oluklu ve fitilli bulunduğu, şerifeleri kenarlarında müşebbek korkulukların varlığı ve üst taraftaki peteklığin de yin yivli ve oluklu olduğu anlaşılşılmaktadır.

Bu kısımların yapı malzemesi de yine aşağı gövde gibi tuğla çini karışımı ile yapıldığı sanılmaktadır.

Yıkılmadan önce alınmış fotoğraf kopyasına bakarak yaptığımız bir tamlama resmini sunmaktayız (Resim 24).

Konya'nın İnce Minarelisi de, bu çağın diğer eserlerinde olduğu gibi iddialı bir kuruluşa sahiptir. Tıpkı (13. Y. Yıl) içinde yapılmış olan, Erzurum Çifte Minareleri, Yakutiye minareleri (M. 1272) yapılmış olan Kırşehir'deki Cacebey Medresesi gibi eserler hep bu iddia ile yapılmışlardır.

Geniş ölçüde tuğla malzeme ile kurulan bu tür minarelerin, çatkıları ağaç malzeme ile yapıldığından, uzun yıllar sonra dayanıklıkları zayıflamakta ve küçük sarsıntı karşısında yıkılma tehlikesi göstermektedir.

## İÇ ORTA AVLUSUNUN VEYA DİVANHANESİNİN KURULUŞU VE BAŞ EYVANIN YAPISI :

Sunduğumuz (Plânş 2-3) deki kesitler, (Planş-7) deki detaylar ile, takdim ettiğimiz (Resim 7-17) nin incelenmesinden de anlaşılacağı veçhile, İnce Minareli Darul-Hadisin orta mekânı olan Divanhanesi, Bucağın bir iç mimarî yaratmak ve tertip etmek örneğinin olgun bir varlığıdır.

Bir açık avlu yerine yine ferah bir orta kapalı mekânın yapımında, Karatay ve İnce Minareli eserleriyle muvaffak olunmuştur denilebilir.

İnce Minareli divanhanesinde, yer döşemesi, ortadaki karlık havuz ve duvarlarında bir kısımları yonu taşındandır. Öteki kısımlar tamamen prese tuğla ile örülmüştür, bu iç örgüde mimarî detayları berrak duruma getirecek kemerler, tonozlar, dolap içi pencere kenar ve üstleri, pantantif yelpazeleri ve nihayet büyük kubbenin kasnak ve içi öylesine bir intizam ile örülmüştür ki, bu sade ve duruşu ağır malzeme, örgülerdeki dekoratif ve geometrik düzen sayesinde hafiflik ve ferahlık kazanmıştır.

Başka Selçuklu Medreselerinde üstü açık bir mekân olan ve İnce Minarelide kapalı avlu haline getirilen bu yerin, imkânı oranında ve tepesi de oldukça açık, geniş, yüksek bir kubbe altına toplayıp aynı ferahlığı sağlayacak bir mimarî tertibe de sokarak, yaşatmayı, başarabilmişlerdir.

Kapalı avluya yüz olan hücre kapıları, sade kuruluştadır. Üstlerindeki havalandırma pencereleri süslü müşebbek, parmaklıklı ve sivri kemerli oluşlariyle ve hattâ üst alınlıkları, mozaik teknikte çini süsleriyle bezeli olmakla, avlu yüzüne ferahlık kazandırmaktadırlar. Kapılar üstünde yer alan dikdörtgen pencereler ile nişlerin bulunduğu duvar parçası da bu ferahlığa katkıda bulunan tertiplerdendir. Büyük kubbe geniş alanın üstünü çok hafif bir malzeme ile yapılmış gibi örtmektedir. Köşelerdeki pantantifler sade an-

lamlı örgüleriyle, yan dört duvardan orta yuvarlağa doğru uzanan beş damarlı çok emniyetli destekler halindedirler. Büyük kubbenin mozaik vari küfi süslü yazı şeritli kasnağı yirmi dilimli bir çembere oturtulmuştur. Kubbe yüzünün tuğla örgüsünde ağırlığı gideren ve ferahlığı getiren çok maharetli bir işçilik göze çarpar. Üzerinde tuğla örgü ile tertipli geometrik süsler kubbeyi bir gök parçası imiş anlamına getirmiştir.

Üst başındaki geniş açıklıkta, tamamen açık orta avlulardan kalma bir hatırayı taşımakla beraber, üst örtünün ferahlık anlamını kuvvetlendirmektedir (Resim 7 - 12).

## BAŞ EYVANIN YAPISI :

Genel olarak orta avlulu Medreselerde daima görülen eyvanlardan, bu binada bir tane bulunmaktadır. Oda, giriş kapısı orta aksı üzerinde ve arka kısma düşmektedir. Eyvanın orta avlu döşemesine göre üç basamakla çıkılan ve bir seki durumunda olan taban döşemesi vardır. Bu döşeme yonu taşındandır. Etraf üç duvarı kireçe haçla sıvalıdır. Duvarların üst kısımlariyle tonoz ve alın kemeri tamamen düz ve prese tuğlalarla kapılı ve örgülüdür.

Tuğla örgüde sıralama ve dizim araları çok intizamlıdır.

Alttaki sıvalı duvarların yüzlerinin çini plaklarla kaplı olması gerekli iken, bugün yerinde hiç bir örnek görülmemektedir.

Baş eyvan yapısı bu haliyle orta mekânın diğer yüzlerine tamamen uymaktadır (Resim 14 - 17).

Orta mekân bu tarz yapısı ile, tuğla kaplamalı Selçuklu fasatlarının ciddî tip gösteren bir örneğidir.

## ÇİNİ İLE YAPILMIŞ SÜSLER :

Bu Çağ Selçuklu mimarî anıtlarında bir gelenekli süs durumunda yapılagelen çini kaplama dekorları, mozaik tekniği diye adlandırılan tarz olmaktadır.

Bu tarzın hazırlanış şekli, belirli renkte örtücü sırlarla kaplı, çini plakları, istenilen ölçüler ve biçimde kesilerek, yontularak ve oyularak küçük parçalar halinde hazırlanıp, uygun süs istiflerine göre, sırlı yüzleri kalıbın yüzüne gelmek üzere dizilirler. Ve tesbit edilirler. Yapılacak geniş plağın kenarları çıtalarla çerçevelenirler. İlk olarak ince ve has alçılı ve suluca bir döküm bu parçaları bir plak haline getirir. Bu plağın arkasını kalınlaştırmak için kaba alçılı bir hamur daha yapılıp dökülür. Donması ve kısmen kuruması beklenerek plak kalıp içinden kaldırılır.

Çinilerin yüz verdiği kısımlar, sıvışan alçılardan temizlenerek, süs plaklarının hazırlanmış olduğu görülür. Bu plaklar yan yana veya üst üste duvarlara başka harçlarla yapıştırılarak, süslü yüzeyler meydana getirilir.

Kalıptan kaldırılmaya ve yerlerine konulmaya elverişli ölçüde olan süs plakaları, çok kez bir parça halinde dökülür.

İnce Minareli Darul-Hadisin çiniden olan süslemeleri hep bu tekniktedirler. Divanhaneye girildikte, giriş kısmı sağ ve solundaki dolapların kemer sırtındaki üçgen alınlıkta (Resim 11, 12) (Planş -12), çapraz yıldız motifleriyle geometrik bir süs görülmektedir. Bu süsün çini parçaları kabarık olarak tertiplenmiştir. Turkuvaz mavisi çubukları, karaya yakın mor renkte dörtgenleri vardır. Beyaz renk olan boşluklar da alçıdırlar.

Hücre kapıları üst taçları da aynı şekilde teknik ile yapılmış çini süslerdir. Bu defa kemer sırtlarındaki parçaların ayrı, ayrı her biri çeşitli geometrik örnek gösteren motiflerle bezelidir. Taçların üst başında küfî yazıtlı bir şerit'in, dikdörtgen şeklinde parçaları bulunmaktadır. Yazıtın üst sırası yazı elif, lâm ortaları geometrik süsleme biçimindedir (Plânş 10 - 11), (Resim-10).

Divanhaneyi örten büyük kubbenin köşe pantantifleri çerçevelerinde olduğu gibi kasnağındaki yazı şeridinde de aynı tarz çini mozaik süsler bulunmaktadır. (Resim 13 - 14).

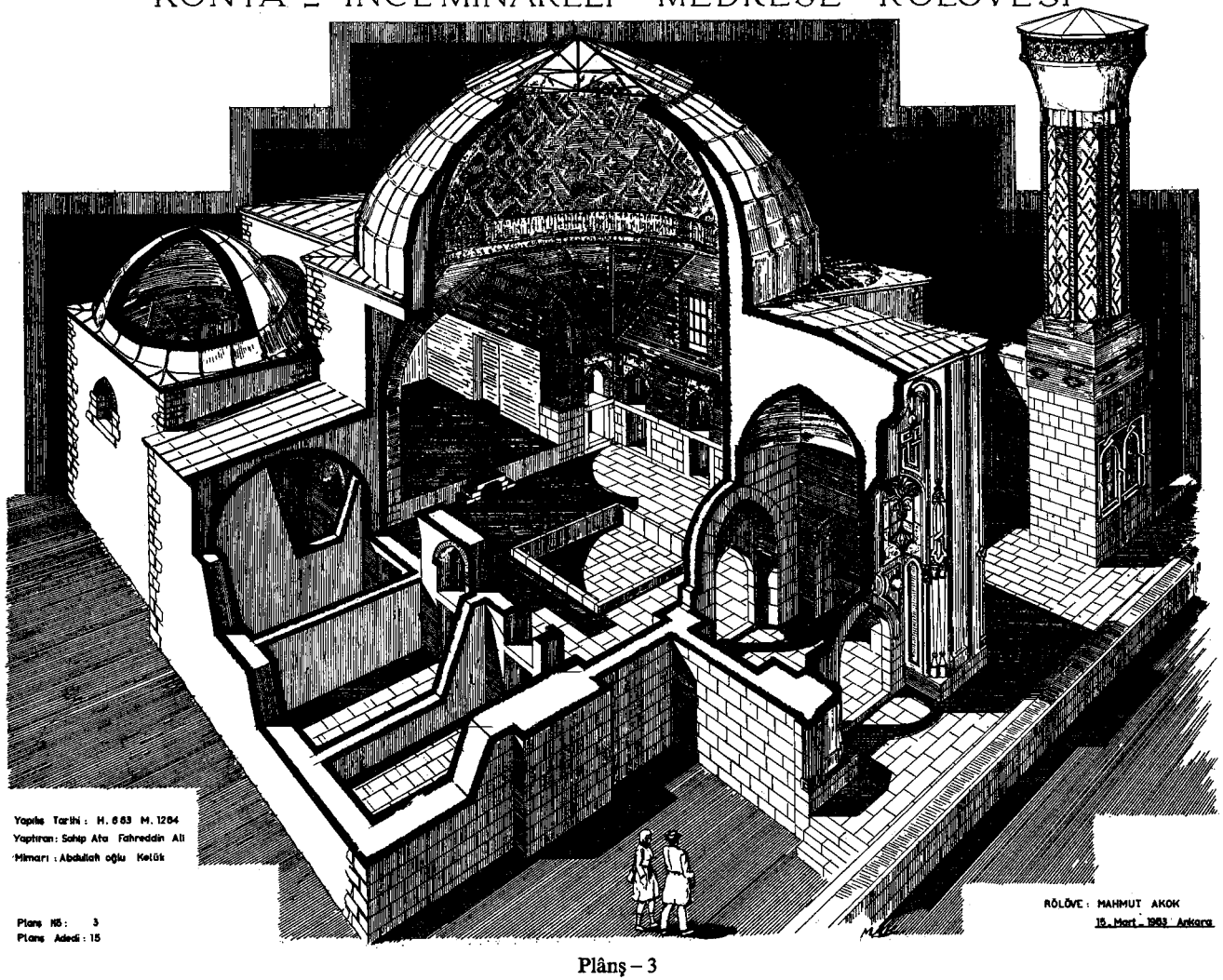
İnce Minareli Dorul-Hadis binasının orta avlusunda, Konya-Karatay Medresesinde olduğu gibi bütün duvar ve pantantif ve kubbe yüzü çinilerle kaplı olmayıp, serpme biçimde tanzimle bir çini süslemeye gidilmiştir. Bu tarzda bir süsleme, mimarî elementleri daha anlamlı kalmak için tertiplenmiş olmalıdır ki, daha ciddî ve daha olgun ve avlu mimarisine yakışan bir dekor tarzıdır.

Baş eyvan içinin duvarlarının alt kısımlarında da düz ve geniş plaklar şeklinde çinilerle kaplı olması daima hatıra gelmektedir. Buradaki yan duvarların Niş şekli olan dolapların birinde de, belki çini ile yapılmış bir mihrate vardı. Konya'nın İnce Minareli Medresesi Osmanlı Çağının son demlerinde o kadar çok ihmale uğrayıp, tahrip edilmiş ki, yakın zamanlarda ve hasbel kader kıymeti görülerek ölümden kurtarılmıştır.

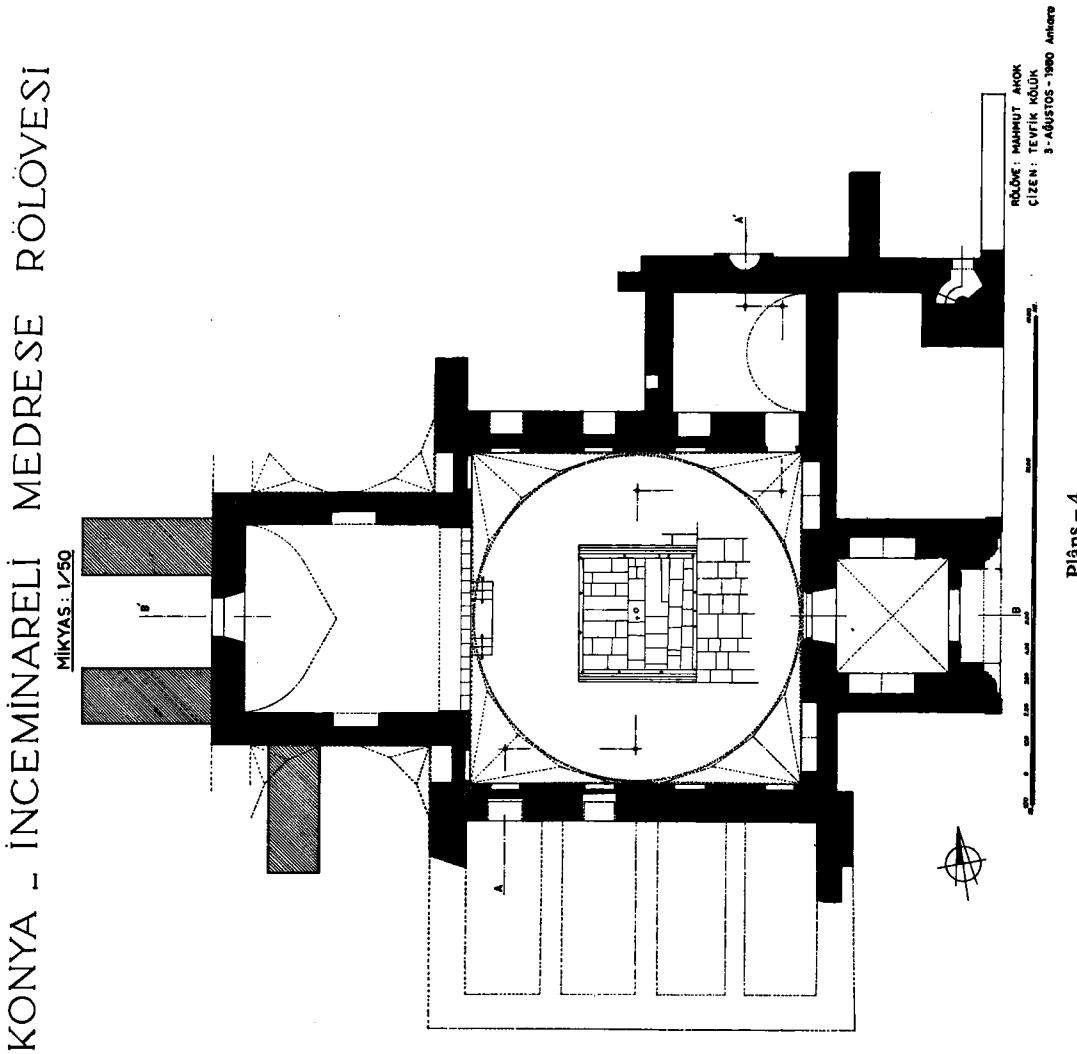
Bu kurtarıcı hizmet devam eder ise değerli eseri tarihteki varlığına kavuşturmak güç olmıyacaktır.

Bizim incelememize ve bugün ayakta duran ve bilinen dökümanlara göre, bu eseri tekrar eski ihtişam ve varlığına çıkarmak mümkündür ve hem de kendi sanat eserlerimize yakın tarihte reva görülen ağır işlem bu yolla kaldırılmış olacaktır. (Resim 24) ile sunduğumuz düşüncelerimizle anlatmak isteriz ki, tarihi eserin en ince detaylarına kadar kurtarıcı çalışmalar yapılabilir.

# KONYA _ İNCE MİNARELİ MEDRESE RÖLÖVESİ



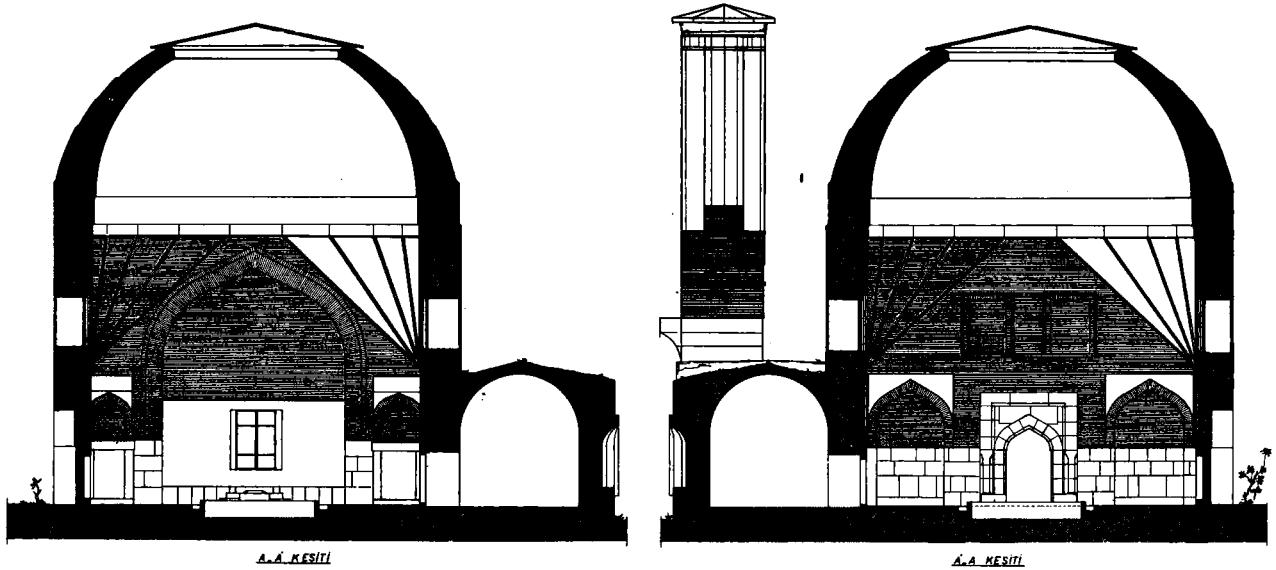

Plânş – 3


KONYA - İNCEMİNARELİ MEDRESE RÖLÖVESİ
MİKYAS: 1/50
RÖLÖVE: MAHMUT AKOK
ÇİZEN: TEVFİK KÖLÜK
3 - AĞUSTOS - 1980 Ankara

Plânş – 4

# KONYA _ İNCEMİNARELİ MEDRESE RÖLÖVESİ

KESİTLER MİKYAS: 1/50



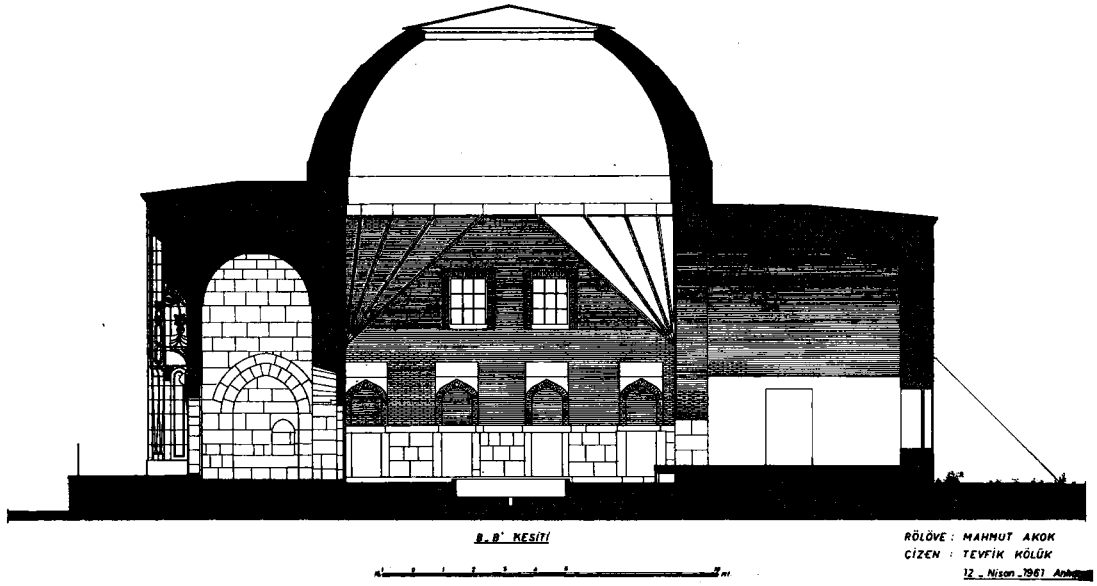

RÖLÖVE: MAHMUT AKOK
ÇİZEN: TEVFİK KÖLÜK
16 Mayıs 1961 Ankara

Plans N6 : 5
Plans Adedi : 15

Plânş – 5

# KONYA – İNCEMİNARELİ MEDRESE RÖLÖVESİ

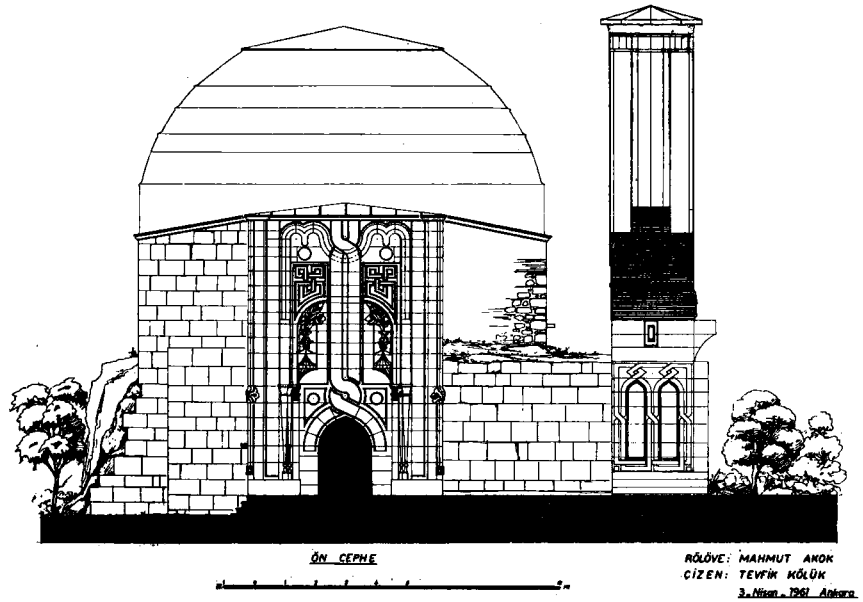
MİKYAS : 1/50




**Plânş – 6**

# KONYA - İNCEMİNARELİ MEDRESE RÖLÖVESİ

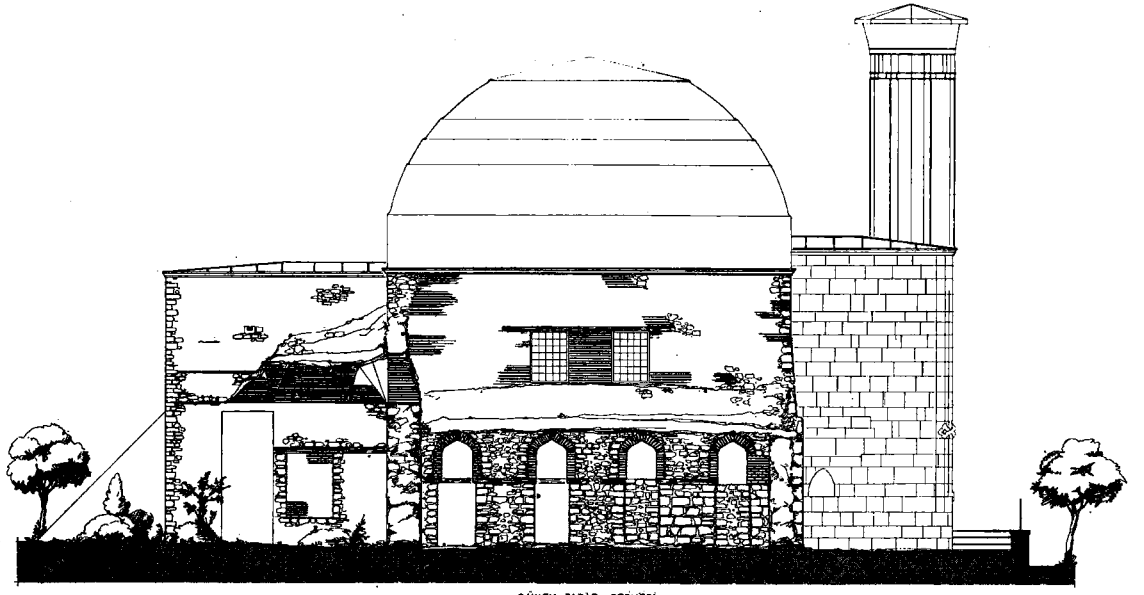
MİKYAS: 1/50




Plânş – 7

# KONYA - İNCEMİNARELİ MEDRESE RÖLÖVESİ

MİKYAS : 1/50



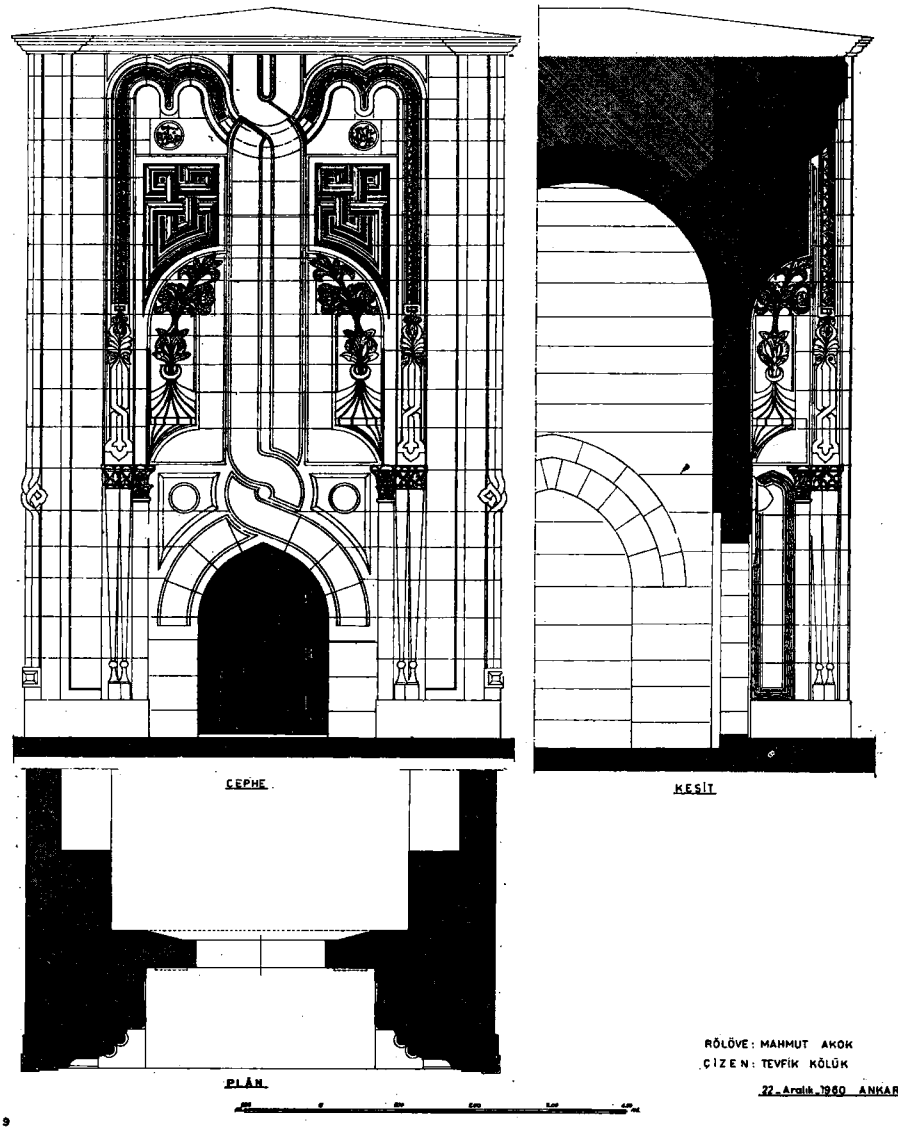
GÜNEY TARAF CEPHESİ

RÖLÖVE : MAHMUT AKOK
ÇİZEN : TEVFİK KÖLÜK
2 Şubat 1962 Ankara

**Plânş – 8**

# KONYA - İNCEMİNARELİ MEDRESE RÖLÖVESİ

CÜMLE KAPISI DETAYI MİKYAS: 1/20



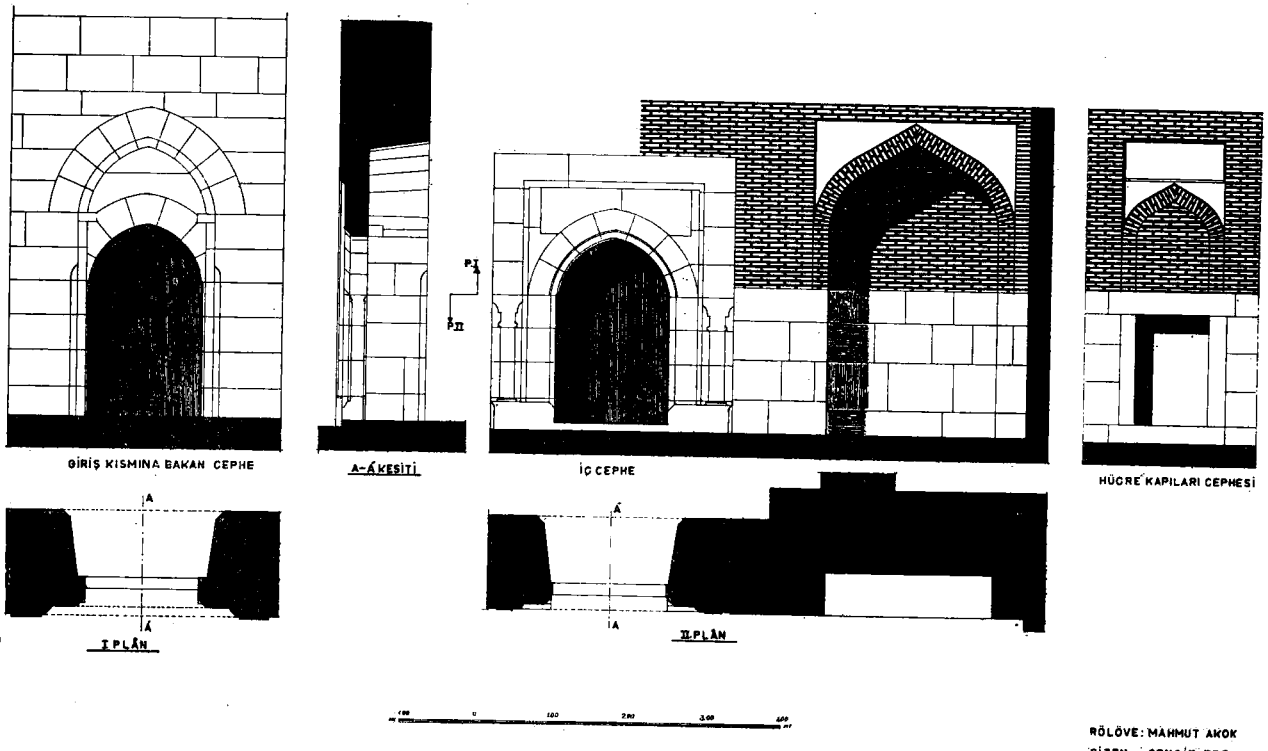

RÖLÖVE: MAHMUT AKOK
ÇİZEN: TEVFİK KÖLÜK
22 Aralık 1960 ANKARA

Plan Nö: 9
Plans Adedi: 15

Plânş – 9

# KONYA - İNCEMİNARELİ MEDRESE RÖLÖVESİ

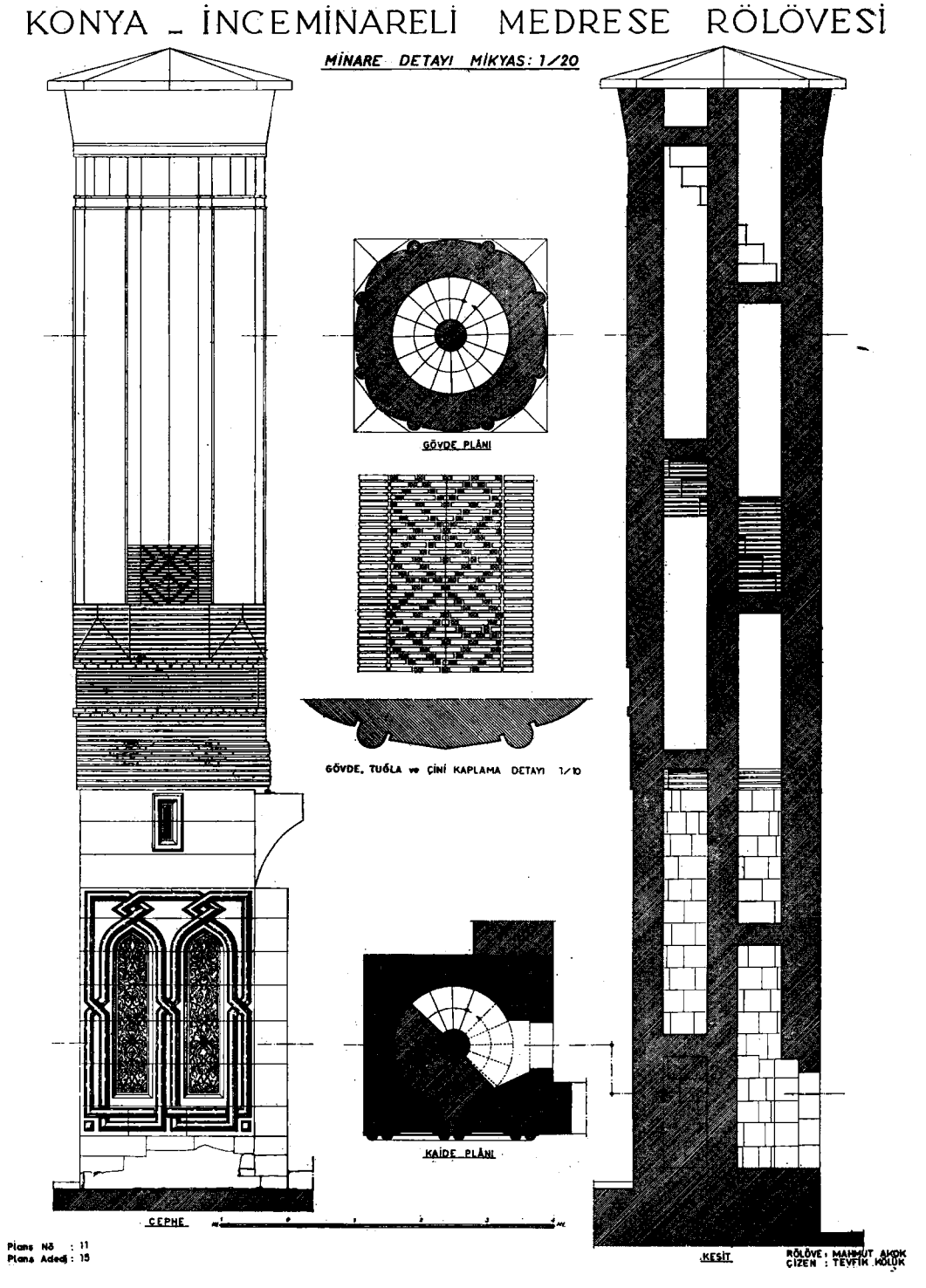
MİKYAS: 1/20




RÖLÖVE: MAHMUT AKOK
ÇİZEN : CENGİZ EROL
1-Ağustos-1960 Ankara

Plans NE: 10
Plans Adedi: 15

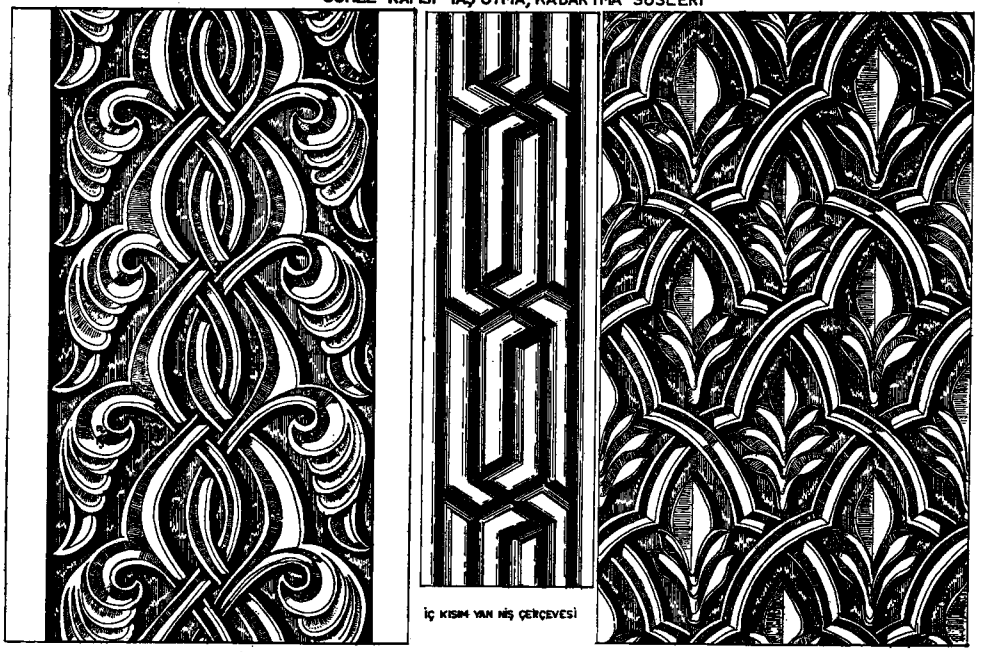
Plânş – 10


KONYA _ İNCEMİNARELİ MEDRESE RÖLÖVESİ
MİNARE DETAYI MİKYAS: 1/20
GÖVDE PLÂNI
GÖVDE, TUĞLA ve ÇİNİ KAPLAMA DETAYI 1/10
KAİDE PLÂNI
CEPHE
KESİT
Plans Nö : 11
Plans Adedi : 15
RÖLÖVE : MAHMUT AKOK
ÇİZEN : TEVFİK KOLUK

Plânş – 11

# KONYA – İNCEMİNARELİ MEDRESE ROLOVESİ

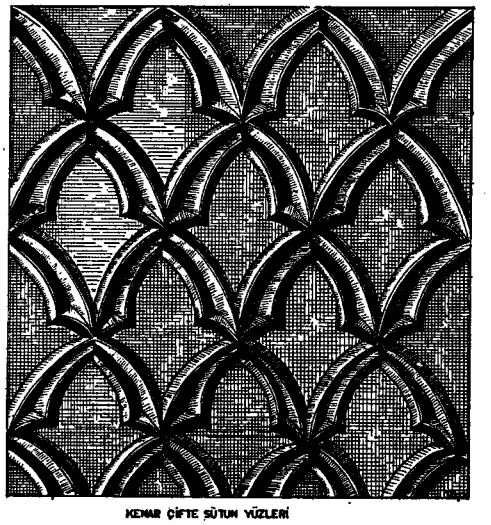
CÜMLE KAPISI TAŞ OYMA, KABARTMA SÜSLERİ



DIŞ KENAR ÇERÇEVESİ

İÇ KISIM YAN NİŞ ÇERÇEVESİ

KENAR SÜTUNÇE YÜZÜ

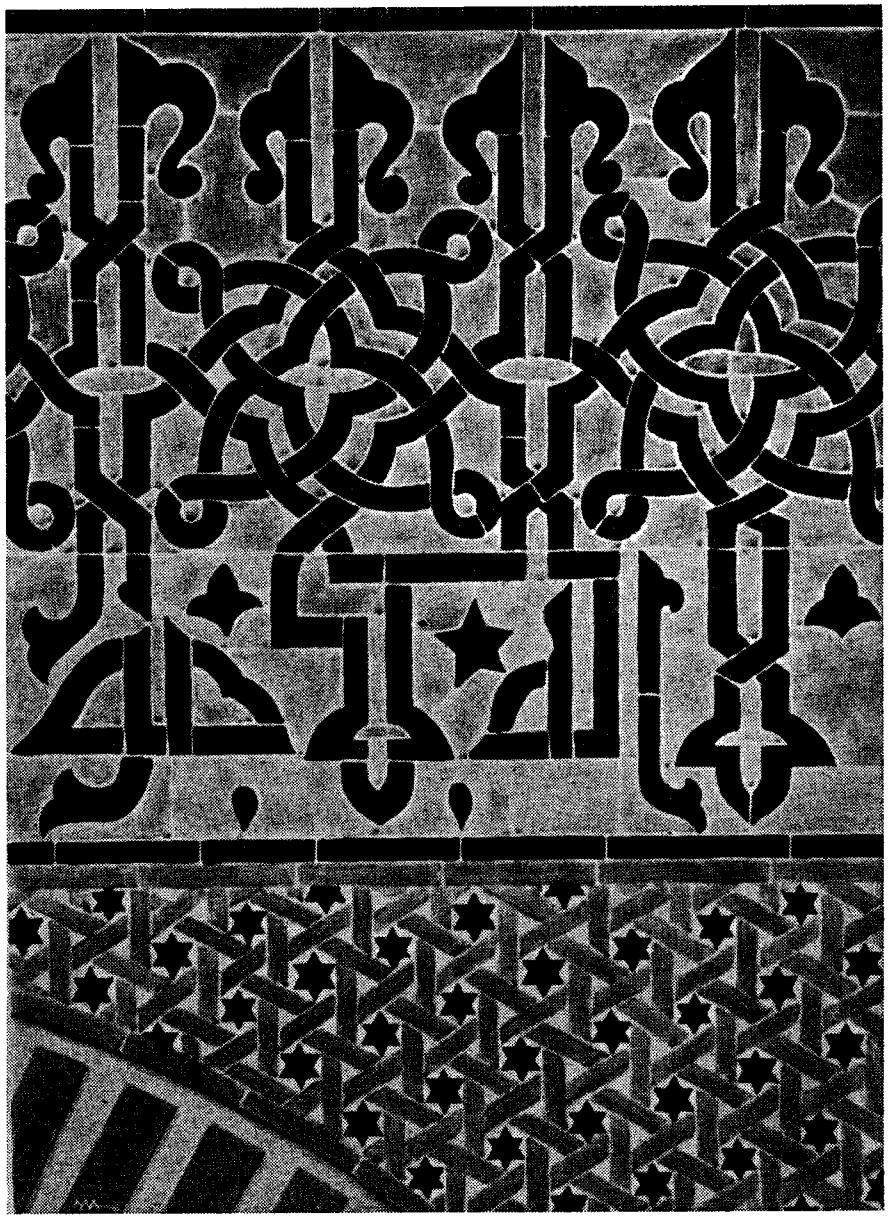


KENAR ÇİFTE SÜTUN YÜZLERİ

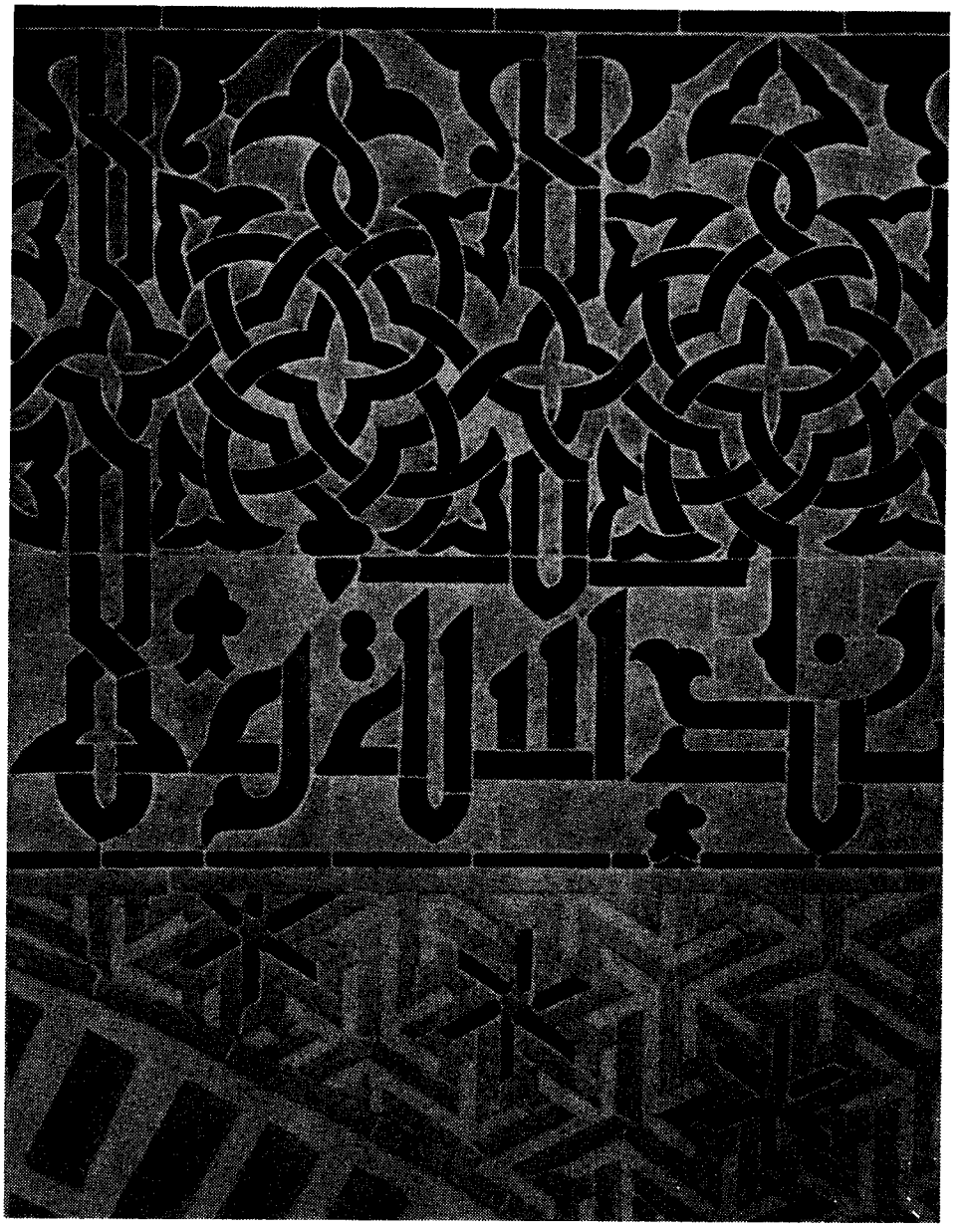
Plânş No : 12
Plânş Adedi: 15

Plânş – 12

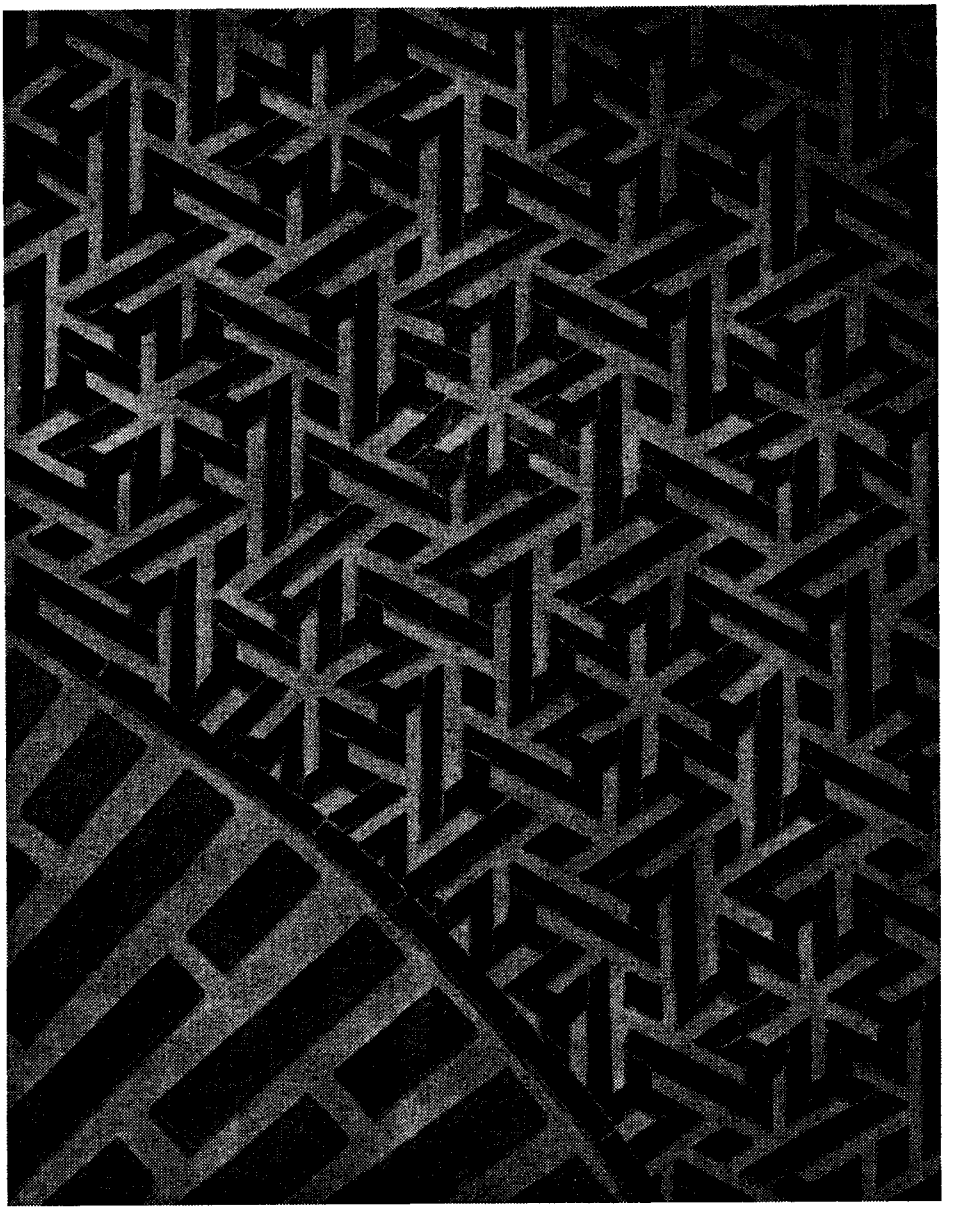
RÖLÖVE : MAHMUT AKOK
ÇİZEN : ORHAN SEMERDİ
19/Eylül/1961 Ankara



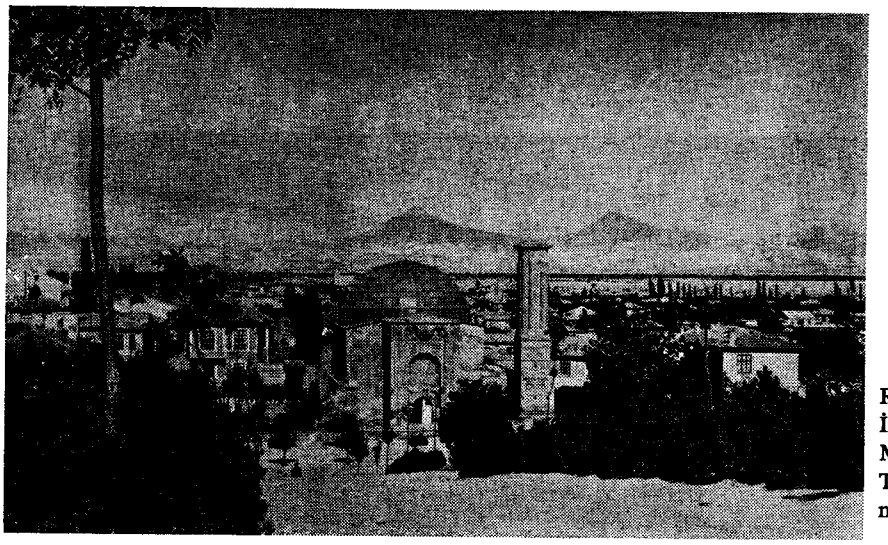
Plânş – 13



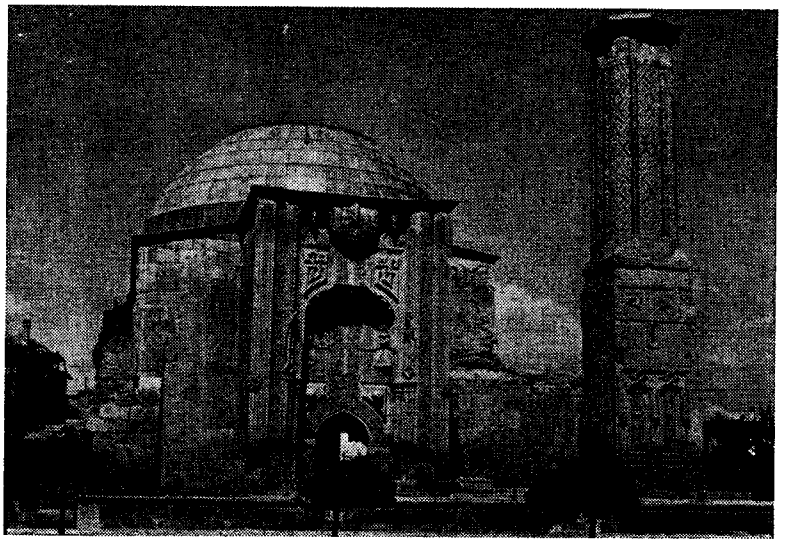
Plânş – 14



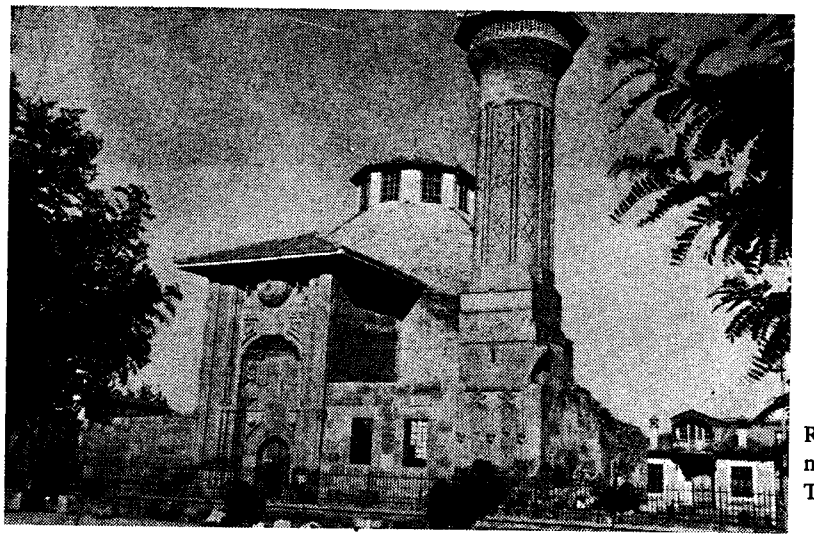
Plânş - 15



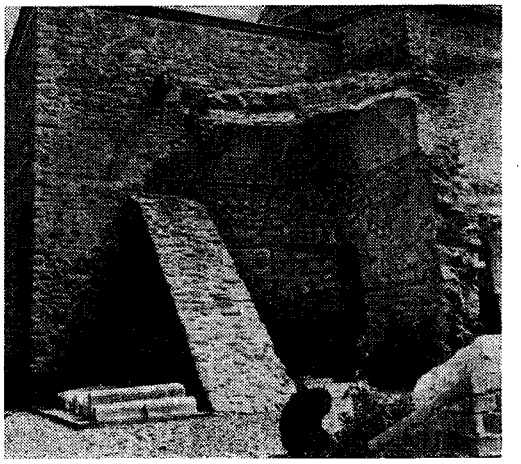
Res. 1 — Konya İnce Minareli Medresenin Alaettin Tepesinden görünüşü.



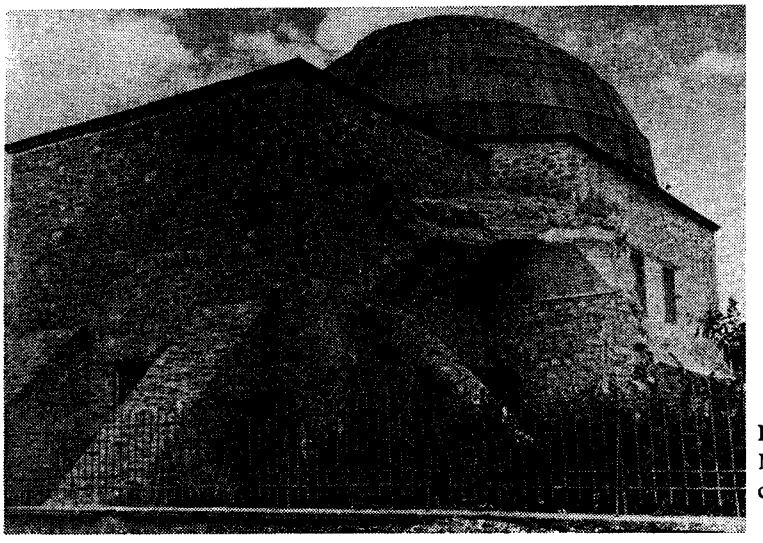
Res. 2 — Konya - İnce Minareli Medresesinin doğu yüzü, Cümle Kapısı ve Minaresinin görünüşü.



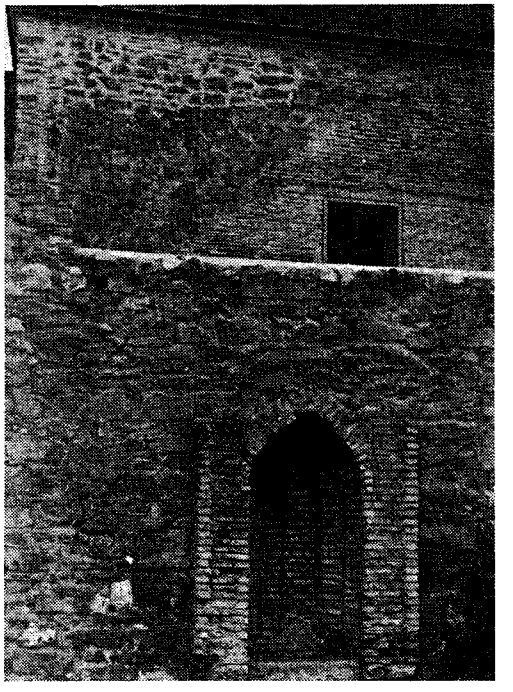
Res. 3 — Konya - İnce Minareli Medrese doğu yüzü, Tak kapı ve minaresi.



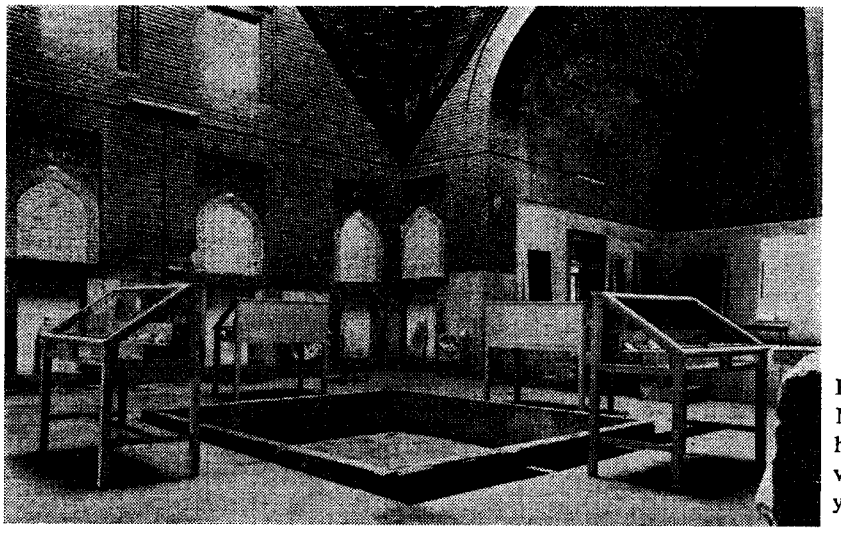
Res. 4 — Konya - İnce Minareli Medresesinin güney yan köşesi ve kapalı dershanelerin giriş ve kubbesi tanburu.



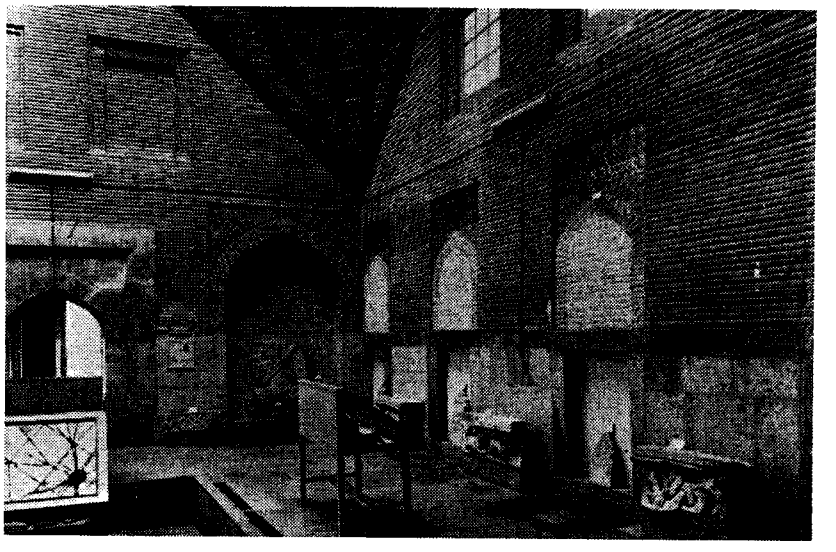
Res. 5 — Konya - İnce Minareli Medrese yan ve arka yüzlerinden batı-güney köşesi görünüşü.



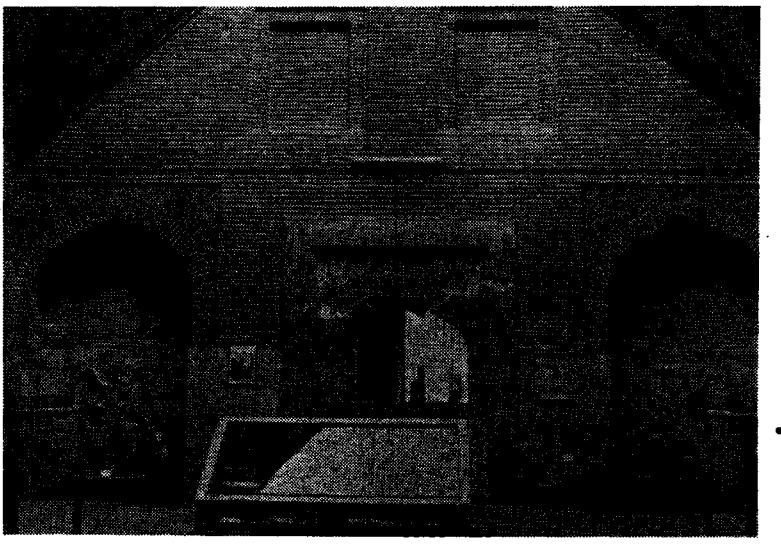
Res. 6 — Konya - İnce Minareli Medresenin, mescit kısmı mihrabı kalıntısı.



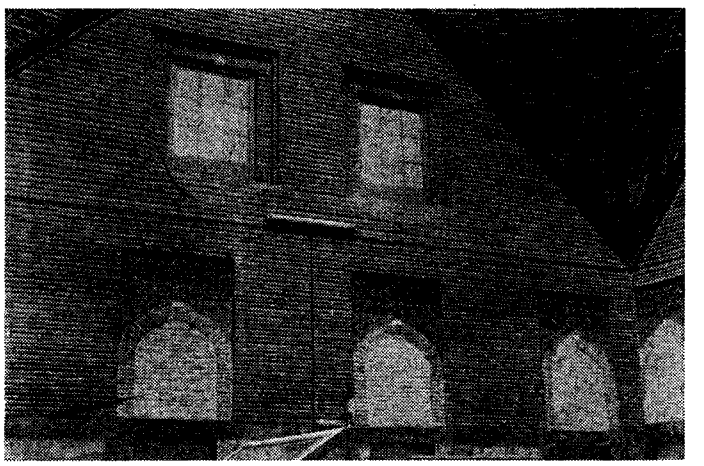
Res. 7 — Konya - İnce Minareli Medrese Divanhanesi ortasındaki karlık ve başeyvan ile hücre kapı yerlerinin görünüşü.



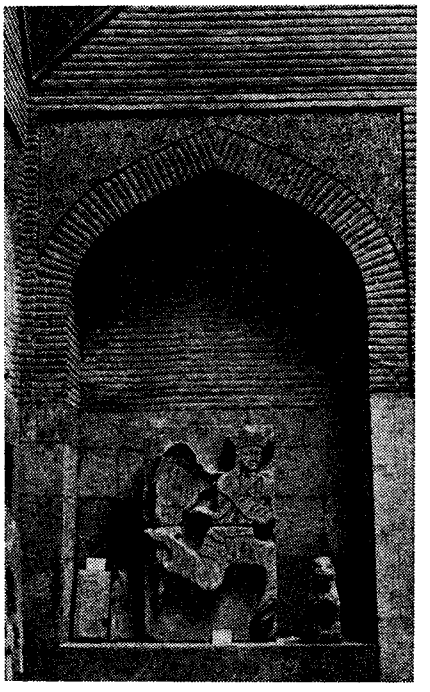
Res. 8 — Konya - İnce Minareli Medresede orta avlu - Divanhane kısmın bir köşesi.



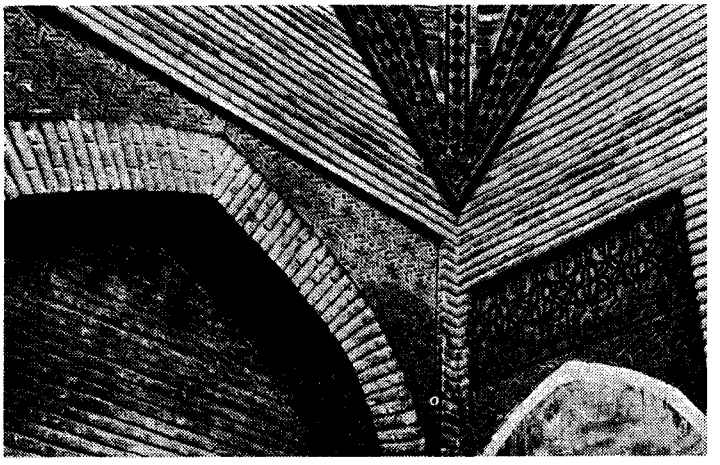
Res. 9 — Konya - İnce Minareli Medrese divanhanesi giriş ve yanındaki dolap nişleri.



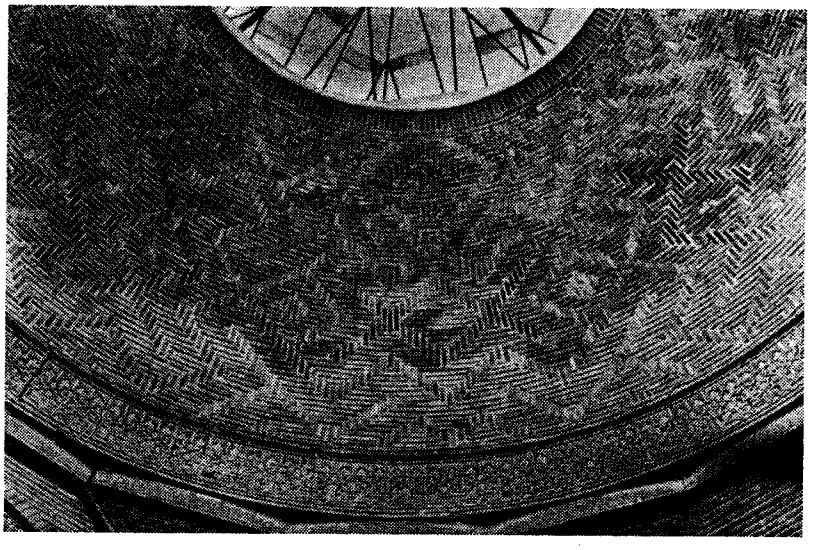
Res. 10 — Konya - İnce Minareli Medrese divanhanesinin yan duvarlarında bulunan hücre kapıları üst kısımlariyle üst tabaka pencereleri.



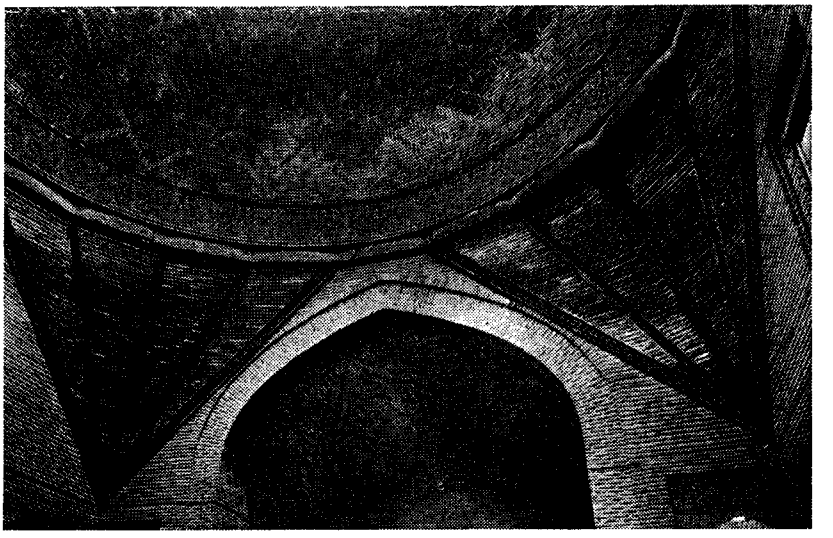
Res. 11 — Konya - İnce Minareli Medrese orta kısmında bir nişin görünüşü.



Res. 12 — Konya - İnce Minareli Medresenin dolap nişi ve hücre kapısı üst başının mozaik çini kaplamaları



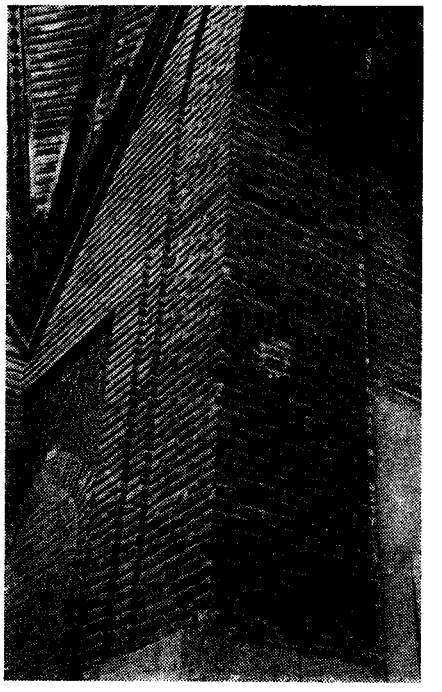
Res. 13 — Konya - İnce Minareli Medrese divanhanesinin üstünü örten büyük kubbe.



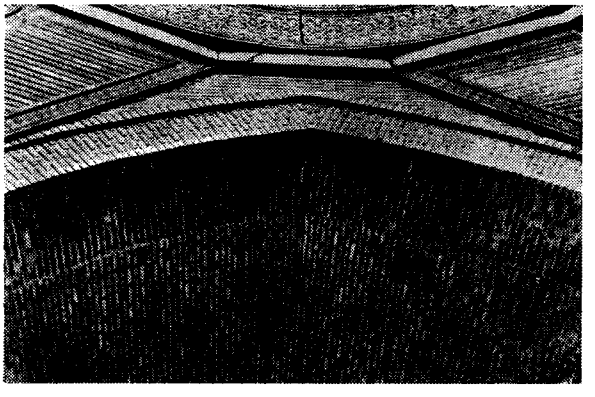
Res. 14 — Konya - İnce Minareli Medresenin Başeyvan kemer ve Tonozu ile Büyük kubbenin kasnağı ve iki Pantantifi.



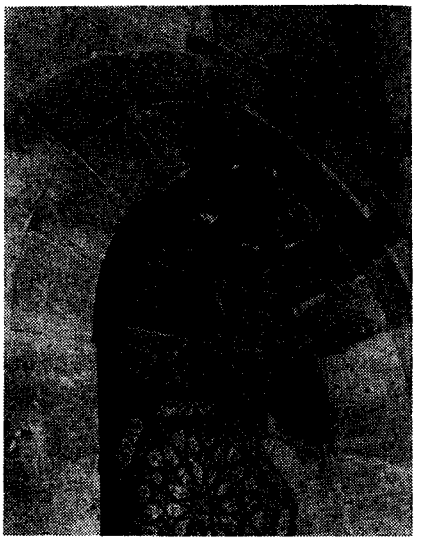
Res. 15 — Konya - İnce Minareli Medrese başeyvanı.



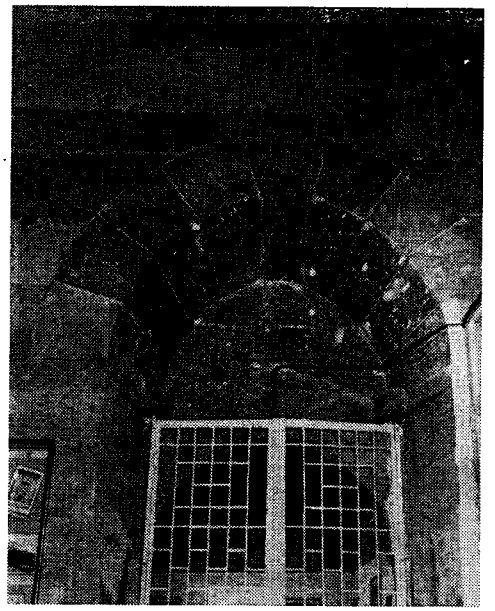
Res. 16 — Konya - İnce Minareli Medrese Başeyvan Sol köşesi.



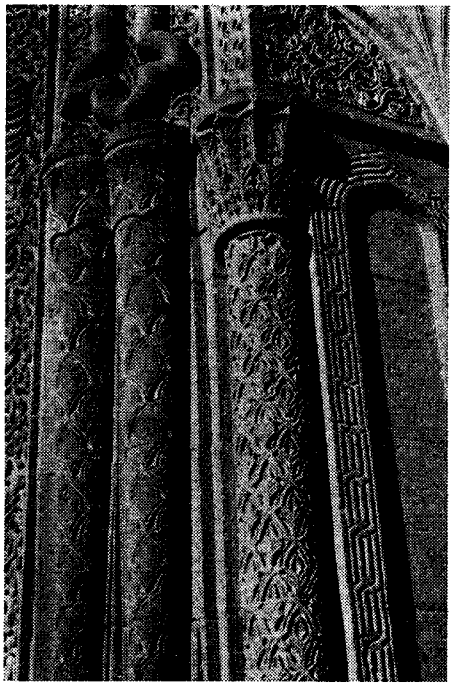
Res. 17 — Konya - İnce Minareli Medrese Başeyvan alın kemerinin kilit kısmı.



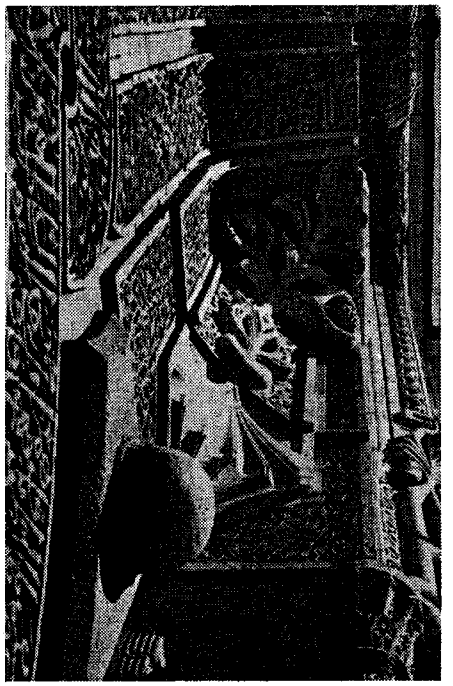
Res. 18 — Konya - İnce Minareli Medresenin giriş kolu nişlerinden biri.



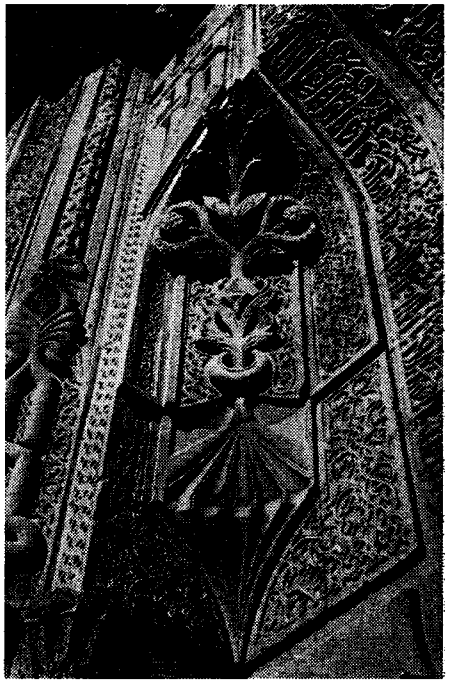
Res. 19 — Konya - İnce Minareli Medresenin giriş holündeki içe geçen kapı.



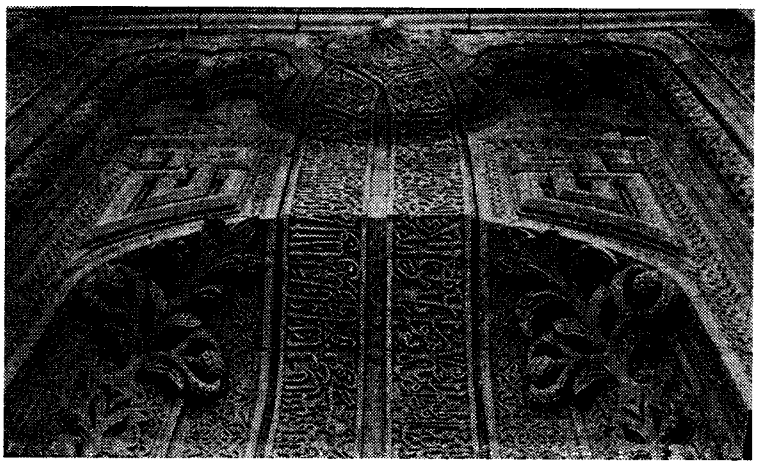
Res. 20 — Konya - İnce Minareli Medrese Portalinden nişin sol köşesindeki yarım kolanlar.



Res. 21 — Konya - İnce Minareli Medrese Portalinden ön nişin sağ üst köşesi.



Res. 22 — Konya - İnce Minareli Medrese Portalinin ön nişinin üst köşeleri.

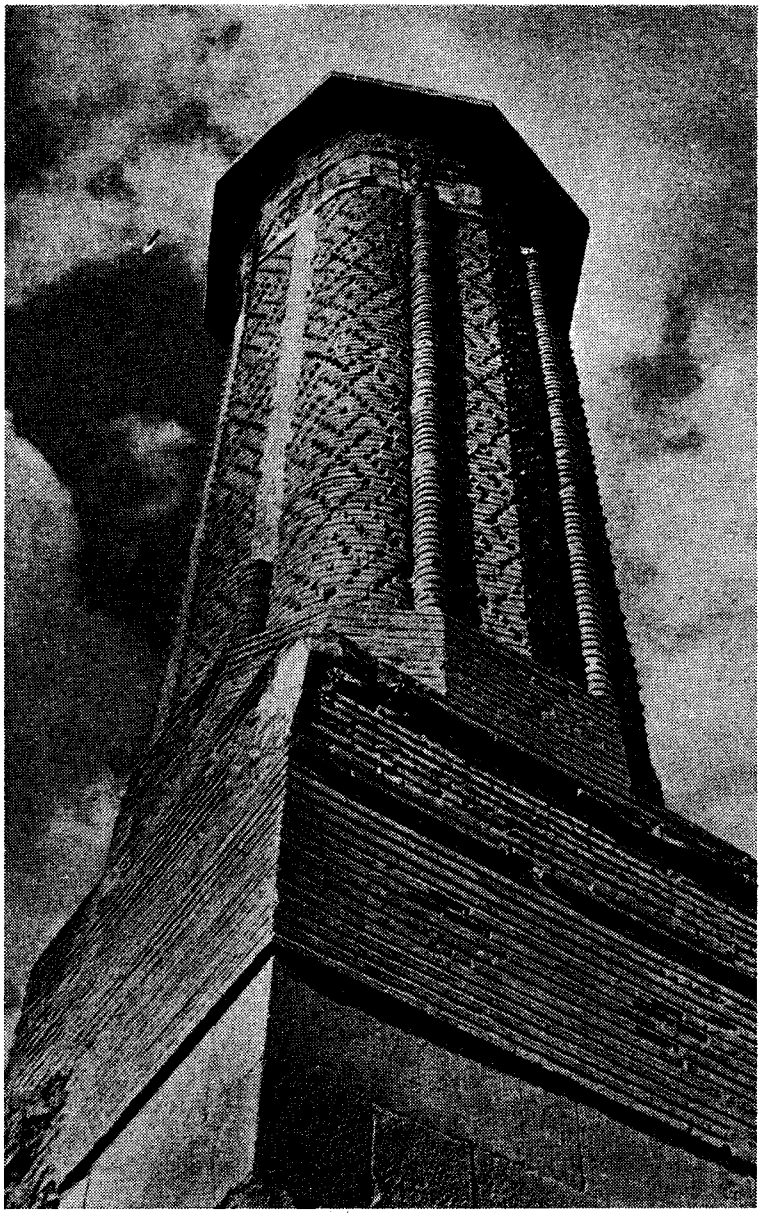


Res. 23 — Konya - İnce Minareli Medrese Portale Taç kısmın görünüşü.




Res. 24 — Konya - İnce Minareli Medresenin çeşitli yönlerden görülen eski ve tarihi şekli. Doğu yüzünün görünüşleri.

(Bu resim Plânş 1 ve Plânş 2. nin montajıdır).



Res. 25 — Konya - İnce Minareli Medresenin minaresi

# ANTALYA ŞEHRİ İÇİNDEKİ HADRİYAN KAPISININ MİMARÎ KURULUŞU VE RESTORASYONU

Arkeolog: MAHMUT AKOK

Antalya şehrinde oturanlarca, Üç Kapılar diye anılan ve tanınan Romalı Çağı içinde İmparator Hadriyanus şerefine yapıldığı kabul edilen Tarihî ve mimarî anıtın[1] 1958 yılında, Millî Eğitim Bakanlığı Eski Eserler ve Müzeler Genel Müdürlüğünce, onarılıp kurtarılması düşünülmüştü.

Bu yazıların müellifi aynı yılın şubat ayı içinde yerine giderek, Antalya'nın o zamanki Müze Müdürü İsmet Ebcioğlu ve Restorasyonun yürütücüsü, Y. Mimar Mustafa Ayaşlıoğlu ile buluşarak, durumu eserin yanında gözden geçirdiler. Yapılacak işlerin bir ön proğramı demek olan ve bu yazılarımızın sonuna ekli Protokolu tuttular.

İşlere bu suretle fiilen başlanmış oldu.

Biz aynı günlerde, Müze idaresinden verilen yardımcı ve temin edilen araçlarla Rölöve için gerekli ölçü alma çalışmalarına başladık.

*Rölöve çalışmaları sırasında eserin durumu:*

Sunduğumuz Rölöve Plânşlarının incelenmesinden de görüleceği üzere (Bakınız Plânş=1-5) eserin takriben birbuçuk metrelik kısmı toprağa gömülmüş bir durumda olduğu ve ayakta kalan parçalarının da önden bakılınca kolon, konsol furuşları altına bir takım şekilsiz destek ve ayakların konulmuş olduğu görülüyordu[2] (Resim 1-6). Ön yüzde bulunması gerekli 4 adet kolon takımı kaldırılmıştı, bu gün kolon takımlarının yerlerini tutan örme ayaklar, dört köşe plânlı olup, eksi pramit şeklinde aşağıdan geniş üst başa doğru daralmakta idi.

Üç tonozlu geçitin altından rahatça geçilebiliyordu. Orta kısma düşen geçitin üst kısmı tonozu, eski şeklinde olmayıp, bol kireç harçlı ve küçük taşlı moloz duvar içi gibi duran, bir örgü ile dolu idi.

Üç Kapılar tarihî geçitinin doğuya bakan ön yüzünün, öteki iki tonozu oldukça eski mimarî yapısında durmakta idi. Alın kısmını teşkil eden Firiz ve saçak sıraları da sağlamca ve anlaşılır durumda kısmen yerlerinde bulunuyorlardı. Yalnız konsolların bir kısmı yerlerinden oynamış ve furuşların ucuna rastlayan saçak parçaları genellikle düşmüş yok olmuşlardı.

*Arka yüze gelince:* En çok tahribat bu yüzde görülüyordu. İçten dışa bakışta, sol taraftaki iki ayak üstündeki tonoz ve bunlara ait sol baştaki kolon ve konsol takımları eski orijinal biçiminde anlamlı bir şekil gösteriyordu. Öteki taraftaki orta ve sağa düşen geçitlerin bir kısım tonozların yüzleri koparılmış ayaklar da kısmen yok edilmiş, yüz örgüleriyle kolon, konsollar tamamen ortadan kaldırılmıştı. (Resim 7-10). Geçitin üst kısmı duvar yüzlerinde, Bizanslı çağında bu yerde yapılan değişikliklerle sonradan örülmüş duvarların uclarının kalıntıları bulunmakta idiler.

*Hadriyan Kapısı etrafında yapılan Arkeolojik kazılar:*

Antalya şehrinin tarihî değerli anıtının arkeolojisi üzerinde (Tarihi mimarisini

[1] Lanckoronski, 1890 Stadle Pampphliens unde Pisidiens.

[2] Ön kısımdaki eski kolonların yerinde bulunan inşaî ayaklar 19. y.y.da kapılar tekrar geçide açıldığında yapılmıştır.

aydınlatma bakımından) kesin ve son sözü söyleyebilmek için, anıtın toprak içinde bulunan kısımlarını anlamak amacıyla çevresinde bir kazı yapmak zorunluğu vardı. Bu yazıların müellifi ve Antalya Müzesi elemanları nezaretinde gerekli kazı ve araştırmalar yapıldı. Esasında anıtı, bu günkü şehir sirkülasyonuna bağlamak ve toprak içi mimarî buluntularını görüp kesin restorasyon şekline karar verilmek için bu iş gerekli idi.

Önde ve arka kısmında dikkatle bir kazı yapıldı. Hadriyan kapısına ait olup mimarî heyeti bünteyecek olan kısımların LANC KORONKİ'nin 1890 yılındaki görüşlerinden ancak bazı detay konularıyla farklar göstermekte oldukları tesbit edildi.

Önde yapılan kazılarda, eğreti ayaklar kaldırıldığı halde, altlarında kolonların kaideleri bulunamadı[3] ancak sağ köşeye düşen bir kısımda ve eğreti ayağının (Bu ayak Bizans çağı duvarı parçası idi) önünde bir direk kaidesi (Postamenti), üst kısmı kırık olarak bulundu (Resim 11). Geçitlerin taban döşemesi seviyesine kadar inildikte, geçitleri önden kapatan muntazam örülü bir duvarın alt kısımları tesbit edildi (Resim 12, 13).

Geçitler içlerinin taban döşemelerinde, her yerde rahatça görülerek plânına işlendi.

Kazılar iç kısımlara doğru genişletildikte, sağ geçitin tabanı üzerinde bir kutsal tesise rastlanıldı. (Resim 14, 15). Burada 1921-22 yıllarında kazı yapan İtalyan Arkeologları da aynı izlere raslamışlardı[4]. Buna ait yayınlarında Hadriyan kapısı iç kısmına düşen ve Bizanslı çağındaki yapı tesisinin bölmelerini de oldukça detaylı olarak tesbit etmişlerdi. (Resim -16, 17).

Biz bu yapıdan ancak bir parçası ile taban döşemesini görebildik. İtalyanların bu kısımdaki araştırmalarından anlaşıldığına göre, İmparator Hadriyan hatırasına yapılan, Şeref girişi, Bizans çağında ön kısmına ve kolonlar ile tonoz ayakları arasına, bir sağlam duvar örülerek kapatılmış, arka kısmına da, geçitlerin boşluğundan faydalanılmak üzere bir takım oda bölmeleri kurularak kutsal bir yapı tesis edilmişti.

Türk çağında ise tekrar geçitlerden istifade edilmesi istenerek üç kapılar şeklinde işletmeye açılmıştı. Bu defa ön yüzdeki duvarlar kaldırılınca kolonlar yerine inşaî ayakların örülmesine lüzum hasıl olmuştu. İç kısımda ise geniş ölçüde değişiklik yapılarak tonoz yüzleri ve kolonlar Bizanslı çağında kaldırılmış olduğundan, arka duvarların temizlenmesi yeterli bulunmuştu.

İç kısmın devam eden kazılarında, Hadriyan Şeref Takına ait geçit tonozlarının bir kısım ayakları ile bu ayaklara ait pabuçlar ve yastıkları sağlam olarak ele geçti (Resim, 18-19).

Bu kısım kazısında, sol baştaki bütün kolonun kaidesi, Postamenti ve yastığı tam olarak bulunduğu gibi, yanındaki tonoz ayağı dışında yer alan kolonun postement parçası ile yastığının yerinde olduğu görüldü (Resim, 20-21).

Kazılar daha genişletildikçe, sağ yön köşede kısmen, burç duvarı altında kalan, daha eski çağlara ait olması gereken, yonu taşı ile yapılmış mezar anıtı biçimli bir yapı parçası görüldü (Resim, 22). Esasında bu yöndeki kazılar genişlik ve derinliğine ilerledikçe, içlerinde iskeletler bulunan bazı eski mezarlara da rastlanıldı.

Antalya-Hadriyan kapısı çevresindeki kazılar son bulunca, restorasyon için gerekli dökümanların tamamı da bulunmuş ve tarihi eserin durumu kesin olarak açığa çıkmıştı. Tesbit ettiğimiz esaslara göre eserin şimdi gerçek mimarî durumunu açıklıyacak ve yazacak bilgilere sahip bulunuyoruz.

[3] Bu kısımdaki kolonlar, Bizanslı çağında bu yerde kurulan kutsal tesisler sırasında kalırılmış olmalıdır.

[4] İstanbul Alman Arkeoloji Enstitüsünde olan, bu yayının, kısmen fotokopisini Dr. Arkeolog Nezih Fıratlı bana lütfetiler.

G. Moretti, "La porta di Adriano", Annuario della Reale seuola archcolayica di Atene e delle Missioni İtaliene in Oriente 6-7, 1923-24, 5-453-478.

*Hadriyan Şeref Takının kuruluşu ve yapı özelliği:*

Biribirinden 17.81 m. açıkta, 840 × 860 m. plân ölçüsünde iki yüksek yapıda burç arasına kurulan, Hadriyan Şeref Takı, bu kuruluşu ile Perge ve Pisitya Antiyochyası[5] antik şehirlerinin girişlerindeki şeref taklarına ve çağın bu tip geçitler tesis etmek geleneğine tamamen uymaktadır. Bu çağın mimarî kuruluş esprileri ve buluşları her birinde ayrı ayrı olmakla beraber, kuruluşundaki anlam ve maksat birbirinin aynıdır.

Antalya şehrindeki Üç Kapılar Anıtı, iki tarafındaki burçlara bitişik, iki kenar ve iki de orta ayaklı olmak üzere üç açıklıklı geçit şeklindedir. (Bakınız, Plânş 1-3). Kenar ayakların, burçlara bitişen yerlerinde ayrıca plaster şeklinde çıkıntılar bulunur. Orta ayakların tam orta aksında ve kenar ayakların ortalarında 2,27 m. açıklıkta kurulmuş önlü arkalı sekiz tane kolon takımları sıralanmıştır.

Tonozları taşıyan orta ayakların gövde ölçüleri, 1.12 × 2.52 × 3.25 m. dir. Bunların altında sade şekilli ve üstünde palmet kabartma süslü pabuç yastık ve başlıklarla ayakların, yükseklik ölçüleri 4,12 m.yi bulmaktadır.

Tonozların alın kemerleri dış yüzleri ve kaş silmesi kabartmalı olmakla beraber kısmen düz silmelidir (Resim, 4-6). İçleri ise sıralı kareler biçiminde kenarları silme çerçeveli ortaları gülbezek rozetli kasetalıdır. Üç geçit açıklığında bulunan tonozlar iç yüzleri aynı tiple işlenmiştir. Yüzlerdeki kemerler arası üçgenlerinin ortaları yukarılarında birer süslü ve silmeli konsollar bulunup, bunun üzerinde ana gövdeye dikey biçimde, açıkta bulunan kolon başlıkların üstüne başlamak üzere uzanan bir çeşit baş taban kirişleri anlamında furuşlar konulmuştur. Bu baş taban yüzü biçimde tonozların alın kemerleri üzerinden de bir silme gibi geçmektedir.

Hadriyan Şeref Takının şehir dışına bakan kemerleri üstünde bulunan bu silmenin genişçe düzlüğüne çakılı bronzdan kabartma harflerle bir yazıt bulunmakta imiş. Bu gün bu harflerin saplamalarının izleri yerinde görülmektedir.

Daha üst kısımlarda, üzeri ince ve zarif işlenmiş bir palmet firizi, daha üstte ise, çeşitli silme ve süs kabartmalariyle bezeli saçak takımı yer almaktadır. Bugün için en üstte ve azıcık içerlek durumda bir atîka seddi sıralı görülür.

Üst kat plânını incelememiz sırasında, iki taraftaki burçlara yakın durumda ve iç kısım duvarının hizasına konulmuş kolon veya statü kaidesine benzer iki parça görüldü.

Anıtın üst katı tertibi yönünden daha fazla bir bilgiye bugün için sahip değiliz. Ancak benzetmelerle eski şekli için bir düşünce ileri sürebiliriz.

*Ön ve arka sıralarda yer alan kolon takımlarına gelince:*

Günümüze kadar ayakta kalabilmiş bir direğe göre, bütün kolonlar için bir hüküm çıkarmak imkânına sahibiz. Zira kazalar sırasında öteki sütunlardan postament ve pabuçlardan fazla bir bilgiye ve parçaya rastlayamadık. Ama temelleri görüldü.

Tek örneğe göre durum ve kolon takımları şöyle olacaktır : Üstten alta doğru 60 cm. yükseklikte tam konupozit ince işlemeli bir başlık, 408 cm. uzunluk ve ortalama 45 cm. çapında bir mermer direk, altında 25 cm. yükseklikte iki kaval bir oluk ve iki dişten ibaret sütun kaidesi (yuvarlak), daha altta 23 cm. yükseklikte ve dört köşe plânlı bir sütun pabucu, onun altında 153 cm. yükseklikte 104 × 104 cm. ölçüde kare plânlı bir postament, daha altta 49 cm. yükseklikte pabuç taşı yer almaktadır ki, kolonun orijinal döşeme üzerinde görülen yükseklik durumu böylece 670 cm. olarak tesbit edilmiştir.

Başlıklar ince oyguya elverişli mermerden olup, sütun gövdelerinin bir kısmının granit olduğunu da tahmin etmekteyiz.

[5] D.M. Robinson. A. Preliminary report on the excavation at Pisitian. AJA 2.5.28 1924 Sahife 435-444.

Kaide ve postamendlerin de mahalli ince kumlu kalkerden oldukları görüldü.

Önyüze düşen kolon postamendleriyle yastıklarındaki silmelerin itinalı bir şekilde yapılıp, arka yüzlerinde bu kısımlarına daha düz pahlar (çalıklar) biçiminde bırakıldığı, elde edilen parçalarından anlaşıldı.

Antalyanın Hadriyan Şeref takı kendine özgü bir mimarî tanzim şeklinde olup, süs tertip ve tanzimi bakımından da itinalı bir işçilik gösterir. Kemerlerin dişlerinde tesbih ve boncuk dizileri ve yumurtalı silmeleri görüldüğü gibi Baştabanı kirişi silme sıralarında, Lespos gümatyonu ile yumurta sıralı başka bir düzende silmeler bulunmaktadır.

Tam Firiz şeriti ise, ince Akantüslü bir bordur şeklindedir. Bunun üstünde sıralı dişlerle bir gümatyon, saçakta ise, palmetli geniş bir silme olup arslan başlı çörtenleri de çok ince ve kabartma, itinalı bir işçilik gösteren durumdadır.

Bütün tak yüzünün bu üst üste konsollama yatay konulmuş silmeleri, anıtın Ptaslik kıymetini artırmakla ve anlamlı kılmaktadır.

Tonoz ayaklarının başlıkları da, ince işçilik ve Barok anlam taşıyan durumdadır. Ayakların kaideleri sade ve düz yapılmışlardır. Alt kısmın papuç ve yastıkları da düzgün silmeler halinde ve fakat metin bir işçilik göstermektedir (Resim, 18-19-21).

Geçitlerin taban döşemeleri, geniş yassı ve dikdörtgen biçimli taşlarla kaplıdır (Resim, 12-13).

Bu çeşit tak geçitlerin dış ve iç alanlarına bağlanışlar bir tertip üzerine olmaları gerekli ise de kazılarımızın o kısımlarda genişletilmesi mümkün olmadığından buraların tahkikine imkân bulunamadı.

*Restorasyon Çalışmaları:*

Yukarıdaki yazılarımızla açıklamalarımızdan da belirtildiği gibi, tarihî anıtın geniş geçit arklarıyla yüz görünüşlerini tamlayacak ve kolon dizilerini eski biçiminde restore etmeye imkân verecek mimarî dökümanlar tamamen elde edilmişti. Yapının orijinal vasıflı kuruluşuna elverişli taş malzemesi aynı çevre taş ocaklarından temin edildikten sonra işin ustaca yürütülmesi gerekiyordu.

Kolonların mermerleri Marmara adası ocaklarından getirildi.

Yeni yapılacak taş süslemede ince oymacılığa gidilmeyecek ve mimarî çatkıyı ifadeli kılacak silmeler, aynı formlarda işlenecekti. Böylece yapıldı (Resim 24, 28).

Üst kısımdaki atika bazı de aynen ikmâl edilerek üst seviye yüzü taşla kaplanarak izole edildi.

Birbuçuk metre kadar, bu günkü cadde ve sokak düzeylerinden çukurda çıkan orijinal geçit taban döşemeleri ile yüksek kısımlar arasında set duvarları ve basamaklı geçitler yapılarak Hadriyan Anıtının etrafla olan bağlantısı temin edildi.

Millî Eğitim Bakanlığı Eski Eserler ve Müzeler Genel Müdürlüğünün yerinde bir kararı ile temin edilen ödenekler, ve fen elemanlarının elele, başarılı çalışmalariyle Antalya şehri bir tarihî anıta tekrar eski mimarî ihtişamiyle kavuşturuldu.

Tarihinde de bir şehri süsleyen Anıt olarak kurulan Hadriyan Şeref Takı bu günkü Antalya şehrinin değerli bir süs yapıtıdır. Tarihî değerlerin bir meşhesi olan bu yurt parçasında değerli mimarî hüviyeti ile Hadriyan kapısı da yerini almış bulunmaktadır.

## ANTALYA HADRİYANÜS (ÜÇ KAPILAR) ABİDESİNE AİT ONARIM VE RESTORE PROTOKULU

1 — *Zemin Hafriyatı:* Kapı geçit sahasında, ayakların mesnetlerini görünceye kadar hafriyat yapılarak orijinal kısımlarının meydana çıkarılması, arka ve ön kısımlarındaki bu günkü yol seviyeleriyle hafriyat neticesi meydana çıkacak geçit zemini kenarlarına istinat duvarlarının yapılması ve orta geçidin arkasına gelmek üzere ve orta geçit genişliğinde ön ve arka kısımlarla iki yan burcun önlerin-

deki sahaya çıkmak üzere birer merdivenin yapılması. Hafriyat neticesi zeminin eski döşemesinden parçalar zuhur edecek olursa aynen muhafazası ve eksik kısımlarının orijinaline uyularak ikmali ve hiç bir şey zuhur etmediği takdirde, abidenin orijinal vasfına uygun bir döşeme yapılması icabetmektedir. Etraf seviyelere nazaran geçit zemininden toplanacak suların bir drenaj ile önünde mevcut kanala bağlanması. Gerek hafriyat yerinden ve gerek takviye ayaklarından çıkacak orijinal parçalar temizlenip restorasyon sırasında eski yerlerine vazedilecektir.

2 — *Onarım ve restorasyon:* Ön ve arka cepheye ait 8 adet sütunun orijinal kaideleri hafriyat neticesi çıkmadığı veya sağlam görülmediği takdirde yerinde mevcut tek örneğe uyularak yeni kaideler inşa edilecek ve bu kaideler üzerine civar ören yerlerinden temin edilecek benzeri 7 adet direk vazedilecektir.

Kapıları teşkil eden tonozların ayaklarından iki tanesi sağlam örneklerdir. Diğer ikisi aynı malzeme ile bu örneklere uyularak özengi taşına kadar ikmal edilecektir. Bu tamir işini müteakip ayaklardaki taş boşlukları çimento şerbeti ile doldurulacaktır.

Geçit ayakları üzerinde bulunan özengi taşlarından mevcutlarının kırıkları da dahil olmak üzere olduğu gibi muhafaza edilmesi, noksanlarının orijinalleri gibi ve fakat tezyinatının ince aksamı ileride ve yerinde işlenebilecek şekilde silme ve profillerinin yapılması.

Üç kapıları teşkil eden tonozlar, sütunlar üzerindeki konsollar ve takviyesi icabeden diğer kısımlar ahşap malzeme ile sağlam olarak askıya alınacaktır. Askı işinin ikmalinden sonra yerlerinden oynamış, ayrılmış sağlam ve kırık büyük kitle halindeki işlemeli taşların proje üzerinde ve yerinde numaralanarak aşağıya indirilmesi, sütunlar yerinde ve orta geçidin üstünde yapılmış olan kâgir aksam ile diğer muhtes parçaların itinalı bir şekilde sarsıntı yapmamak üzere hususî âletlerle sökülmesi ve sökülen yerlerden tehlike arzeden kısımların ahşapla takviyesi.

Geçidin tonozlu kısımlarının üzerindeki kâgir aksam söküldükten sonra mevcut tonozlarla yanlarına ilâve edilen ve yeni yapılacak orta tonozun üzerlerine içerde kalmak şartiyle betonarme bir gömlek yapılması (Bu gömlek üstten gelecek ağırlıkları mesnetlere intikal ettirecektir).

Arka cephede mevcut bir kolon üzerinde bulunan kırık konsol taşı usulünce numaralanıp aşağıya alındıktan sonra kolon şakülen lâmalarla ve ufki olarak da demir bileziklerle takviye edilecektir. Üzerinde bulunan orijinal sütun başlığı da beyaz çimento ile tamir ve ikmal edildikten sonra yerine vazedilecektir.

Cephe kemerlerinin arasındaki düz kesme taşlar numaralanarak aşağıya indirilmesi ve orta kemer tonozunun inşasından sonra yerlerine vaz'ı ve eksiklerin benzeri şekilde ikmali.

Numaralanarak cephelere ait olan orijinal parçaların kırıkların birleştirilmiş ve takviye edilmiş olmak şartiyle tekrar yerlerine vaz'ı. Eksik, aksamının tonozların özengi taşlarında kabul edilmiş olduğu veçhile tezyinatının ince aksamının ileride ve yerinde işlenebilecek şekilde profil ve silmeleri yapılarak yerlerine vaz'ı.

Ön ve arka cephelerine ait yeni sütun başlıkları da orijinal örneğe uyularak aynı cins taştan yapılıp yerlerine vaz edilecektir.

Tonozlar arasında husule gelen müsellesi kısımlar içinde husule gelecek boşluklarla diğer parçalar arasında kalacak olan boşlukların kâgir malzeme ile doldurulması ve takviyesi ve bu saha üstünün de tecrit edilmesi ve bu ameliyenin ikmalinden sonra üst kısma ait bu gün yerinde bulunan parçaların eski yerlerine konulması.

Onarım sırasında bu düşüncelerimiz dışında kalmış olan ve zaruri görülen başka tedbirlerin kontrol tarafından mahallen tesbit edilip icra edilmesi.

Geçitin iki yanını teşkil eden kale burçlarının yüz ve iç kısımlarının esere zarar vermeyecek şekilde tamirleri, muhtes kısımların kaldırılması ve doğu-güney cihetindeki burcun içten, üst kısmına ulaşacak şekilde tanzimi ve bu suretle eserin bu kısmının bakımının temini.

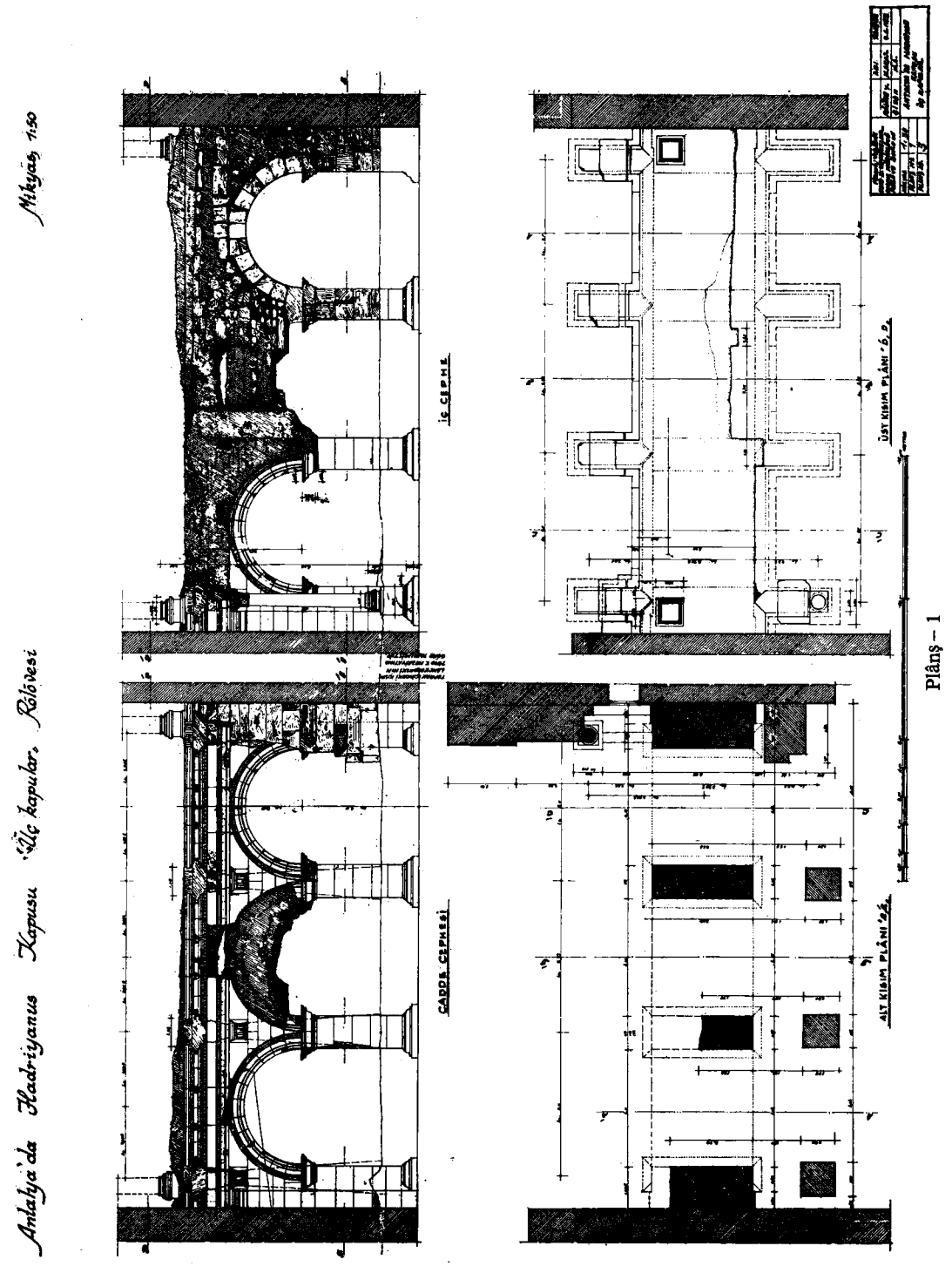
3 — *Etrafın Tanzimi:* Hadriyanüs (Üç kapılar) abidesi etrafında bulunan sahanın kadim şehir müdafaasiyle alakalı parçalarını da gösterecek şekilde tertip, tanzim ve parklandırılması. Sahada muhtes ve çirkinlik veren bina ve tesislerin kaldırılması icabetmektedir.

17 Şubat 1958

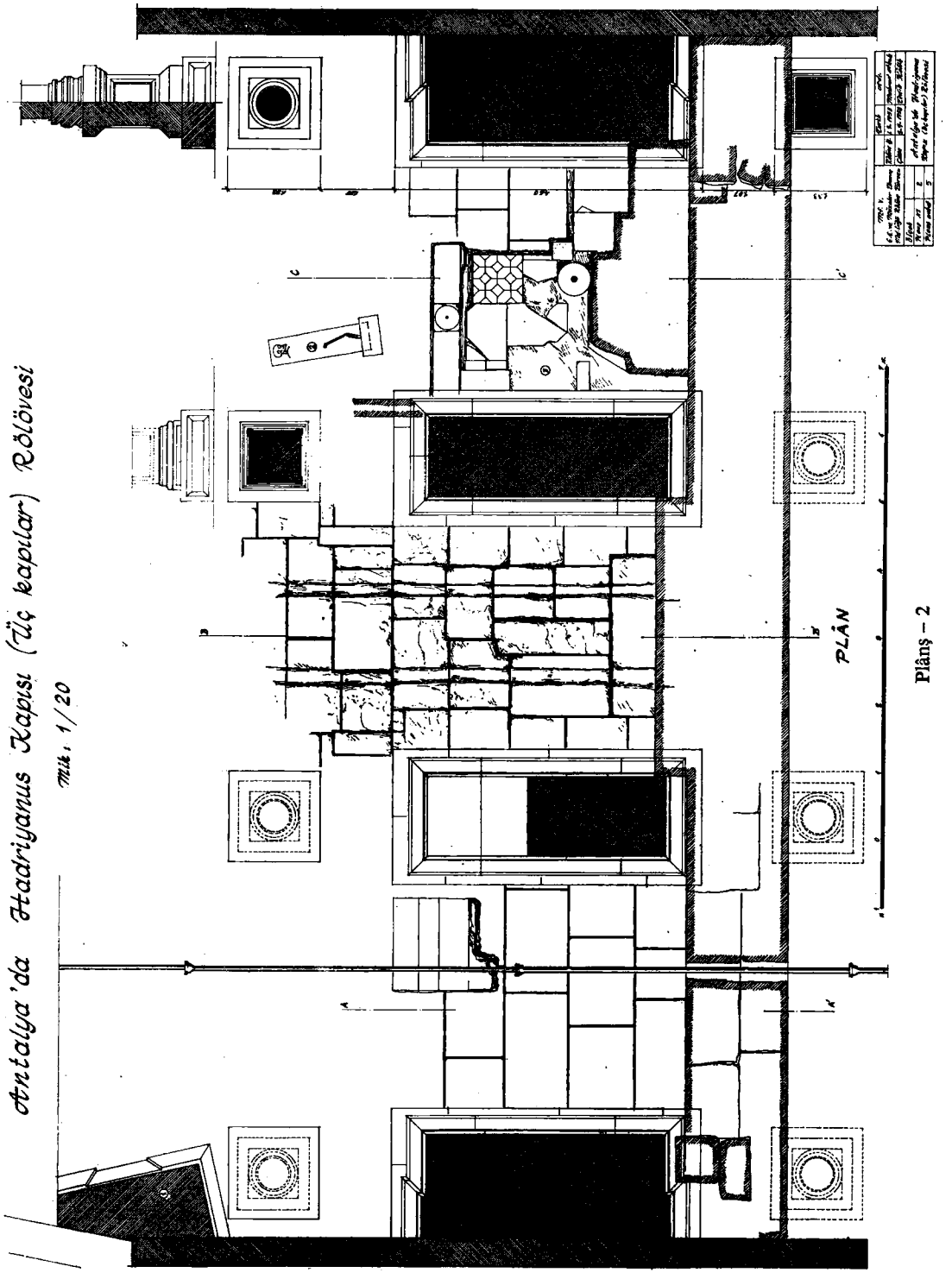
Arkeolog
Mahmut Akok

Yüksek Mimar
Mustafa Ayaşlıoğlu

Müze Müdürü
İsmet Ebcioğlu

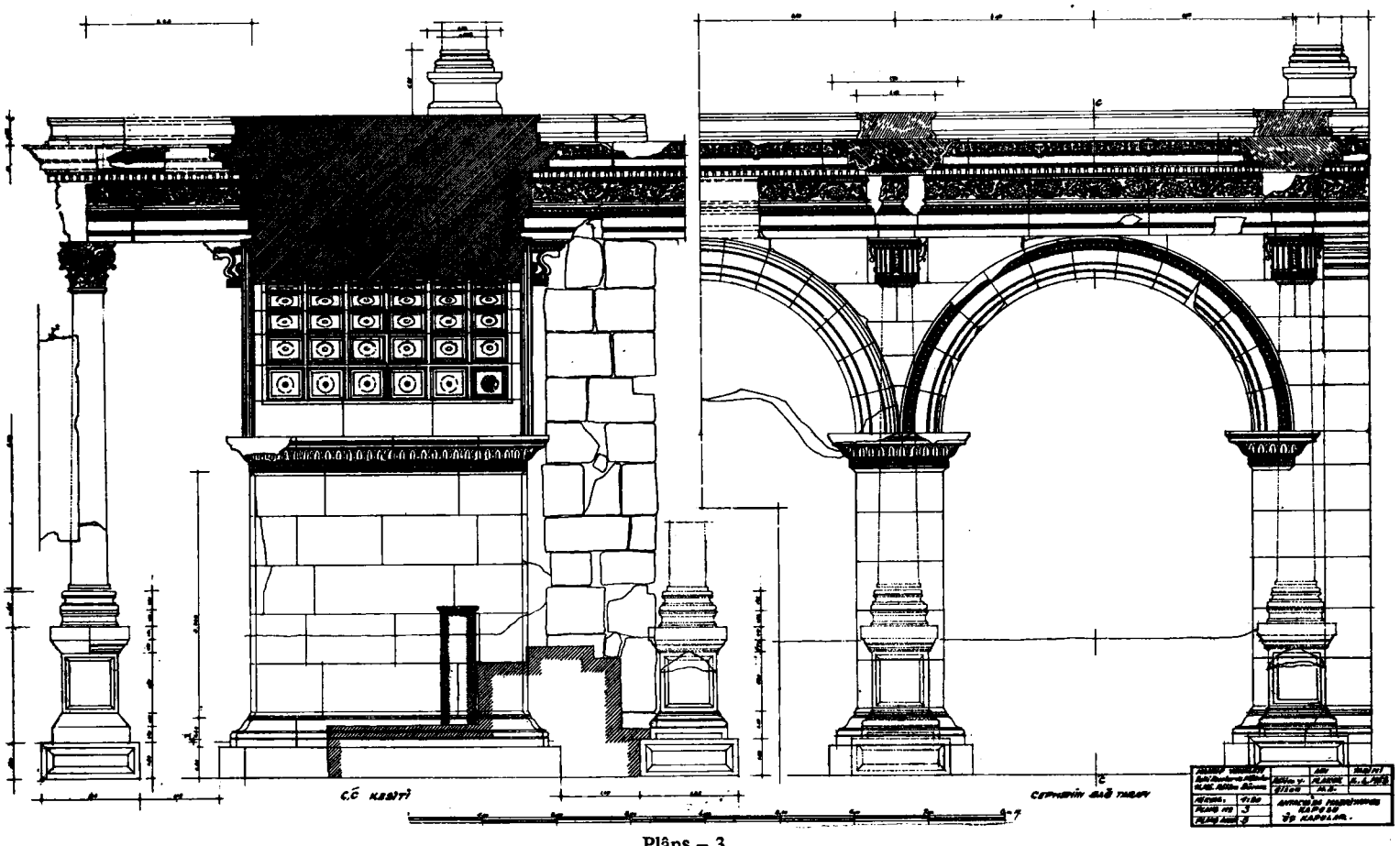

Antalya'da Hadriyanus Kapusu Üç kapular, Röleesi
Mikyas 1:50
İÇ CEPHE
CADDE CEPHESİ
ÜST KISIM PLÂNI
ALT KISIM PLÂNI

Plânş – 1


Antalya'da Hadriyanus Kapısı (Üç kapılar) Rölövesi
Mik. 1/20
PLÂN

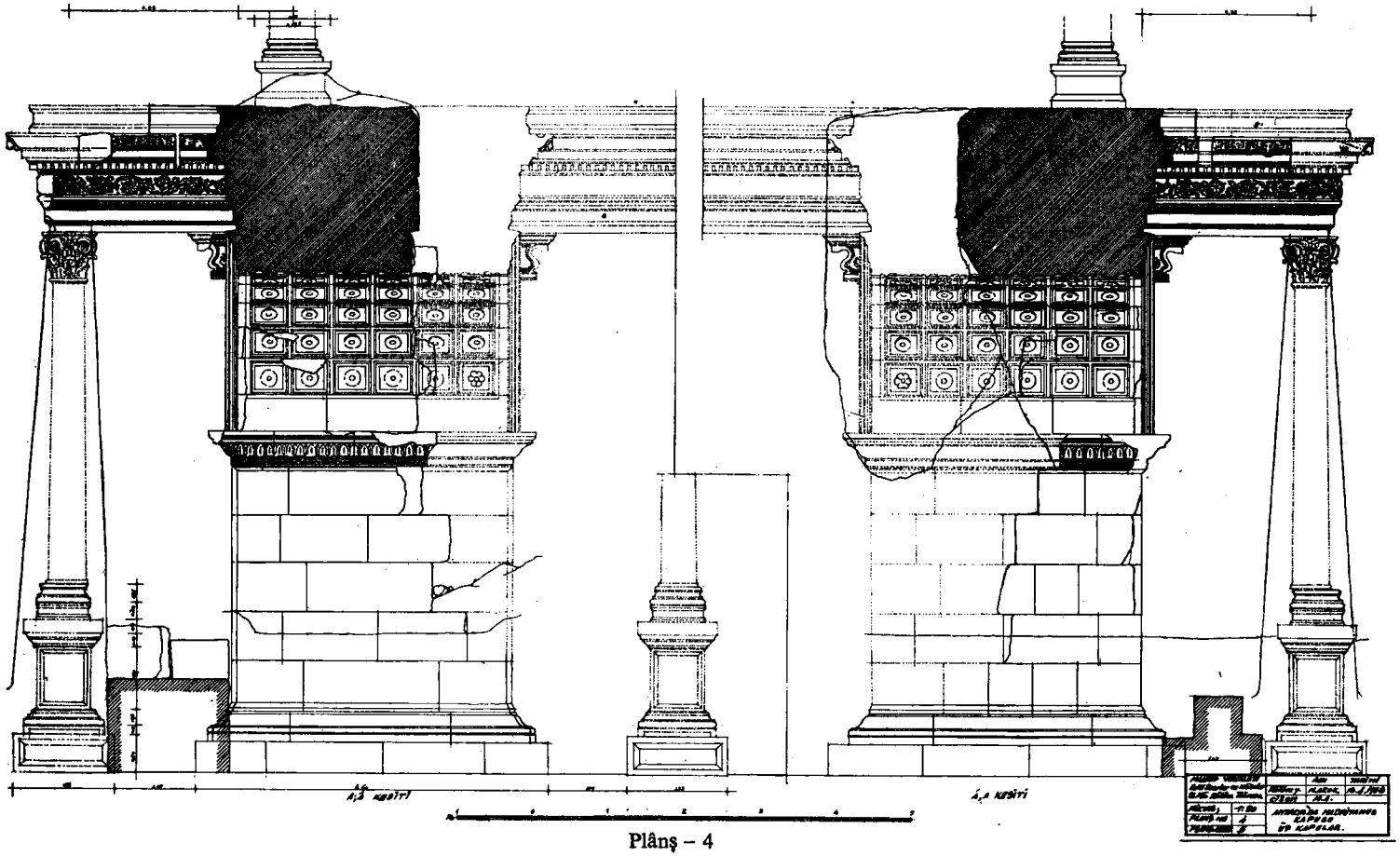
Plânş – 2

Antalya'da Hadriyanus Kapusu "Üçkapular" Rölövesi Mikyas, 1:20

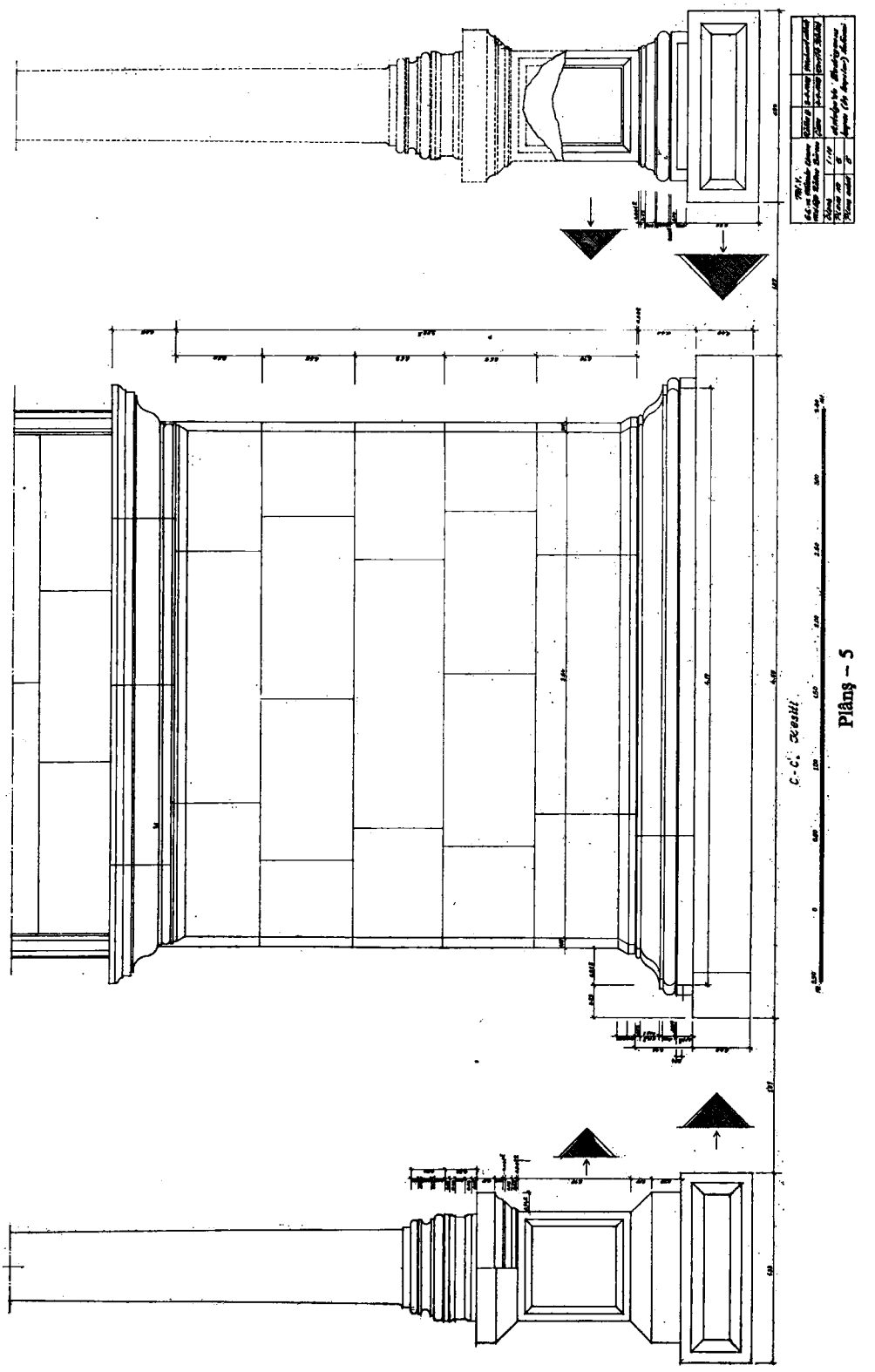


Plânş – 3

Antalya'da Hadriyanus Kapusu Üçkapular, Rölövesi Mkyas, 1:20



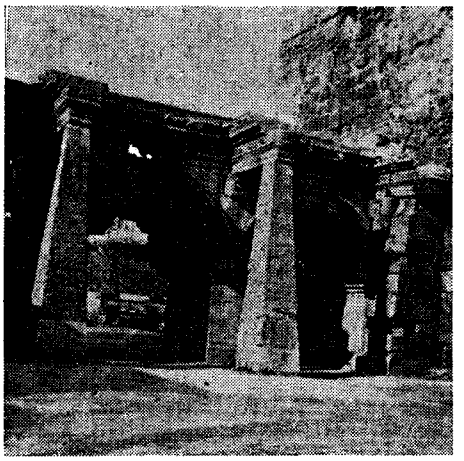
Plânş – 4



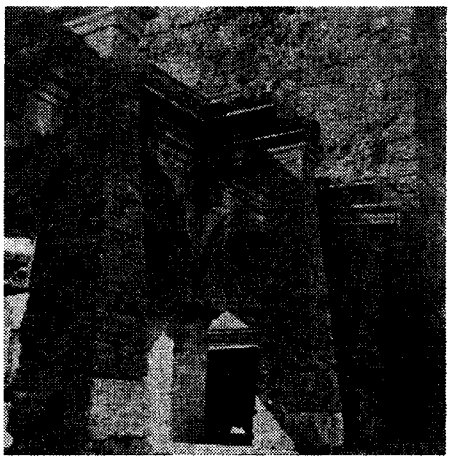
Antalya'da Hadriyanus Kapısı (Üç kapılar) Rölövesi

Sağ geçitin tonos oyuğu ve kolonların alt kısımları Mik: 1/10

Plânş – 5



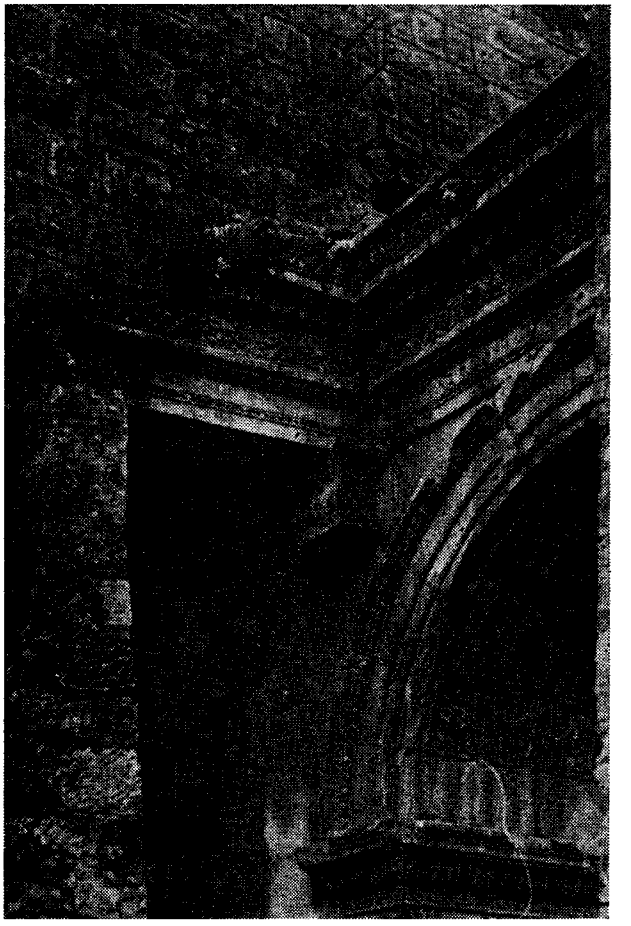
Res. 1 — Antalya - Hadriyan kapısının (üçkapılar) önden görünüşü.



Res. 2 — Antalya - Hadriyan kapısının önyüzü (sağ yönü).



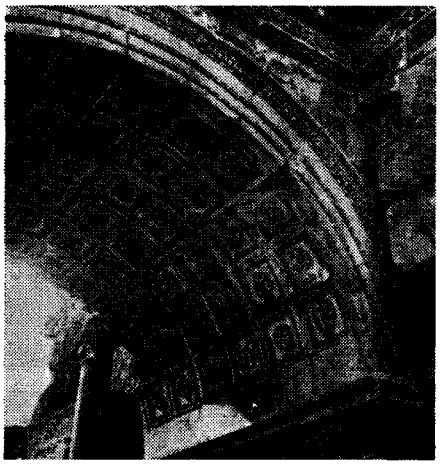
Res. 3 — Antalya - Hadriyan kapısının önyüzü (sol yönü).



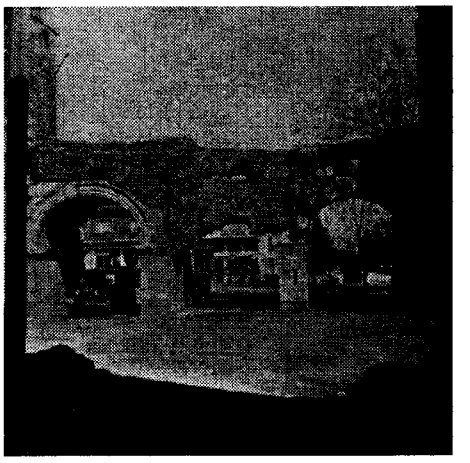
Res. 4 — Antalya - Hadriyan kapısının önyüzünden kemer, konsol furuşu ve eğreti ayağı (sol yöndeki).



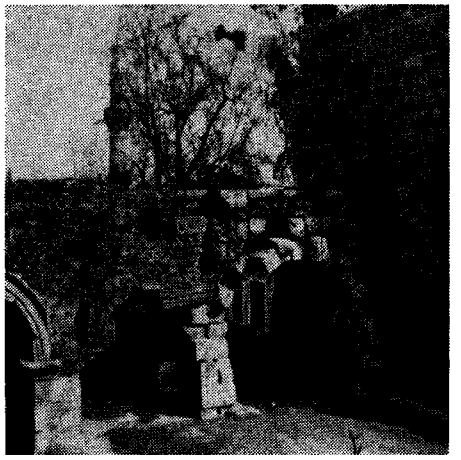
Res. 5 — Antalya - Hadriyan kapısı geçit ayaklarından birinin tonoz yastığı.



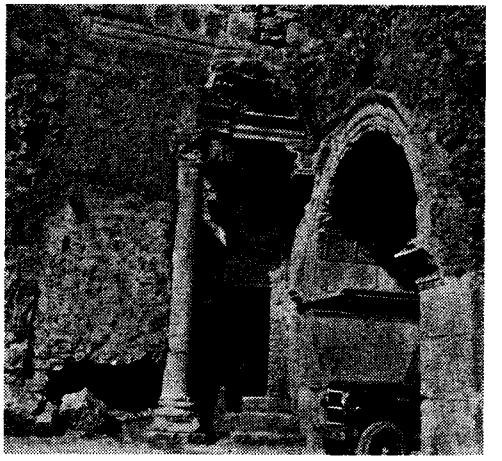
Res. 6 — Antalya - Hadriyan kapısının geçit Tonozlarından birinin (kasetası) iç kısmı.



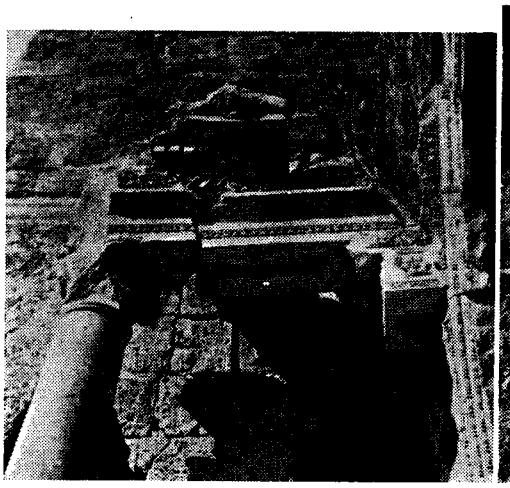
Res. 7 — Antalya - Hadriyan geçitinin iç yüzü.



Res. 8 — Antalya - Hadriyan geçitinin iç yüzü.



Res. 9 — Antalya - Hadriyan geçitinin iç kısmında bulunan bir tonoz, konsol ve mermer kolon takımı.



Res. 10 — Antalya - Hadriyan Şeref geçitinin iç kısmında bulunan Konsol, Furuş, Kolon ve boşluk.



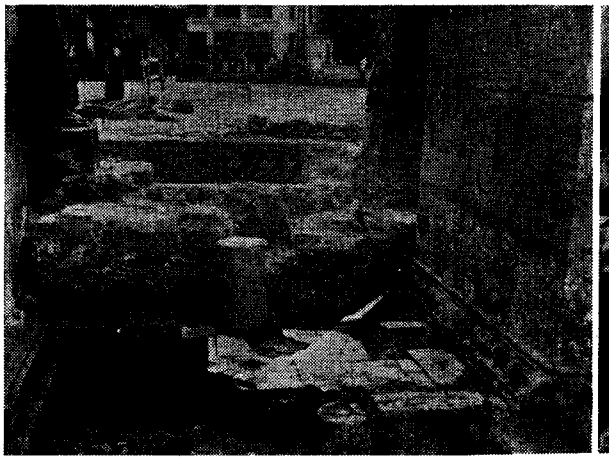
Res. 11 — Antalya - Hadriyan kapı ön kısmından sağ köşede bulunması gerekli kolonun kaidesi (Postamente)



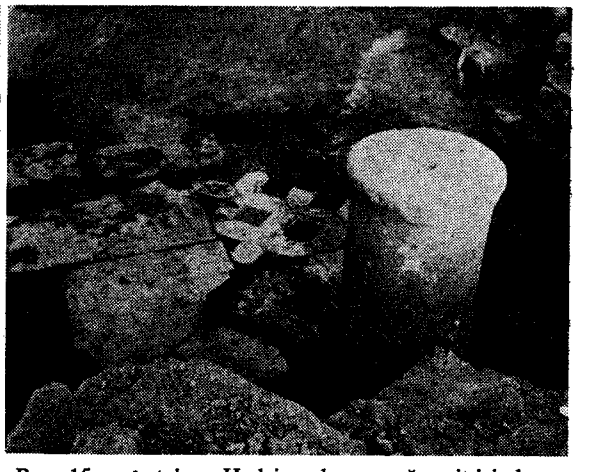
Res. 12 — Antalya - Hadriyan kapısının geçitlerinin orijinal taban döşemesi ve ön kısmı örten duvar parçası.



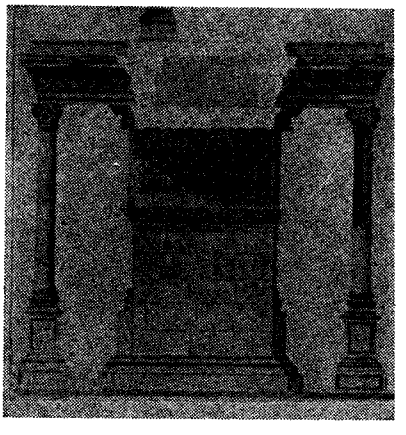
Res. 13 — Antalya - Hadriyan kapısının orta geçidi orijinal taban döşemesinde araba tekerlekleri izleri kenarda ön kısmı kapatan Bizans çağı duvarı.

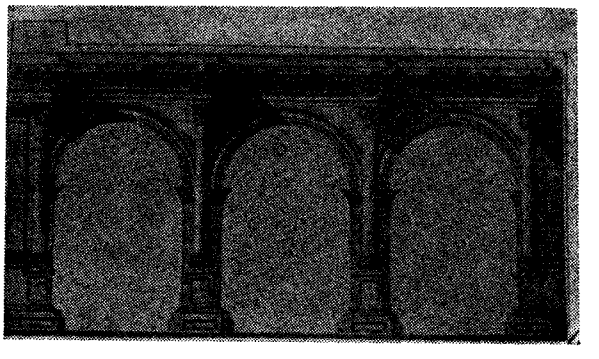


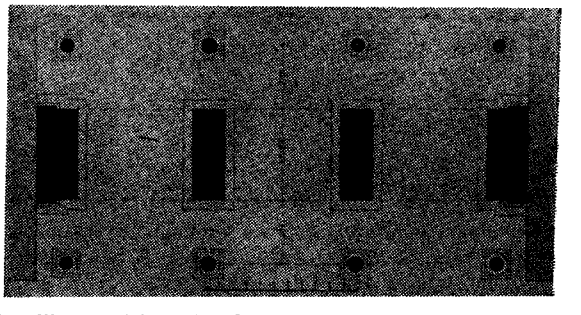
Res. 14 — Antalya - Hadriyan kapı sağ yön geçiti taban üzerinde görülen Bizans çağı mukaddes köşesi ve ona ait döşemeler.



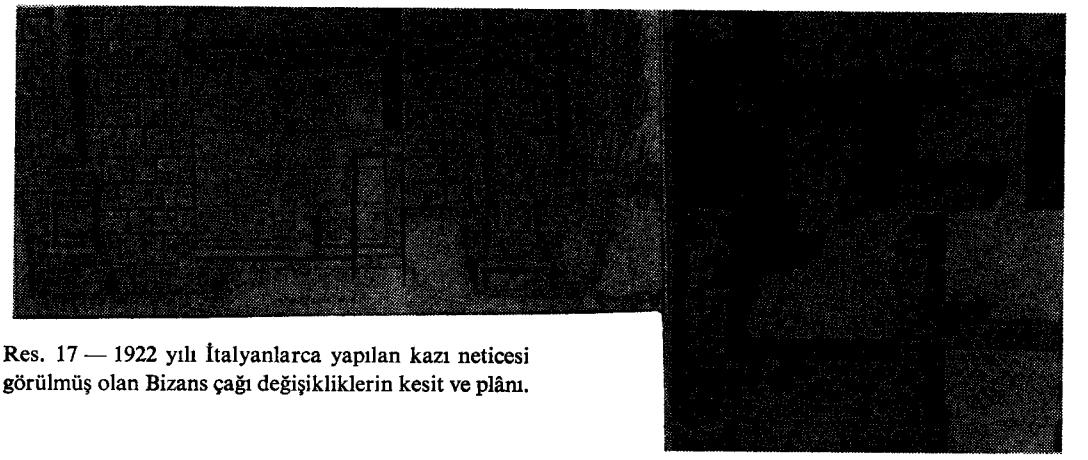
Res. 15 — Antalya - Hadriyan kapısı sağ geçit içinde bulunan Bizans çağı kutsal yerin tabanı.



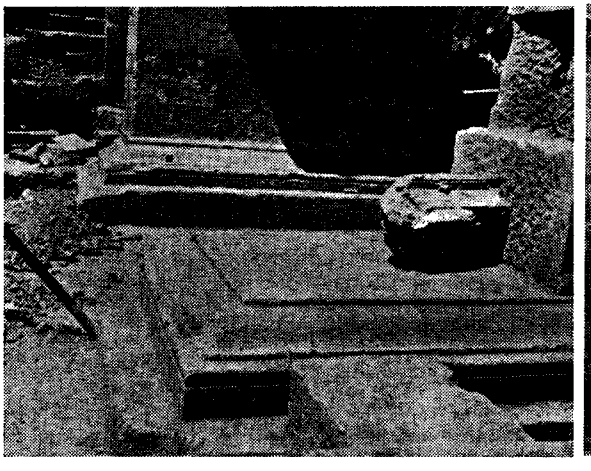




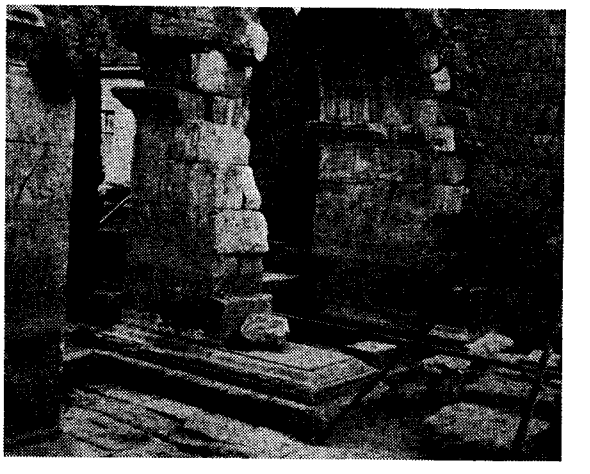
Res. 16 — 1922 yılında İtalyanlarca tesbit edilen Hadriyan Şeref Takının kesit, yüz ve plânı.



Res. 17 — 1922 yılı İtalyanlarca yapılan kazı neticesi görülmüş olan Bizans çağı değişikliklerin kesit ve plânı.



Res. 18 — Antalya - Hadriyan kapısı iç kısmın kazı sonucu görülen tonoz pabuç ve yastıkları.



Res. 19 — Antalya - Hadriyan kapısı iç kısmında kazı sonucu ortaya çıkarılan tonozların, ayak, pabuç ve yastıkları.



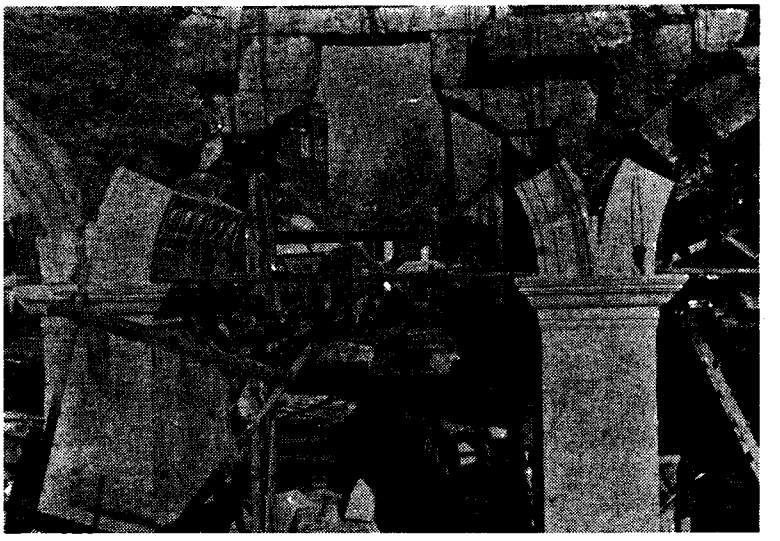
Res. 20 — Antalya - Hadriyan kapısı iç kısım sol yön kolon kaide, postament ve yastığın bulunuş durumu.



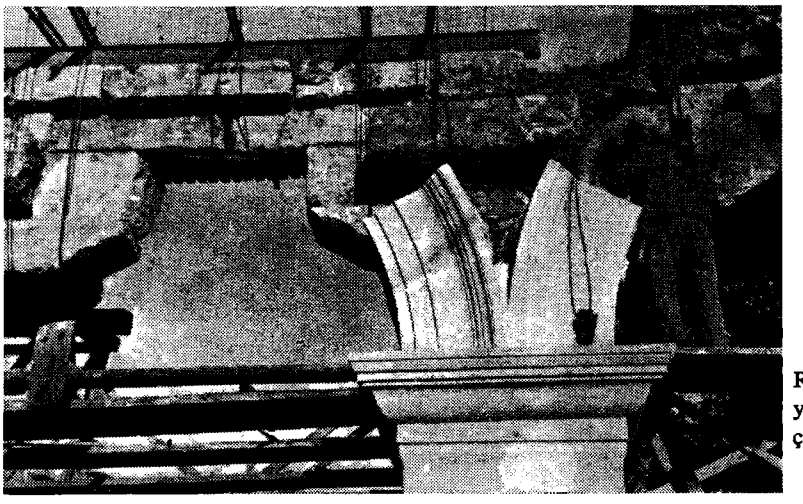
Res. 21 — Antalya - Hadriyan kapısı iç kısmındaki kolonlardan birinin postament parçasının bulunuşu.



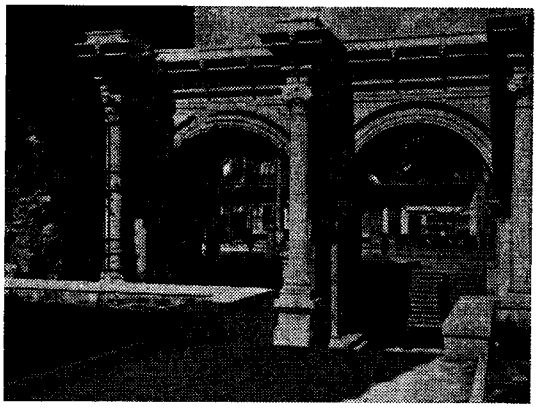
Res. 22 — Antalya - Hadriyan kapı iç kısmın kazıda bulunan mezar anıtı yapısının bir köşesi.



Res. 23 — Antalya - Hadriyan kapısı Restorasyon çalışmaları.



Res. 24 — Antalya - Hadriyan kapısının Restorasyon çalışmaları.



Res. 25 — Hadriyan kapısında Bitirilen restrorasyon (içten sağ yön)



Res. 26 — Hadriyan kapısında bitirilen restorasyon (içten sağ yön)



Res. 27 — Hadriyan kapısında yapılan restorasyon içten sol yönünün görünüşü.



Res. 28 — Antalya - Hadriyan kapısında yapılan ve sağ yön köşede raslanılan eski mezar restorasyon anıtı kalıntısı.

# APHRODISIAS IN CARIA. RESULTS OF THE 1970 CAMPAIGN

Prof. KENAN T. ERİM

The summer of 1970 marked the tenth campaign of excavations at Aphrodisias in Caria conducted under the aegis of New York University and again supported by the National Geographic Society, the Andrew W. Mellon Foundation, the Vincent Astor Foundation, and the Ford Foundation through its graduate students traineeships in archaeology. Investigations were essentially pursued in most of the areas where work had already been initiated in previous campaigns: 1) several parts of the theatre (on the east slope of the "acropolis"); 2) the Portico of Tiberius; 3) the area to the south of the temenos of Aphrodite and immediately to the north of the odeon, and 4) the prehistoric mounds of the "acropolis" and at "Pekmez." Simultaneously, a detailed examination and study of the propylon, or tetrapylon, to the east of the temenos of Aphrodite were undertaken towards a preparation for restoration and final publication. The new survey of the whole site, initiated in 1969, was also resumed and essentially completed by Dr. Joseph Dorner and Mr. Mario Schwarz.

The area of major and concentrated effort was once again the theatre where intensive and extensive excavations started in 1967. More than half of the cavea and of the stage building have now been brought to light. The 1970 operations, supervised by Miss Tül Eğilmez, Messrs. Kenneth J. Linsner, and Paul M. Mc Dermott, assisted at times by the two expedition architects, Miss Ute Winischhofer amd Mr. Ewald Mühlmeier, began with the removal of a "slice" of earth left unexcavated in 1969 at the middle axis of the cavea. This was completed by means of three ramps which were gradually and consecutively dug as the heavy stone architectural material was excavated. Concomitantly, work was initiated on the southern half of the cavea. Since the stratigraphy of the fill, which is essentially Middle Byzantine in date (i.e., eleventh-twelfth century) had been properly precorded in all trenches previously dug in the northern cavea, practical considerations for the removal of earth and large architectural blocks necessitated here a gradual downward row after row operation, starting from the *diazoma*.

Another major excavation centered on the northern portion of the stage and of the stage building. A great number of architectural elements pertaining to the decoration of the *scaenae frons* were properly recorded, numbered, and where possible, removed to a suitable location. The discovery of several important epigraphical fragments and documents in this area, in addition to certain characteristic architectural features proved to be crucial for the establishment of a preliminary chronological sequence for the construction of the theatre. Initial theories that the Aphrodisias theatre was first built in the late Hellenistic period were confirmed by an inscription carved on several architrave fragments. These fragments belonged probably to the Hellenistic *proskenion* and the preserved portions of this inscription mentions the construction of the *logeion* (and possibly also the *proskenion*) through the munificence of Zoilos. This donor, most likely the same man

glorified in the handsome frieze discovered in 1956 and 1961 outside the northeastern city wall, appears to have been a great benefactor of this native city. He held the highest magistracies and played an extremely significant role in the history of Aphrodisias in the second half of the first century B.C. His name appears on several other monuments, especially the "archive" wall of the north parodos, where he is shown to have been instrumental in securing a privileged position for Aphrodisias.

The main transformations which turned the Aphrodisias theatre into a Roman structure were apparently undertaken in the second half of the second century, and particularly focused on the creation of an arena, or *conistra*, for gladiatorial exhibitions and animal baiting in the orchestra area. Two newly uncovered inscriptions provided key evidence for these operations: the text of a dedication carved on the edge of the *pulpitum* indicates that this portion of the work was financed by one Tib. Claudius Zelos when Antonius Pius was emperor and Marcus Aurelius Caesar. On the other hand, an inscription cut on the *conistra* wall itself suggests that this transformation was dedicated by M. Aurelius Menestheus Scopas during the sole reign of Marcus Aurelius, i.e., after 169.

In the light of the present available evidence, a clearcut, detailed sequence of the transformation operations is difficult to establish. Nevertheless, as already mentioned, a major project must have been the creation of the *conistra* for circus-type performances in the area of the orchestra. This entailed the widening of the stage, that is to say, an addition to the Hellenistic *logeion* at the expence of the orchestra. Along the whole length of this wider stage, a *via venatorum*, or refuge or storage tunnel, was built with three doors *(portae posticae)* acceding to the deepened orchestra. It is not yet clear, however, how the *conistra* was actually completed, and consequently, the accompanying work performed on the stage building equally remains uncertain. Either the removal of one or two of the lowest tiers of seats *or* excavation into the orchestra floor below the lowest row of seats could have produced the desired *conistra*. On the other hand, the stage building would have been differently affected by these alternate constructions. It is to be hoped that this problem will be gradually resolved as the theatre is completely uncovered and analysis of its construction undertaken.

The 1970 excavations on or about the northern stage building revealed in the front part five doorways, or openings, framed by half Doric columns. Evidence clearly shows that these doorways were tampered with or moved probably in late Roman or early Byzantine times. The openings between the columns were then blocked with bricks and the resulting facade daubed with marbleveneer imitating frescoes. The problem which remains to be solved is whether these doorways are essentially at or near their original location (which seems doubtful) or are the subsequently elevated portions of the Hellenistic *proskenion* resulting from the deepening of the orchestra for creating the *conistra*, or simply the *thyromata* of the Hellenistic upper stage.

Of the stage building proper, three vaulted medium-sized rooms (ca. 3.50 × 4.25 m.) were uncovered. Two of them had doors opening unto the backstage corridor. In their front part, they were built in excellent late Hellenistic masonry, but were subsequently repaired or enlarged judging from the late Roman small-stone construction in evidence in their back portions. A series of "labels" cut carefully on the doorways seems to imply that these rooms were at one time reserved for the "props" of particular stage stars. A curious cubicle (ca. 1.70 × 2 m.) was also created at the northernmost end of the backstage corridor, immediately to the right of the entrance of the first vaulted room, in the late history of the building.

Bench-like arrangements supported by brick piers lined three sides of this "closet" which was entered through a door to the south. Several layers of frescoes were found on its walls. Some of the fragments, when joined, seem to represent a large-eyed, haloed male head. If another separate fragment bearing an inscription is taken into consideration, this head could well be a St. Michael, and the cubicle perhaps a small chapel. Stylistically, the painting should be assigned a date in the late fifth or early sixth century.

The third room of the stage building excavated, the southernmost one, was only partly revealed. It did not have a door acceding to the corridor, but communicated by a side door (eventually blocked) with a large vaulted tunnel cutting across the whole width of the stage building right at its center. This central tunnel came to light at the end of the excavation campaign, but appears to have partially collapsed. It is consequently filled with large architectural fragments. It terminated with elaborate arched doorways at both stage and backstage ends. The latter was blocked in early Byzantine times by a wall built parallel to the stage building, probably an initial step in converting the "acropolis" into a fortress. The former doorway is, on the other hand, a veritable *porta regia*, though collapsed.

A large amount of sculpture and inscription fragments were discovered among all the architectural elements fallen from the *scaenae frons* in the backstage corridor as well on the stage proper. Several fragments of a colossal statue found in front of the *porta regia* included an almost intact laureate, youthful male head. An inscribed base still lodged in the adjacent, unexcavated fill and probably belonging to it, suggested that this is a symbolic representation of *Demos*, the People of Aphrodisias, almost a replica of the profiled head adorning some obverses of second century Aphrodisias bronze coins. Other lifesize and overlifesize statuary requiring mention are: a "Pudicitia" type woman (headless); an interesting group of two Muses, both tragic, therefore Melpomenes, antithetically framing a draped male figure who could be an Apollo or a Dionysus (the head is still missing); an athlete of Polykleitan inspiration with traces of colour still visible on its face; and several portrait and idealised heads. Two Nike figures, one small, the other lifesize, may be connected with *akroteria*, fragments of which were also recovered. All of this sculpture bears clear signs of repair in antiquity, which would imply some damage to the theatre in Roman times, possibly as a result of an earthquake.

Among the numerous epigraphical documents, one must note, in addition to the Zoilos *proskenion* fragments already mentioned, several standard honourific texts for local magistrates. The missing section of a text inscribed on an architrave block was found on the stage and completed a fragment recorded in 1968 and dealing with Aphrodisias' relations with Q. Oppius during the Mithradatic Wars. A number of new large blocks belonging to the inscriptions of the "archive" wall was also unearthed. One of them may well belong to the *senatus consultum* of 39 B.C. granting privileges to Aphrodisias. Finally, a late first century B.C. inscription refers to the health of an emperor, obviously Augustus. One further fragment listed all the names of the Muses cut in well-formed third century (?) letters.

In the latter part of the campaign, two other areas of the theatre were also investigated. An attempt made at locating the vicinity of the south parodos brought to light the *analemma* and adjacent tiers of seats, as well as the southern edge of the stage building. An arrangement similar to that of the north parodos was created here in late Roman-early Byzantine times. A wall was erected to the east, another to the south (in lieu of the vaulted

chamber of the north parodos), creating thus a paved court. The face of the north wall of this "lobby," i. e., the southern edge of the stage building, corresponding to the "archive" wall at the northern end, proved to be blank. It was wellpreserved, however, and included a number of regularly spaced, jutting consoles in its upper courses. A statue of a pugilist was discovered here on the stage, at a point almost parallel to the one where a similar, but fragmentary figure had been unearthed in 1967. The new statue also shows a powerfully built, older professional athlete, his arms thong-bound and his face betraying many characteristic boxer features, such as broken nose, swollen ("cauliflower") ears, and scar marks on a shaven head. The most interesting evidence provided by this figure is the signature cut on its front socle. Indeed, it names as its sculptor Polyneikes, who is known from a fragment (now lost) found in 1885 on the Esquiline in Rome along with a group of other statues signed by Aphrodisian artists (now in the Ny Carlsberg Glyptotek in Copenhagen).

A sondage along the length of the back of the stage building revealed that a wall was built out of architectural and sculpture fragments blocking this whole area. Two heads and two torsoes were extracted from this construction which must be dated to the early Byzantine period. It was also at this time that the theatre particularly the stage and its adjacent areas were destroyed, possibly by an earthquake. The theory that the building lay abandoned for a while after the sixth century seems to be reinforced by complete lack of evidence, so far, pertaining to succeeding centuries. The upper cavea remained visible, however, and was gradually pilfered. Following some filling operations into the remaining hollow of the orchestra and lower cavea, a few dwellings were built here about the twelfth century when the "acropolis" was transformed into a fortified area against Seljuk incursions. A small cache of bronze vessels to be connected with this unsetled period of Aphrodisias' history was discovered in what was probably the cellar of one of these late habitations. It included a cauldron, an ewer, a large tray or plate decorated with incised motifs and probably also tin-plated and two smaller vessels.

In 1969, work had been started on the southwestern part of the Portico of Tiberius adjacent to the Baths of Hadrian in order to clarify the architectural connections of the two buildings. G. Jacopi and L. Crema, who discovered the Portico in the course of the brief Italian mission of 1937, rightly suggested that it was part of the Agora of Aphrodisias, but their investigations were limited to the north side of the complex where they uncovered the stunning frieze of garlanded heads and masks, now in the İzmir Archaeological Museum. The 1970 operations confirmed the belief that the Portico was indeed part of the marketplace of the city through epigraphical discoveries. The aim of our work was to continue the clearance of the southern flank of the Portico and to determine the nature and identity of a large building discovered at the edge of the southern part of the portico. Excavations brought first to light the continuing bases of the columns of the colonnade, but as digging progressed in the direction of the building, a large quantity of panel fragments with Latin inscriptions in fourth century letter forms was uncovered. Almost all belonged to Diocletian's Edict on Maximum Prices, of which Aphrodisias had previously yielded a great many fragments in this same vicinity. Over 140 pieces of variant size, some almost complete panels, were recorded by the supervisors, Dr. J. Stephens Crawford and Dr. Joseph Gary. The fragments were subsequently examined by Miss Joyce Reynolds, of Cambridge, the expedition epigrapher. Taking into consideration all pieces previously discovered, it is now fair to assume that the Aphrodisias copy of the Edict is the most extensive known

so far. Recognisable among the new fragments are considerable portions of the preamble and of those sections dealing with wool, linen, fabrics, clothing, needles, glass, pens and ink, cereals, farm animals, aromatics, feathers and other marials for stuffing cushions and mattresses, overland transport, cattle feed, and others. Miss Reynolds identified two large fragments, however, as belonging to another so far unknown decree related to the Prices' Edict. Part of a preamble preserved on one panel contained a heading with imperial titles almost identical to those of the Prices' Edict, and a fragment of a decree whose opening words suggest that its subject was coinage. Another section, probably related, included the last lines of a decree regulating arrangements for the payment of debts both public and private, after a specified date. The terms used imply that the problem at issue arose from a reform (or devaluation?) of the currency.

The building at the edge of the southern Portico proved to have been an imposing structure. It faced directly the colonnade from which it lay at a distance of ca. 6m. The columns must have supported here a masking or screen-type entablature without a roof. Access to the building was from the north through three staircases of four steps separated by the column bases of the facade from two false staircases on either side of the central entrance and two other false sets of steps, one at each opposite extremity of the facade. Architectural elements so far recovered seem to suggest that the order of the columns was Corinthian and that probably an arcuate lintel decorated at least the central doorway, not unlike that of the Temple of Hadrian at Ephesus.

The interior arrangement of the building so far excavated consisted of an anteroom, followed by a sizable cella-like chamber. A colossal draped female statue was uncovered in this cella. Its head, which was inserted separately, was unfortunately missing, but the figure nevertheless measured over 3m. in height and was essentially carved out of one block, giving it a weight of about 4 tons. The discovery of this statue, probably a cult-image, implied that the building was a temple, or at least part of a complex with religious connotations or connections. No precise evidence is yet available as to the identity of the colossal figure itself. It may well be a Demeter, a Hera, or even an empress in the guise of a goddess.

Another impressive discovery was made in the western part of this temple, alongside the cella. Under several large architectural fragments belonging to the side and interior of the building, a lifesize statue of a running horse was found. Although its muzzle and its limbs were broken, its body, consisting of two large sections, was essentially intact. Parts on its surface preserved the rough chisel marks and numerous bronze pins meant to hold the metal-wrought bridle, harness, and saddle once affixed to the body. The unusual quality of the execution of the animal was further enhanced by its being carved out of an attractive, white-veined, dark greyish-blue marble indigenous to the hills around Aphrodisias. In contrast, the rider that once mounted the horse was fashioned out of white marble. Several fragments pertaining to this horseman were indeed discovered, specifically a hand and a bare left thigh indicating that the rider was a nude young male figure. A square dowel hole on the buttock portion of the thigh fitted precisely a cutting on the back of the horse. The unusual combination of two marbles in this group brings immediately to mind the smaller figure of Europa seated on the bull, found in 1969 in the sculptors' workshops behind the odeon, as well as other well-known coloured marble creations of the school of Aphrodisias like the Capitoline centaurs.

The area stretching between the temple of Aphrodite and the odeon, though con-

sistently excavated during the past few years, has yet to yield specific information about the nature of various structures laid out here and their choronological sequence. Unfortunately, the importance of the area always made it a focus of attention, and destruction and rebuilding activities partly resulting from earthquakes and concomitant changes in the water table in late Roman and early Byzantine times obscured much of the layout of the area in late Hellenistic and Roman times. Nevertheless, several trenches, supervised by Mr. John Pollini, were dug in 1970 in the south temenos of Aphrodite and to the immediate north of the odeon. The former produced a number of Middle Byzantine graves on the temple-basilica side, but provided scanty evidence for the explanation of the problem of bridging level differences between the temple area and the sculptors' workshop to the south. It appears evident, if one interprets the presence of four water-conduits parallel to the stylobate of the temenos colonnade and of a retaining wall to the south, that the pavement of the temenos portico was often tampered with. Ceramic fragments recovered here also indicated the existence of a late Hellenistic construction, which may well have been connected with an early temenos of Aphrodite. A number of sculpture fragments were extracted in or near later walls or separations close to the surface. They included a fragmentary fifth century male portrait, an overlifesize, partly gilded hand and the head of a statuette of the Aphrodite of Aphrodisias.

Subsequently, a series of trenches dug in the vicinity of the north and northeastern odeon produced additional data for the history of the back portion area of the building. Clearance of the two buttresses adjacent to the axial, vaulted backchamber once supporting the upper cavea gave further evidence concerning the role of these buttresses in the general roofing scheme of the odeon. Following a raise in the ground level of this area in the fourth and fifth centuries, a wine (?) - pressing establishment occupied the vicinity of the buttresses. Several large marble storage jars and fragments of presses made out of architectural blocks testify to such activities. In view of the greater depth of the fill against the eastern back of the odeon, which remains to be investigated, more specific data concerning the sequence of construction and destruction of the odeon and neighbouring structures may still be obtained. Simultaneously, the topographic connection between the temple and odeon may be more satisfactorily understood.

The two prehistoric mounds of Aphrodisias were further investigated in 1970 both on the field and in the laboratory under the supervision of Mrs. Barbara Kadish and Miss Karen Flinn. Excavation of Trench 7 on the "acropolis" mound, left incomplete in 1969, was continued from a depth of ca. -5.00m. down to ca. -9.00m. These four meters of occupation levels concentrated first on a Middle Bronze Age complex (B), then through at least three other complexes, C1, C, and D, also of Middle Bronze Age date, reached Early Bronze Age occupations (complexes E and I). In complex B, the excavators, Messrs Charles White and John O'Flynn, along with Miss Marsha Levine, brought to light further evidence on the room containing 26 storage vessels revealed at the end of the 1969 campaign. It proved to have been constructed over an earlier building (complex C1), which seems, however, to have lasted a short span and whose chief distinction proved to be some metal-working activity. The brief duration of complex C1 was particularly suggested by the poor construction of its walls and the collapse of its southern foundations. Most of its building appeared to have been erected out of re-used material and the foundations of the following, previously destroyed complex C. The destruction of C, which was solidly constructed and featured a hearth or oven area bet-

ween two wall foundations, may have resulted from an earthquake. Also noticeable here were some doorway openings visible in the foundations, including proper stone pivots for the doors.

Despite differences in the location of its walls, the subsequent habitation level (complex D) did not betray any radical changes. Again foundations consisted of large stones, but such remains were encountered only at the northern and southern extremities of the trench, implying that the area in between was perhaps a partially roofed courtyard. Two hearths, both built on a mosaic-like floor made of broken potsherds, were discovered here along with a certain amount of ceramic material. Below complex D, the stratigraphy showed a number of pits, several of which still preserved large jars. Although no burial was found in any of the remaining *pithoi*, it is plausible to assume the presence here of a cemetery area. The excavation of these pits evidently disturbed the following strata involving complexes E and Ia. The remains of E, which clearly suggested a resettlement over the area of Ia, including re-use of its walls, seems to betray some long exposure through the extensive erosion of its walls. Consequently, a clear-cut level distinction between complexes E and Ia is difficult to establish. The remains that can be attributed to Ia consist of solidly built walls made of brown mud-brick resting on low small-stone foundations. A strong white plaster was applied to the surface of these walls. One of the rooms even featured an equally plastered central hearth that was slightly raised and surrounded by a thin band of yellow clay. Two small rectangular and also plastered pillars were apparently attached to the hearth. The ceramic evidence seemed to suggest an Early Bronze III date for this complex.

A great abundance of finds was recorded in the excavations of all complexes. Included were ceramic weights, spindle whorls, pierced and whole disks, bone awls, bronze pins, needles and knife blades. The stone material, equally abundant, consisted of several stone celts, pendants, whetstones, polishers, hammerstones, querns, manos, and pivot stones. Within the same group, one should also mention three small marble idols and five carved out of different varieties of stone. Among the numerous chipped stone finds were blades, flakes and cores in flint, obsidian, and other types of stone. Finally, a well-modelled ceramic stag's head appeared to be a figurine fragment, or more likely, the spout of some vessel.

The other prehistoric mound at "Pekmez" witnessed the brief continuation of a test trench whose excavation was begun in 1969. A Late Chalcolithic habitation level, featuring a house (?) had been reached at ca. -5.30m. last year. About four meters of accumulation were excavated beyond this point in the latter part of the 1970 campaign. The last stratum to be investigated here proved to be a stiff, buff clay interspersed with gravel. Further examination will be necessary to determine the exact nature of this deposit, i.e., whether it is already virgin soul (hence signifying the end of the habitation levels at "Pekmez") or simply a water-laid, or alluvial accumulation. The latter may be the case since a few small red-on-white painted sherds were recorded among the last few finds made above this stratum, but probably not quite in context. These sherds are probably pre-Chalcolithic, but they could conceivably have been washed down from another area featuring early habitation, such as the "acropolis" mound.

Despite the limited scope of work undertaken at "Pekmez," the list of recorded finds was extensive. Some highly polished stone artifacts, a few of them cube-shaped, and several finely worked bone spatulas require mention. Particularly significant, however, was the discovery of fragments of two marble idols of a rather rare type.

Both consisted of the stylized upper portion of the torso with arms bent at the elbows and raised over the breasts.

The analyses of the pottery, animal bones, and chipped stone material both from current and previous investigations on the "acropolis" and at "Pekmez" were actively continued throughout the summer in the laboratory. In addition to all trench supervisors, Miss Joan Silverman, Miss Barbara Pollak, and Mrs. Shirley Marciano concentrated on this task. Preliminary examination of the animal bones found at various levels was initiated by Miss Marsha Levine. Her study will be continued in New York thanks to the generous release of the material in question by the Directorate General of Antiquities and Museums. Finally, a number of drawings of the prehistoric material, especially ceramic and chipped stone, was completed by Miss Nancy Tousley.

One of the most striking landmarks of Aphrodisias, the propylon or tetrapylon, to the east of the temenos of Aphrodite, excavated at intervals in 1963 and 1969 and also partly restored, was the subject of close scrutiny and study. Although not all of its vicinity has been exhaustively explored, its architectural components appeared sufficiently numerous to warrant a careful study towards final publication. This task was undertaken by Dr. Alois Machatschek, of the Technische Hochschule, Institut für Kunstgeschichte und Denkmalpflege, Vienna, who completed a meticulous examination of all elements on hand. The results of his study, much aided by his intimate acquaintance with architectural problems in Roman Asia Minor, were most productive. Judging from the idiosyncracies of the monument, one can presently suggest that its building date lies in the first half of the second century, more specifically in Hadrianic times. The fine drawings, including suggested restoration, and conclusions of Dr. Machatschek, will be shortly ready for publication.

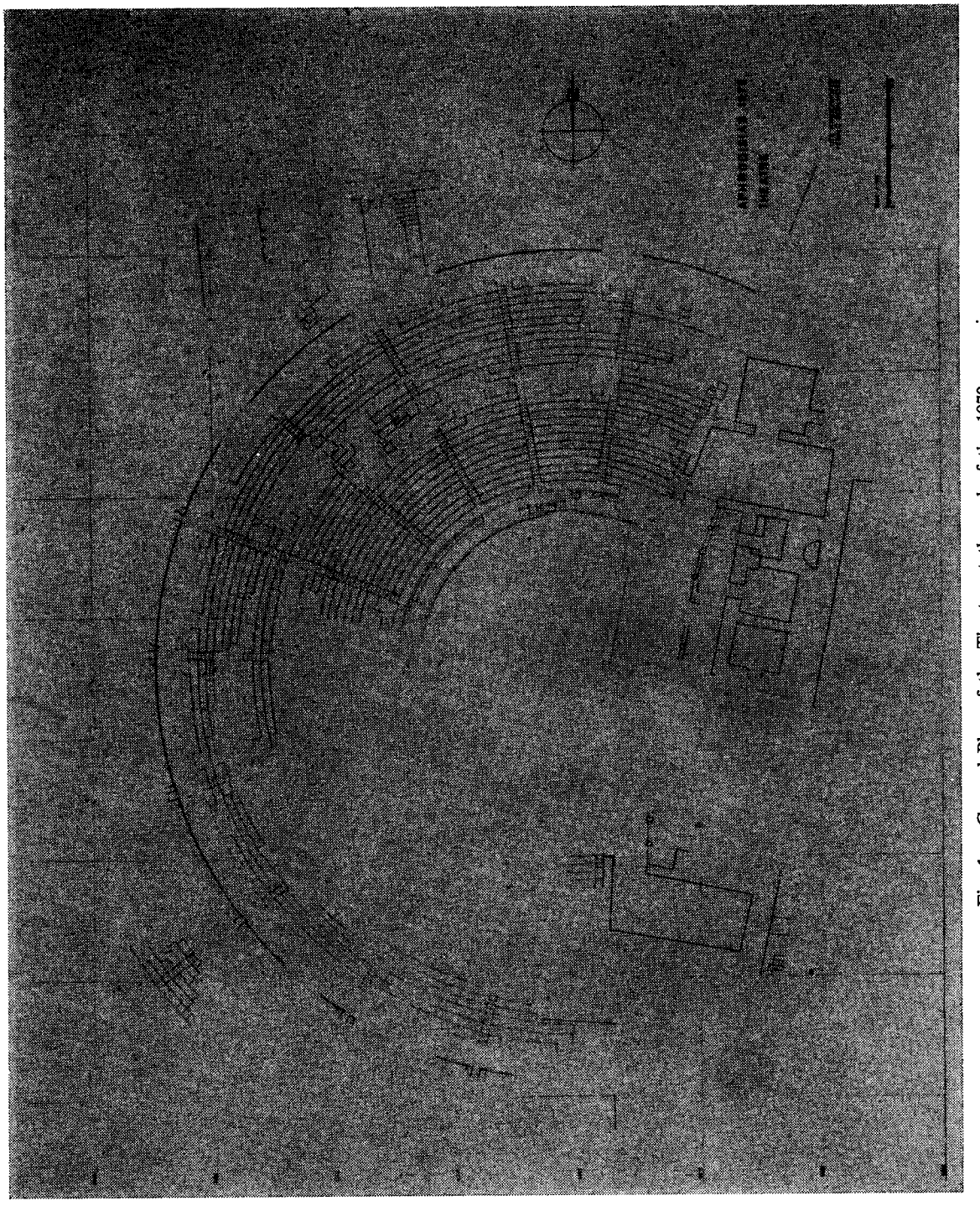


Fig. 1 — General Plan of the Theatre at the end of the 1970 campaign.

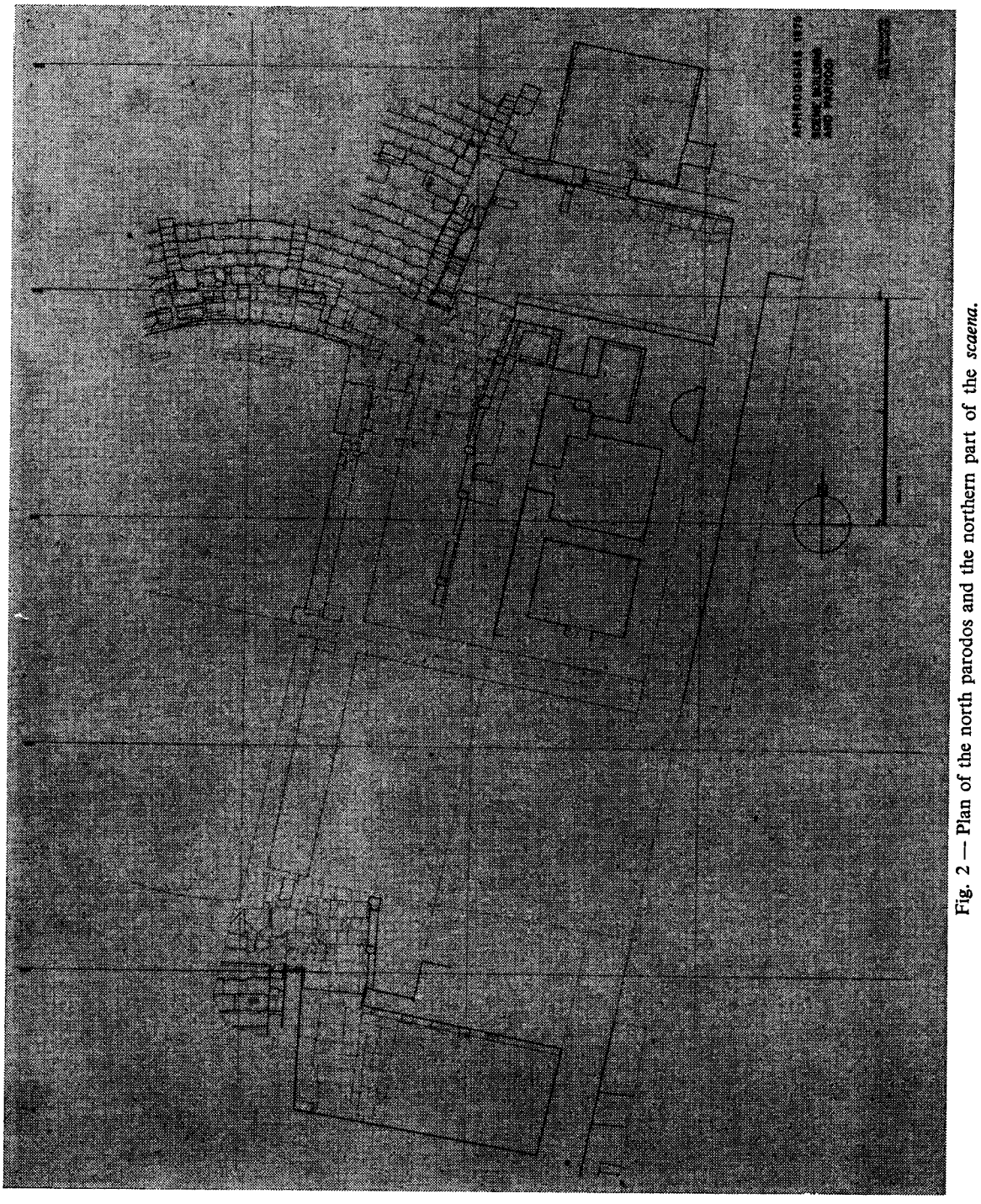


Fig. 2 — Plan of the north parodos and the northern part of the *scaena*.

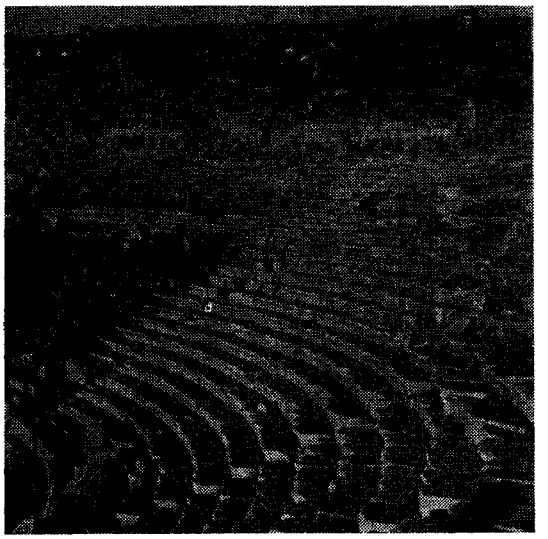


Fig. 3 — General view of the northern half of cavea and southern *diazoma*.

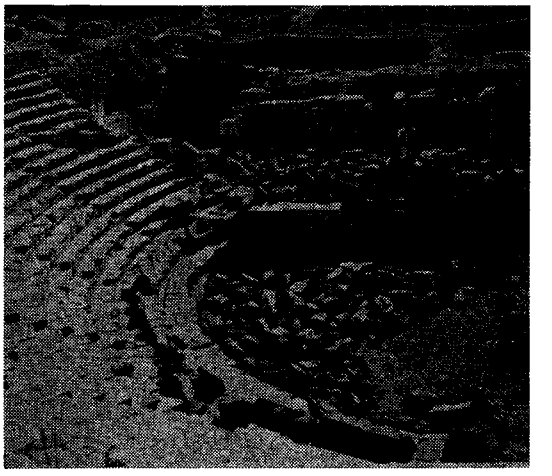


Fig. 4 — View of the northern cavea, stage and *conistra*.

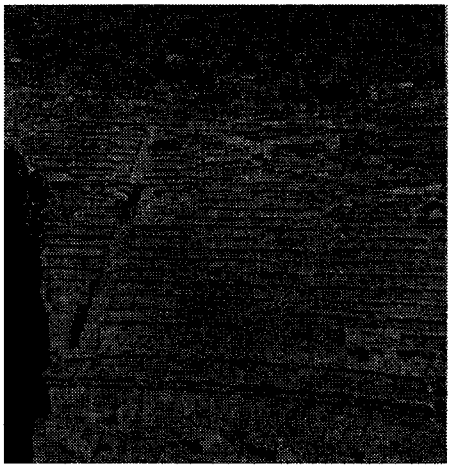


Fig. 5 — Northern cavea and *conistra* in foreground.



Fig. 6 — Excavation of the southern upper cavea from *diazoma* downwards.

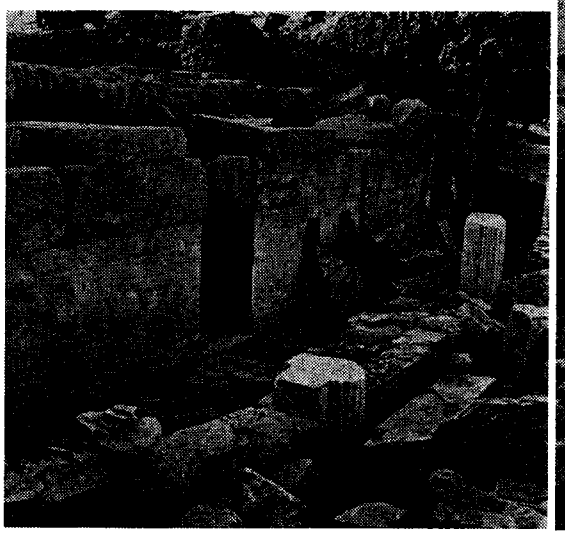


Fig. 7 — Theatre. Northern stage with *proskenion*, backstage corridor and chambers.

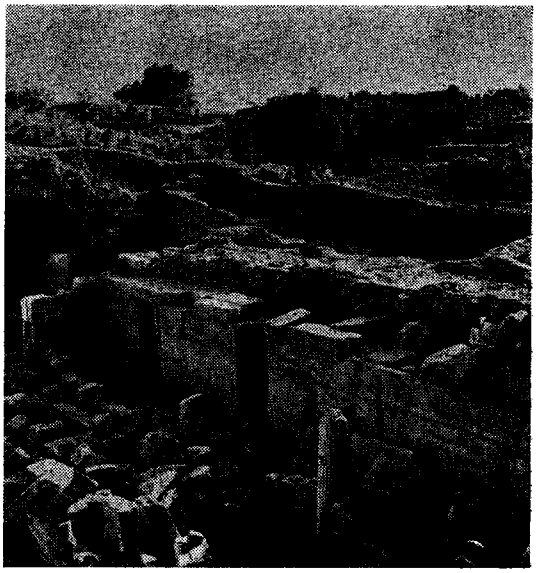


Fig. 8 — Theatre. Northern stage with *proskenion*, backstage corridor and chambers.



Fig. 9 — Theatre. Central barrel-vaulted tunnel and access door on stage side (porta regia)

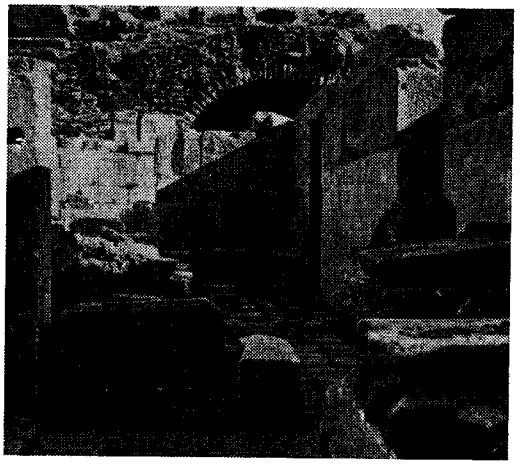


Fig. 10 — Theatre. Backstage corridor. Cubicle or chapel ?



Fig. 11 — Theatre. Backstage corridor. Cubicle or chapel? Fresco fragment with St. Michael.

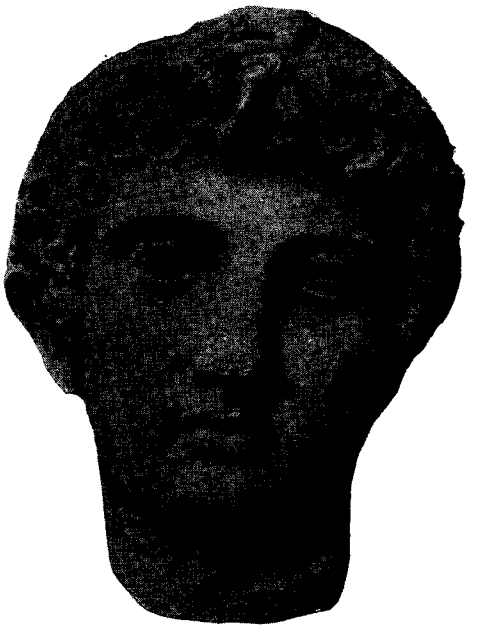


Fig. 12 — Theatre. Head of *Demos*.

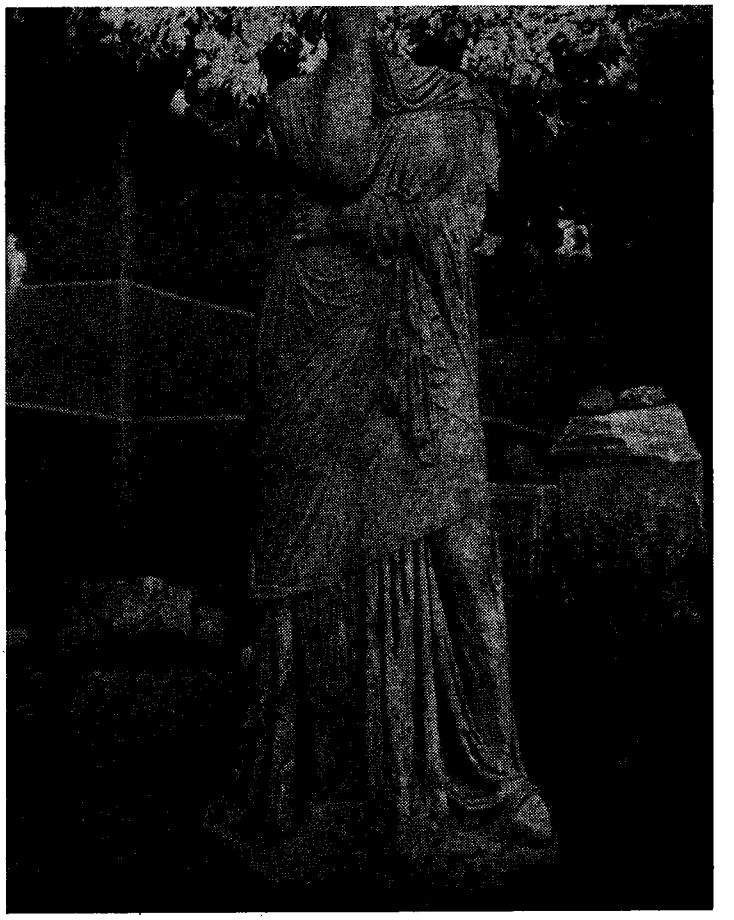


Fig. 13 — Theatre. *Pudicitia*-type overlifesize statue.

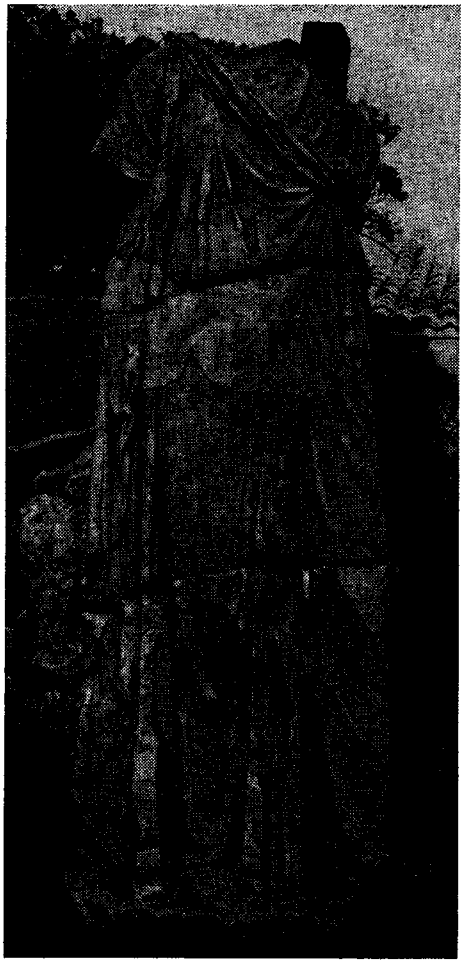


Fig. 14 — Theatre. Statue of Apollo? or Dionysus?

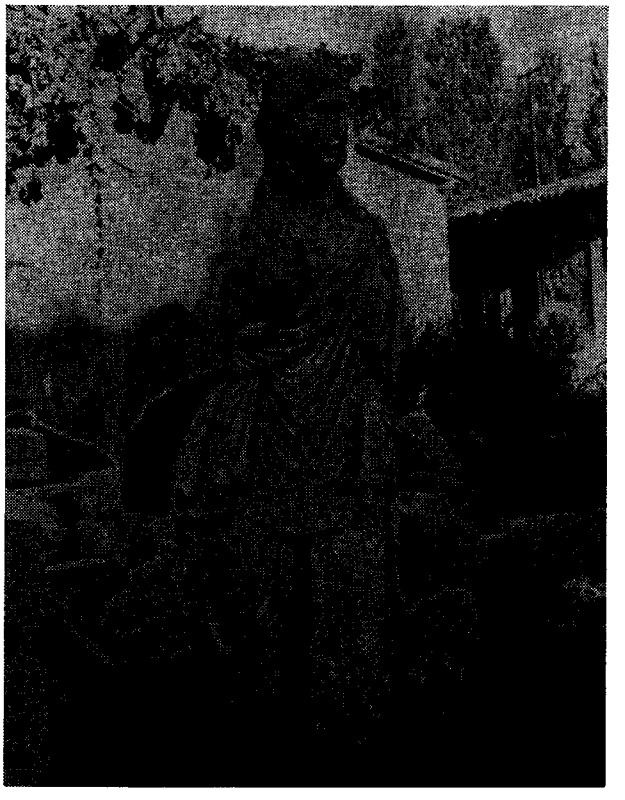


Fig. 15 — Theatre. Muse, probably Melpomene.

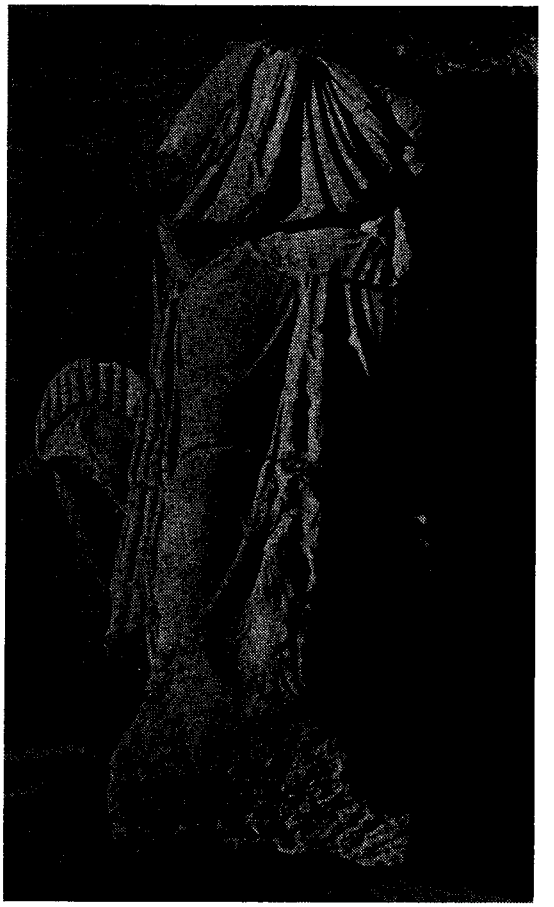


Fig. 16 — Theatre. Second figure of Muse, probably Melpomene.



Fig. 17 — Theatre. Female statue (head found in 1968).

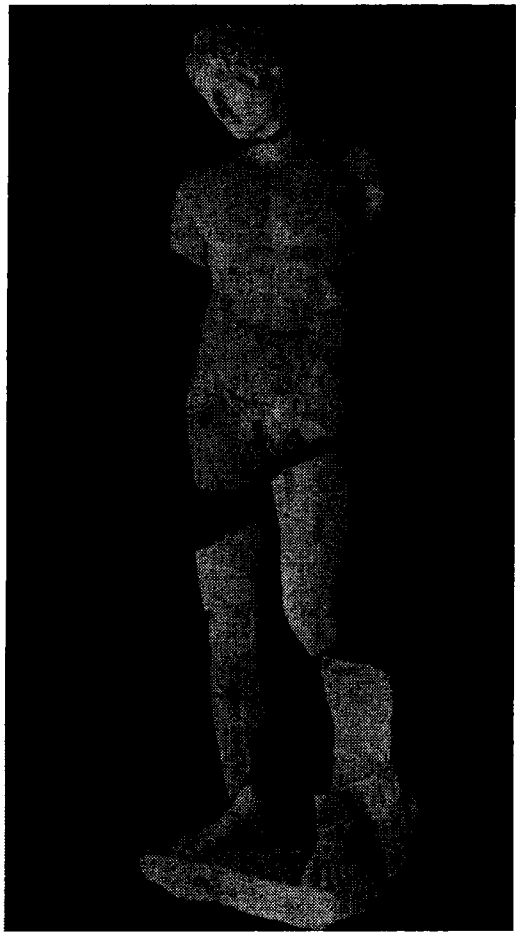


Fig. 18 — Theatre. Polykleitan athlete, temporarily recomposed.

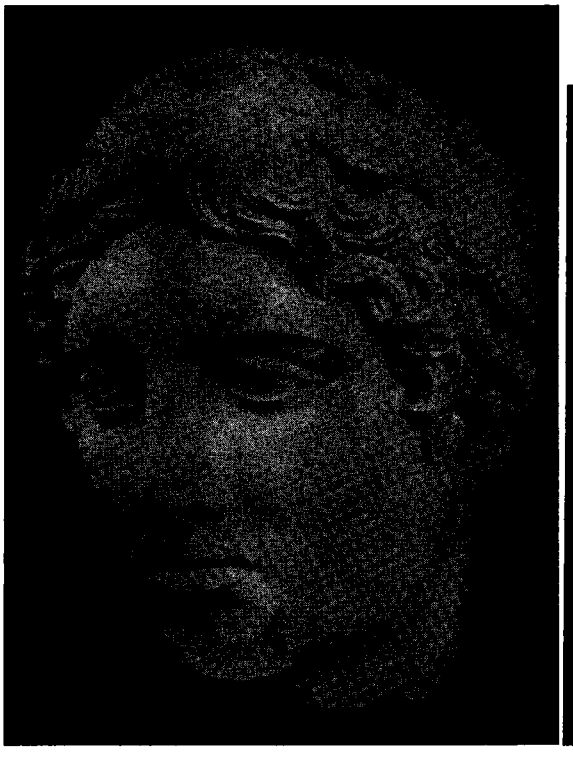


Fig. 19 — Theatre. Head of Polykleitan athlete.



Fig. 20 — Theatre. Lifesize Nike.

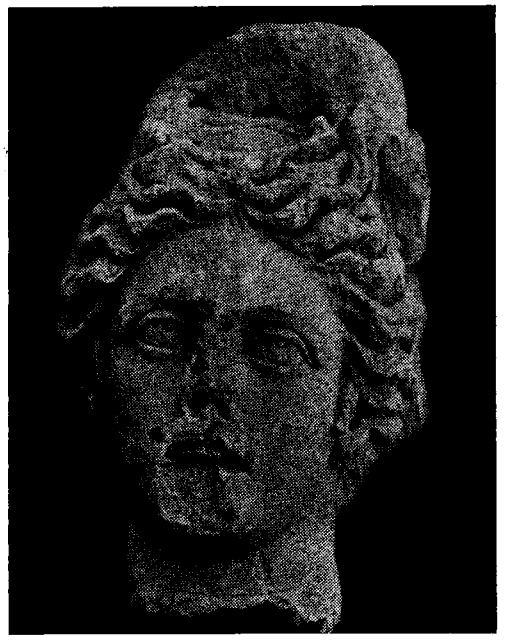


Fig. 21 — Theatre. Head, possibly of a Nike?

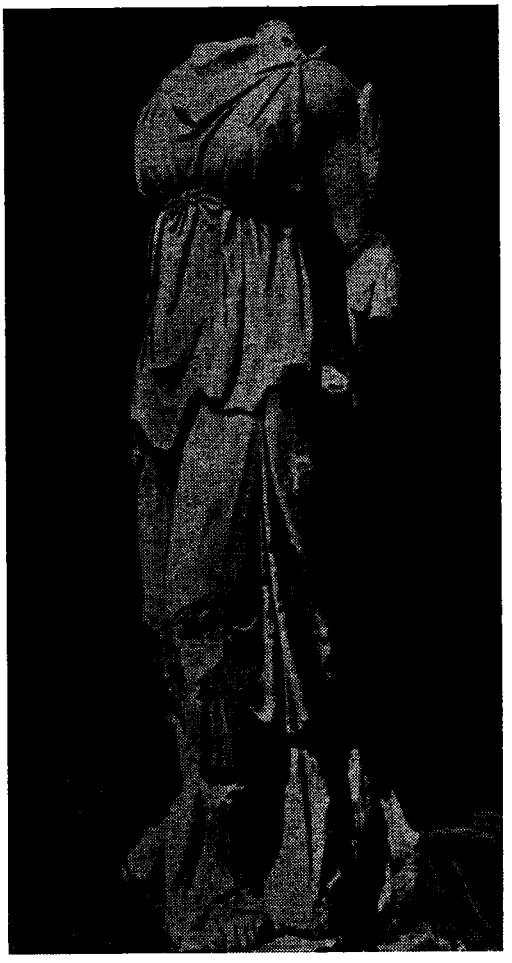


Fig. 22 — Theatre. Underlifesize Nike.

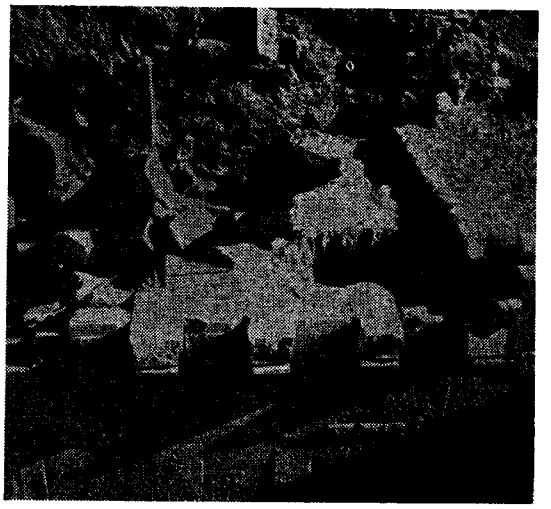


Fig. 23 — Theatre. View of south parodos, with wall with consoles.

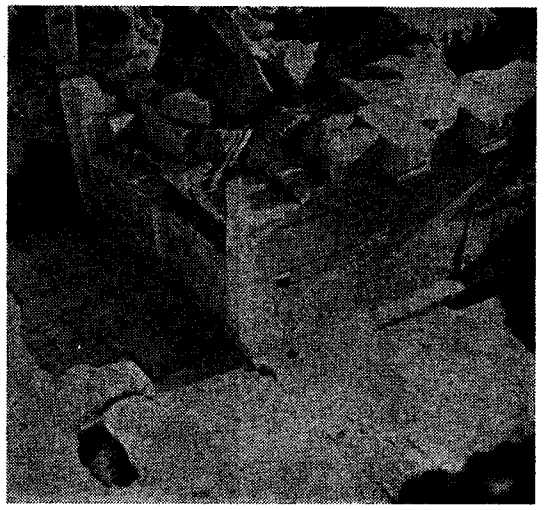


Fig. 24 — Theatre. South parodos, with adjacent stage.

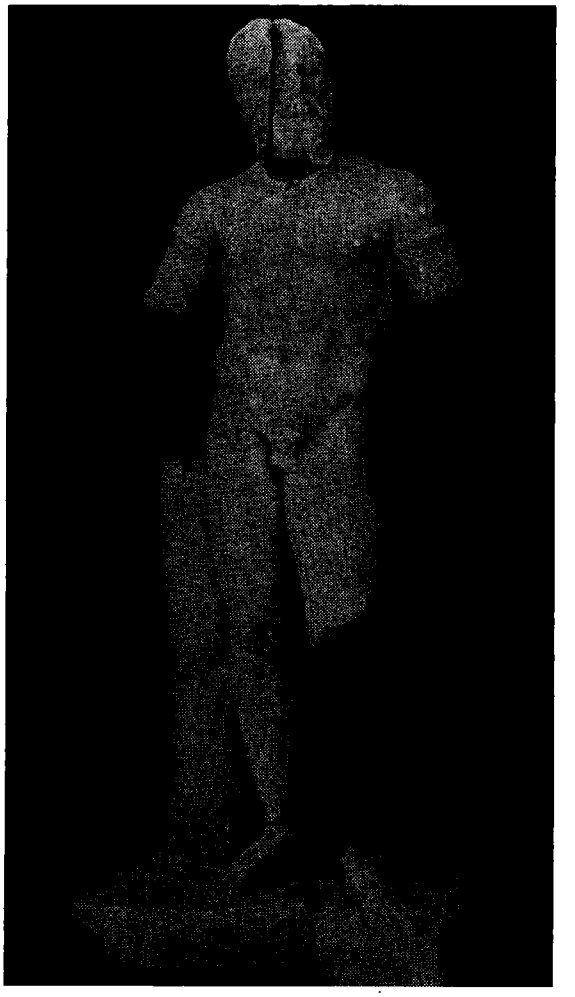


Fig. 25 — Theatre. South parodos. Statue of a pugilist signed by Polyneikes.

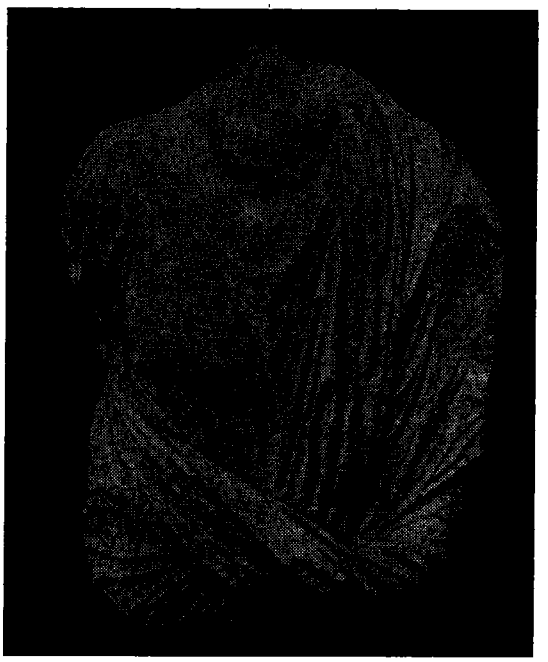


Fig. 26 — Theatre. Overlifesize draped male statue fragment.

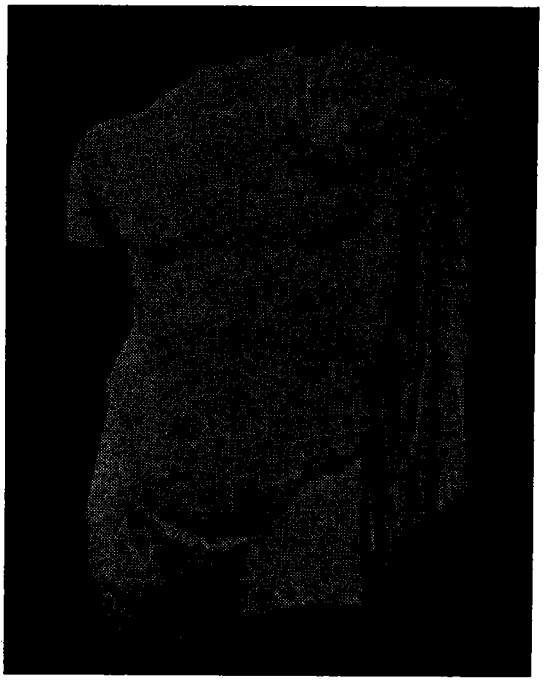


Fig. 27 — Theatre. Lifesize nude male heroic torso, from wall behind stage.

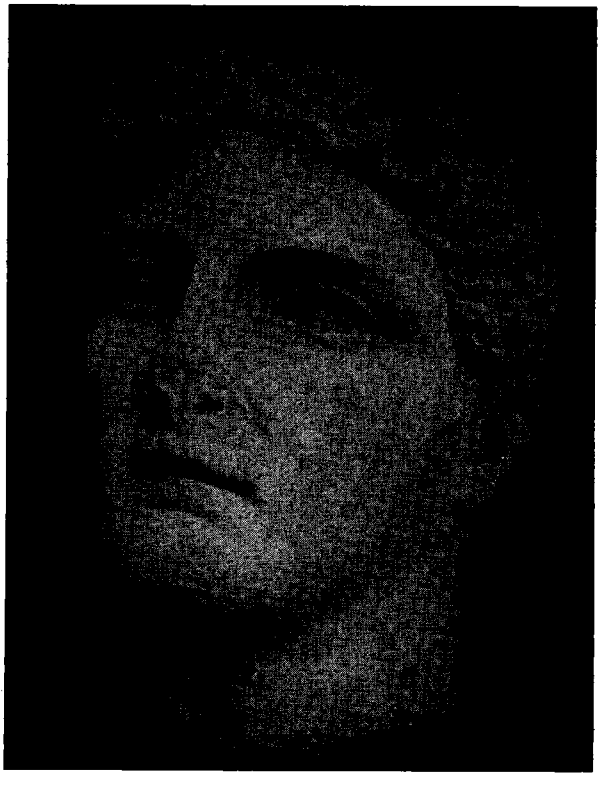


Fig. 28 — Theatre. Female head extracted from the wall behind the stage.

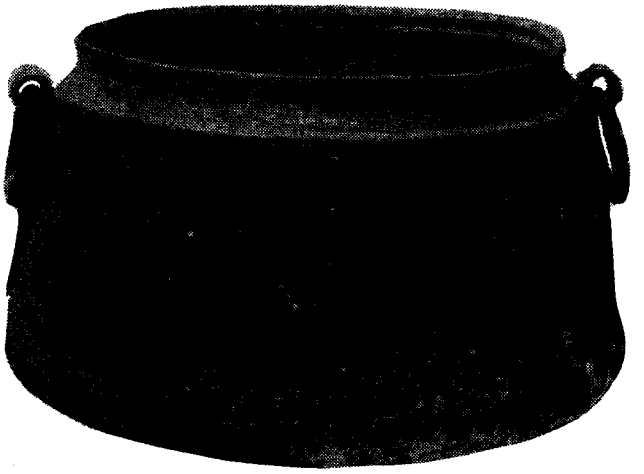


Fig. 29 — Theatre. Bronze vessel, cauldron. Byzantine.



Fig. 30 — Theatre. Bronze ewer. Byzantine.

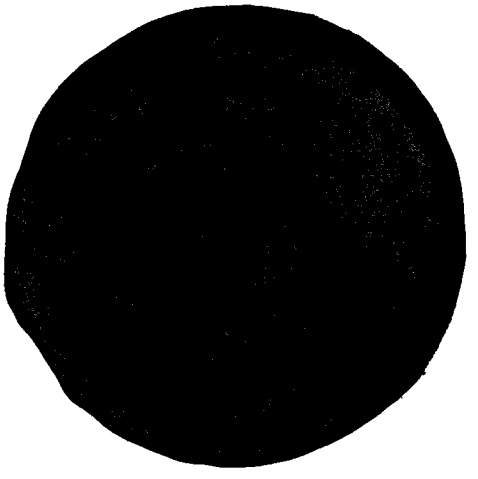


Fig. 31 — Theatre. Bronze, incised plate. Byzantine.

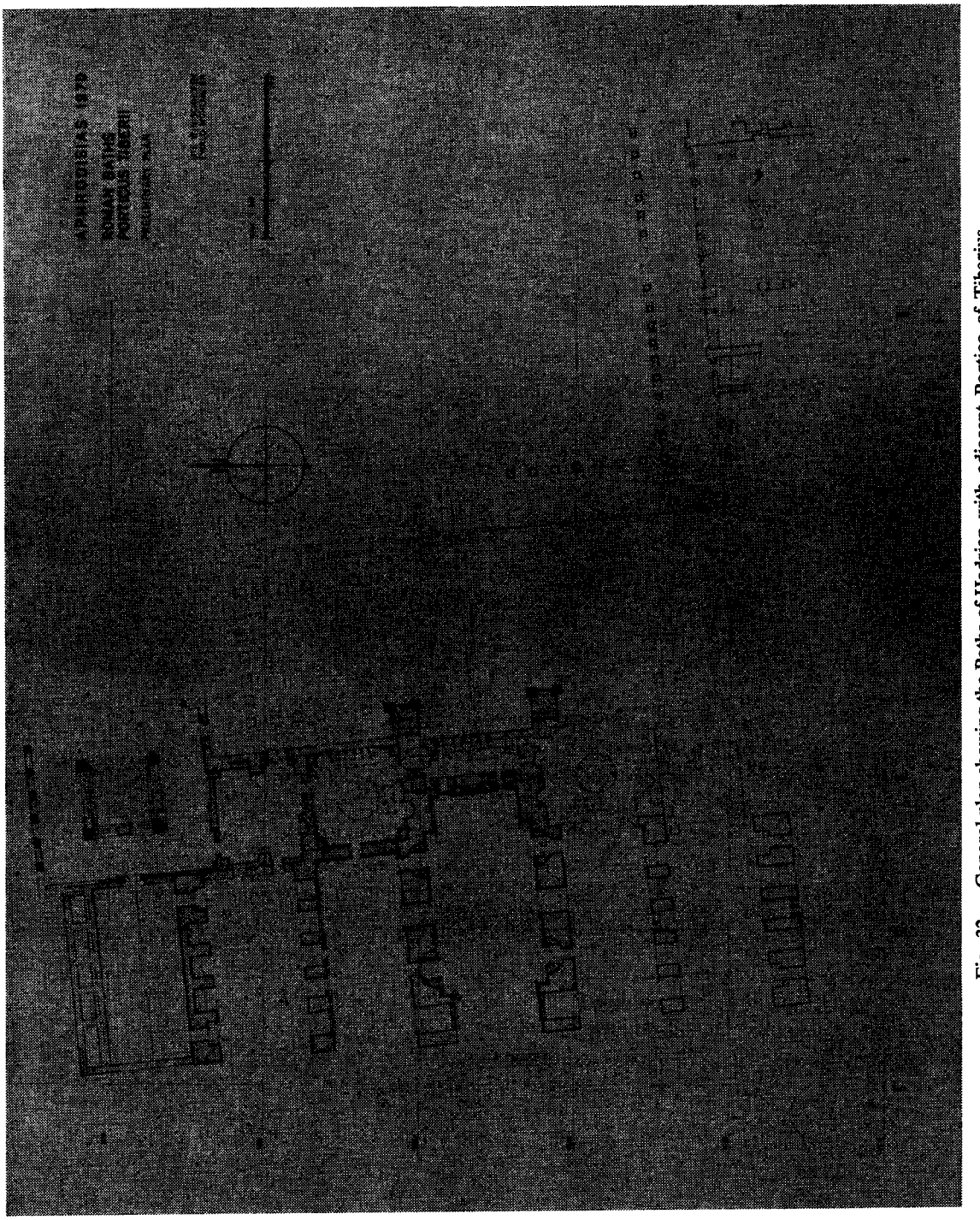


Fig. 32 — General plan showing the Baths of Hadrian with adjacent Portico of Tiberius.

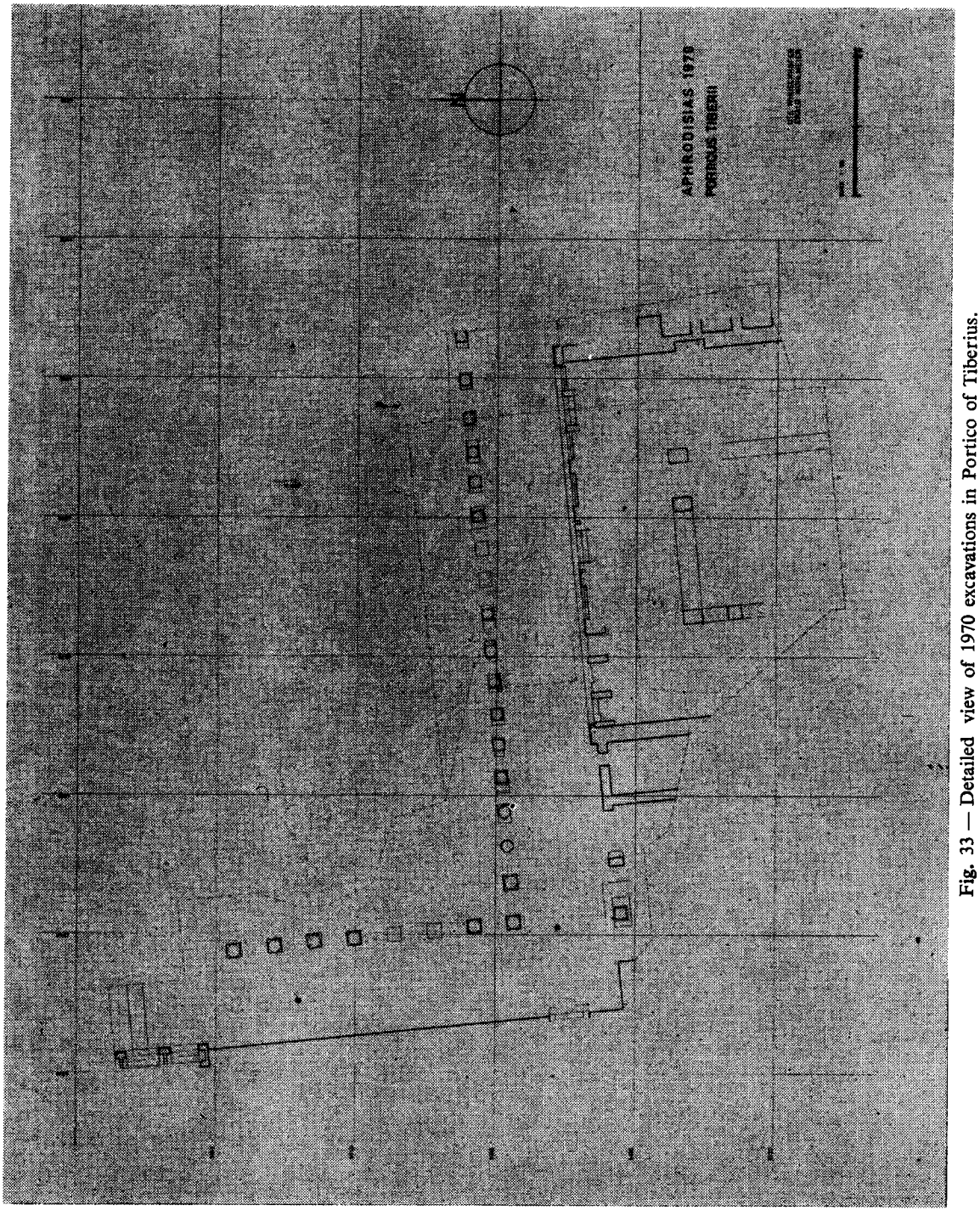



Fig. 33 — Detailed view of 1970 excavations in Portico of Tiberius.

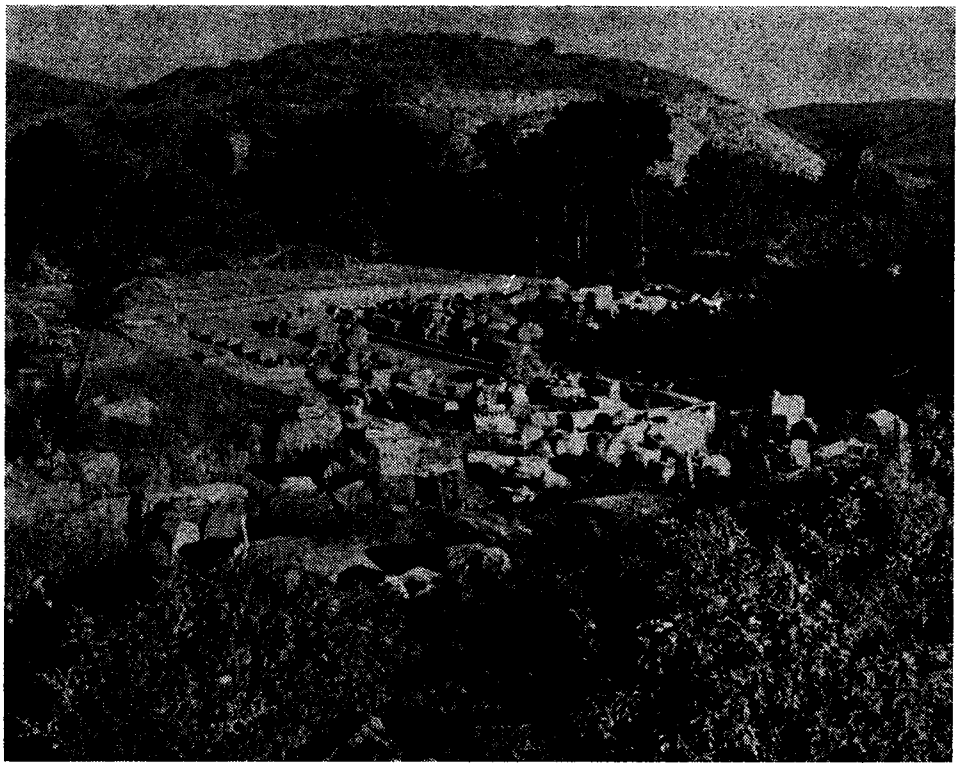


Fig. 34 — Portico of Tiberius. General view looking southeast.

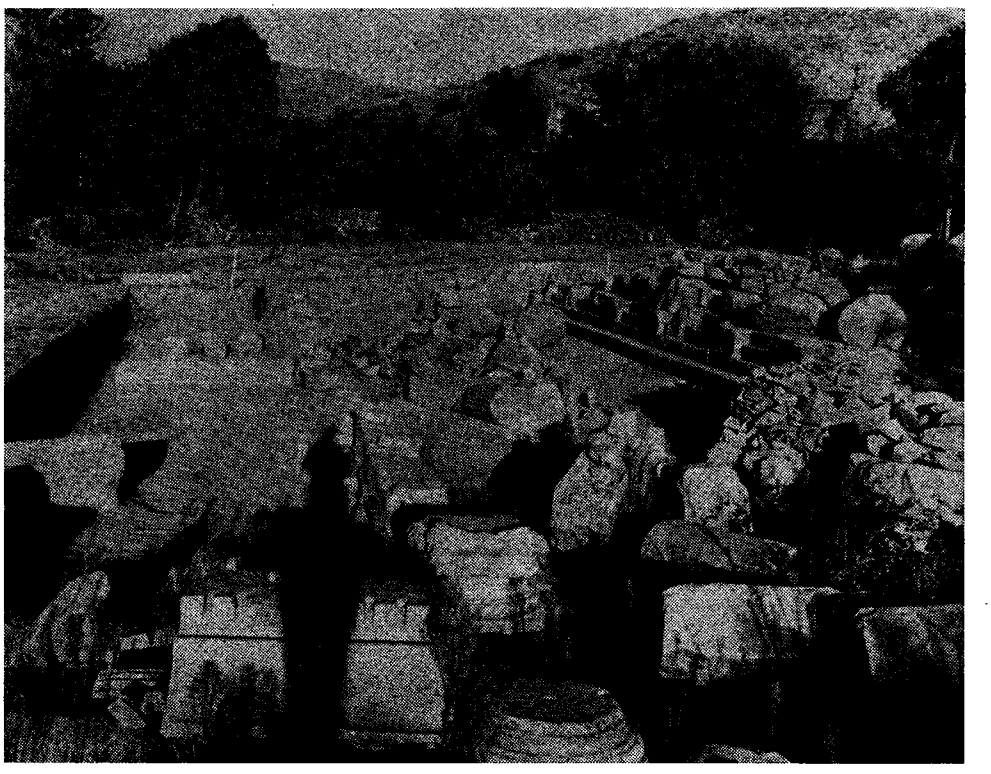


Fig. 35 — Portico of Tiberius. View looking east, temple to right.

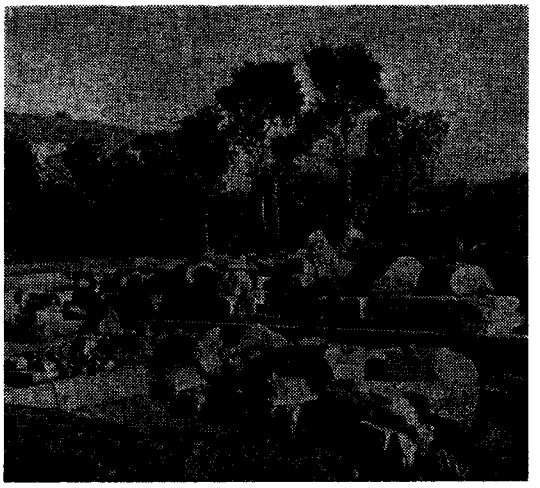


Fig. 36 — Portico of Tiberius. Temple facade.

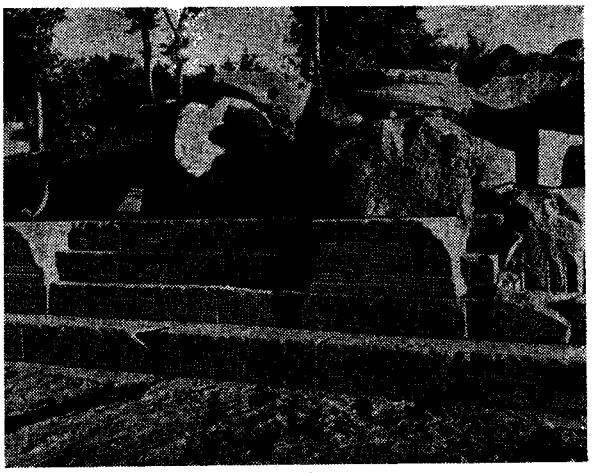


Fig. 37 — Portico of Tiberius. Steps of access to temple.



Fig. 38 — Portico of Tiberius. Fragment of new decree of Diocletian concerning currency.



Fig. 39 — Portico of Tiberius. Colossal female statue.

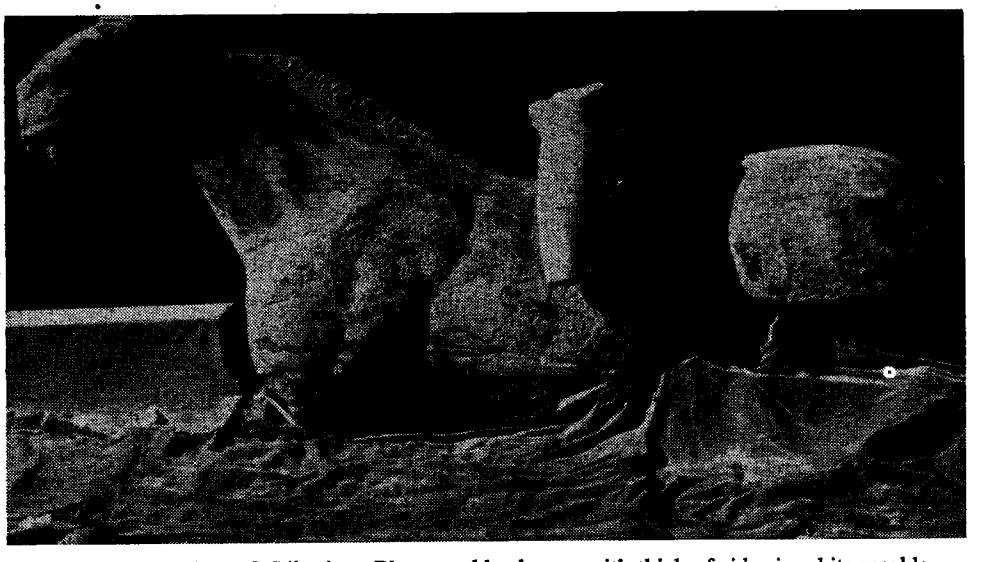


Fig. 40 — Portico of Tiberius. Blue marble horse, with thigh of rider in white marble.

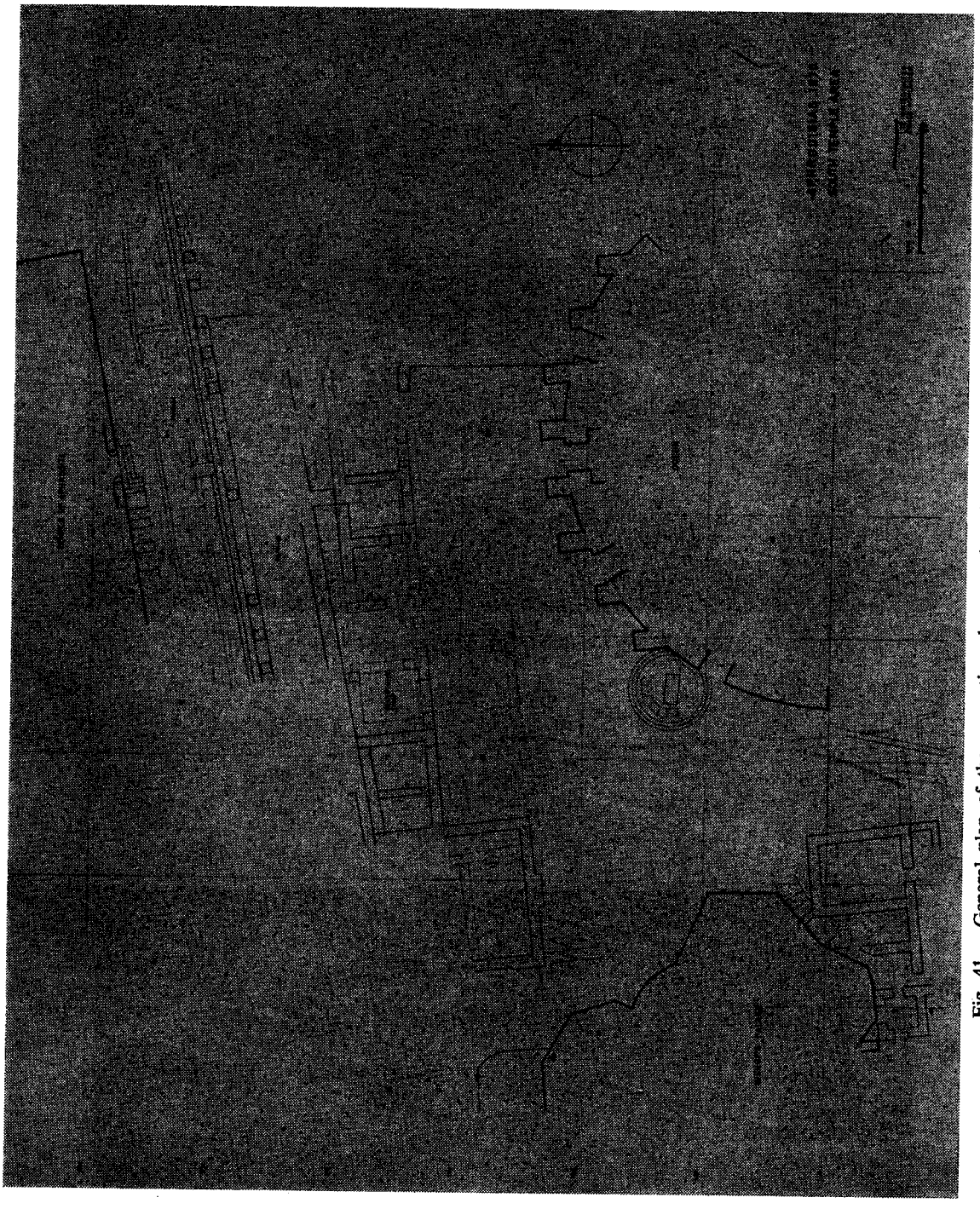


Fig. 41 — General plan of the excavations between the odeon and the temple of Aphrodite.

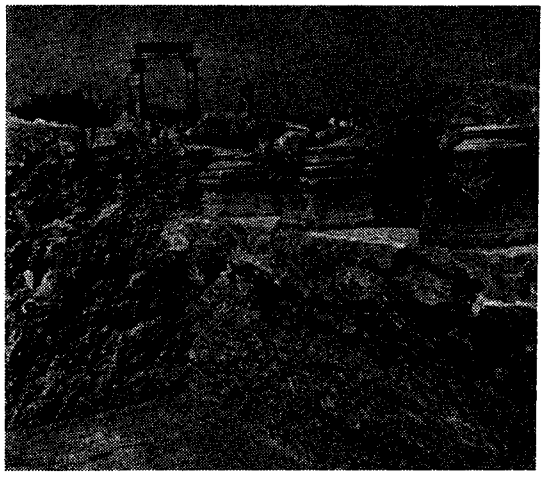


Fig. 42 — South temenos of Aphrodite. Sondage in portico.



Fig. 43 — South temenos of Aphrodite. Fragment of late Roman portrait.



Fig. 44 — North odeon, with buttresses.



Fig. 45 — North odeon. Press fragments.

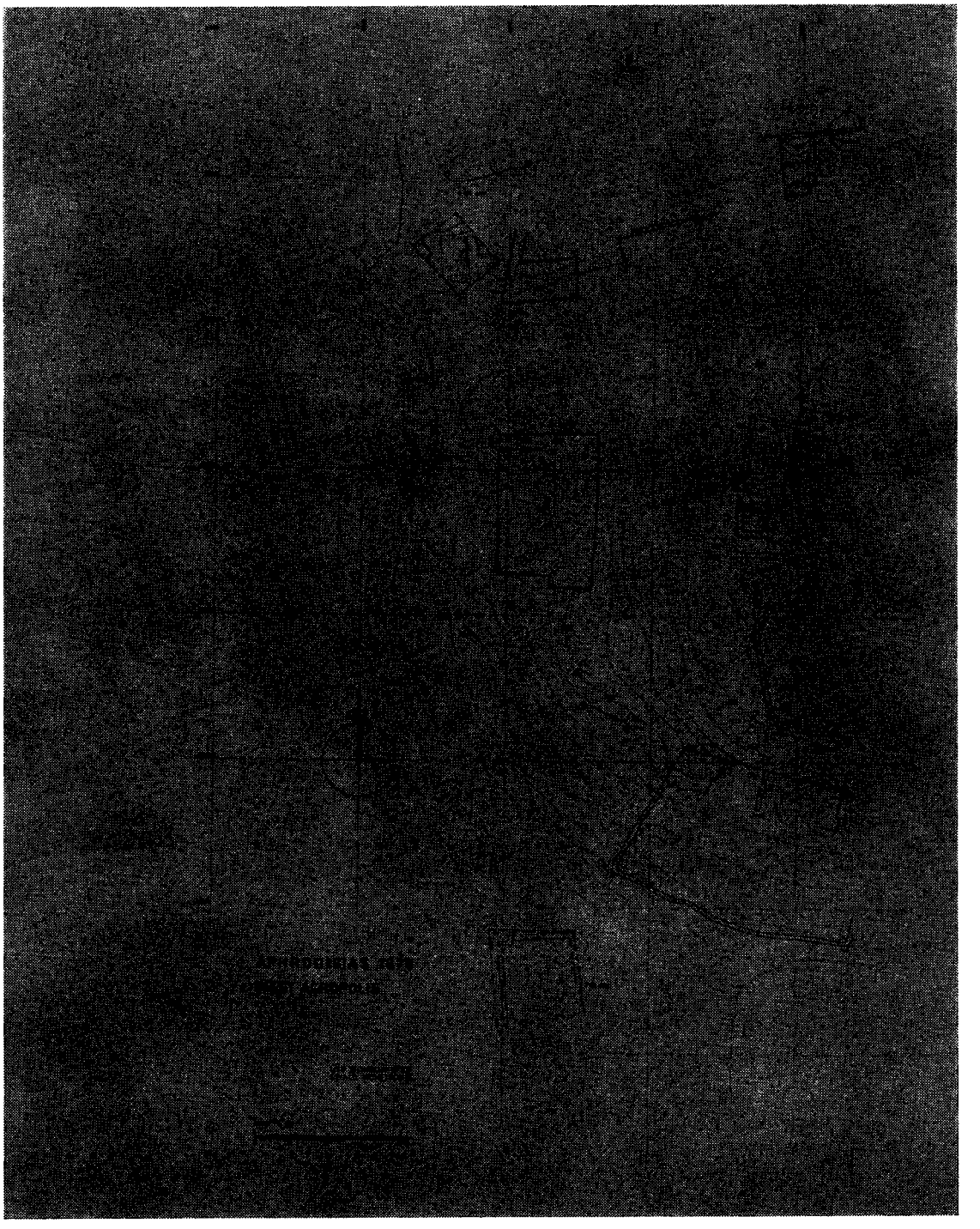


Fig. 46 — Plan of west "Acropolis" trench 7.

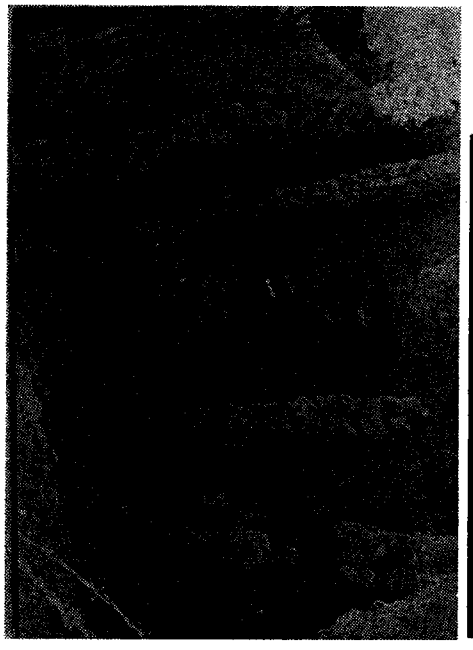


Fig. 47 — "Acropolis". Trench 7. Complexes B and C. Middle Bronze Age.



Fig. 48 — "Acropolis". Trench 7. Middle Bronze Age beak spout fragments.



Fig. 49 — "Acropolis". Trench 7. Middle Bronze Age pottery.



Fig. 50 — "Acropolis". Trench 7. Middle Bronze Age pottery and sherds.

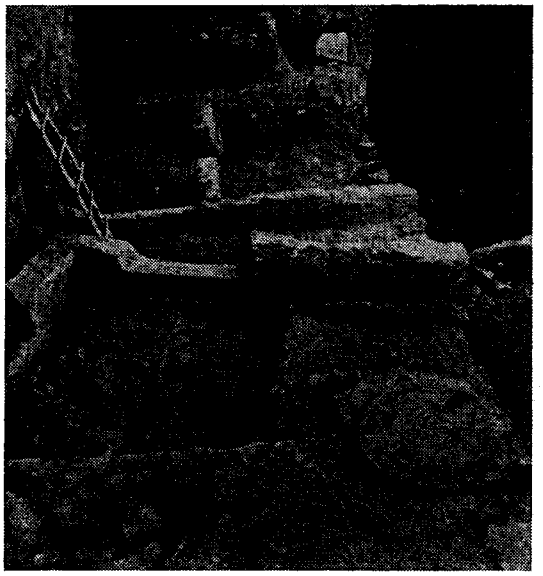


Fig. 51 — "Acropolis". Trench 7. Complex Ia, Early Bronze Age 3.

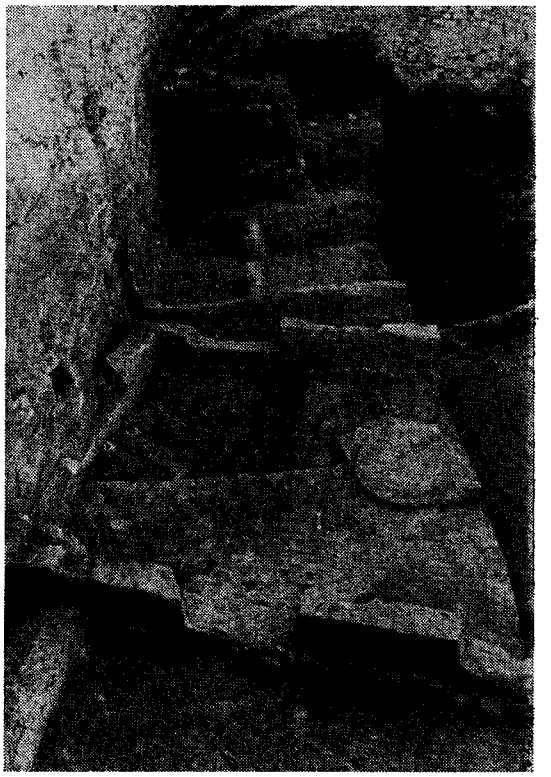


Fig. 52 — "Acropolis". Trench 7. Complex Ia, Early Bronze Age 3.



Fig. 53 — "Acropolis". Trench 7. Complex Ia, Early Bronze Age 3.

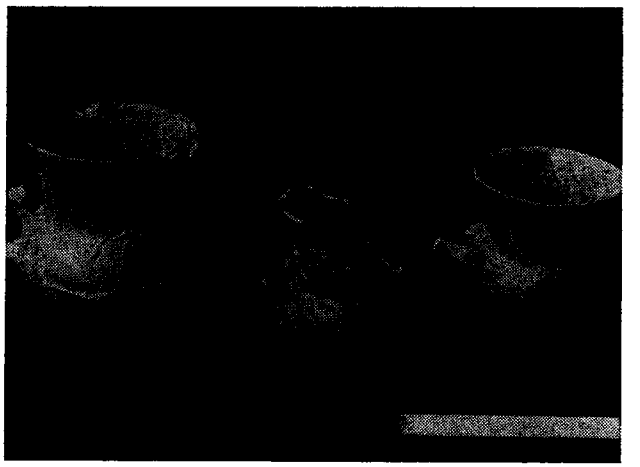


Fig. 54 — "Acropolis". Trench 7. Early Bronze Age one-handled tankards.

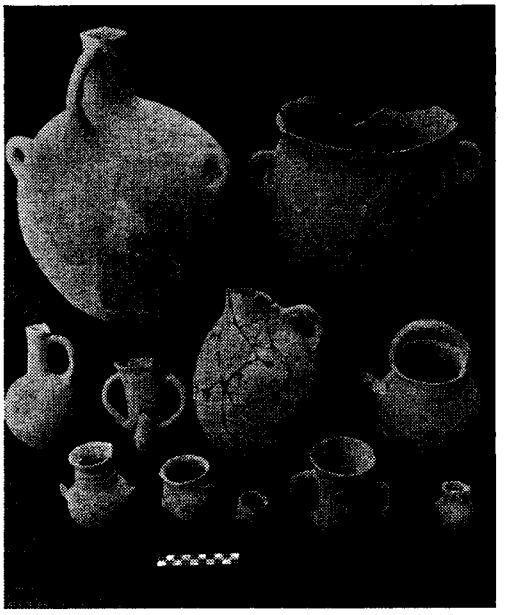


Fig. 55 — "Acropolis". Trench 7. Miscellaneous Early Bronze Age 3 pottery.

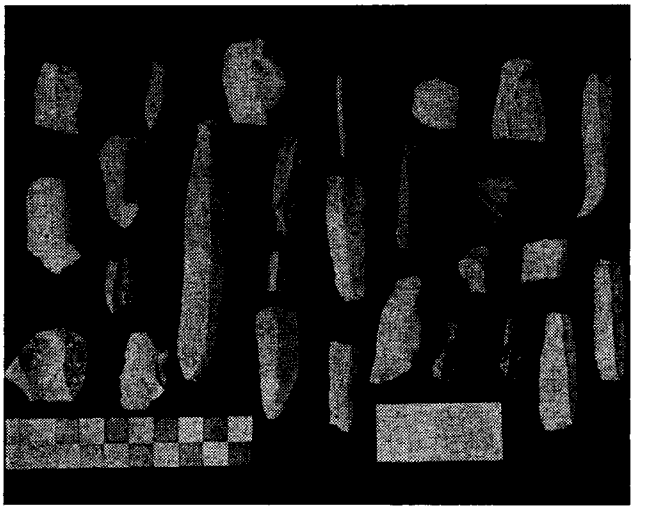


Fig. 56 — "Pekmez". Sondage. Late Chalcolithic chipped stone finds.



Fig. 57 — "Pekmez". Sondage. Late Chalcolithic white-on-black painted sherds.

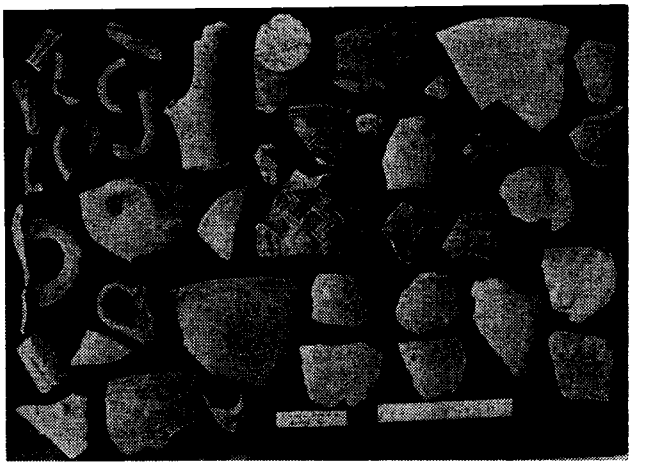


Fig. 58 — "Pekmez". Sondage. Early Bronze Age sherds, from Level V.

# HANİBRAHİMŞAH KAZISI 1970 YILI ÖN RAPORU

Doç. Dr. HAYRİ ERTEM

*KAZI HEYETİ:*

Keban'da uzun yıllar sular altında kalacak eski eserleri kurtarma projesine katkıda bulunmak amacıyla ilk kez 20.6. 1970 - 27.8.1970 tarihleri arasında fiilen yürüttüğüm Hanibrahimşah (yeni adı Esenkent) kazısı çalışmalarına Filolog Dr. Atila Tolun, Aysel Tolun, Dil ve Tarih-Coğrafya Fakültesi öğrencilerinden Gönül Ertem, Burhan Balcıoğlu, Kemal Sertok, Yılmaz Özdemir, Mustafa Kol ve maalesef bir trafik kazası sonucu kaybettiğimiz arkadaşımız Sumerolog Recep Yurtman katılmışlar ve büyük çabalarıyle önemli katkılarda bulunmuşlardır.

*HÖYÜK:*

Elâzığ'ın kuzey-batısına düşen ve Elâzığ-Çemişgezek yolundan Koruk köyü istikametine ayrılan yolun sonunda, şehre +40 km. uzaklıkta, düz bir kaya platformu üzerine oturmuş 125 m. uzunluğu 60 m. genişliği 12 m. yüksekliği olan höyük, doğu ve batısından geçen ve hemen höyüğün kuzey ucunda birleşip Murat nehrine akan Erzürük çayı ile bir küçük dere arasında bulunmaktadır. Eski köy yerleşmesine bitişik olup, bugünkü köye +60 m., Murat'a olan uzaklığı ise +5 km. dir.

Höyüğün üzerinde durduğu kaya platformu muhakkak ki, çok asırlar önce, dere yataklarında bugün müşahede ettiğimiz, kaya tabakalarına bağlanmakta idi. Zamanla bu kayalar tabii kuvvetlerin aşındırması nedeniyle çökmüş ve dere yatakları meydana gelmiştir. Ancak höyüğün güneyinde, eski köy yerleşmesinin bulunduğu yerdeki kayaların çökme nedeni, kanımıza göre, savunma amacıyla höyük üst sakinleri tarafından hendek açmak suretiyle yaratılmış ve daha sonra tabii kuvvetlerin de etkisiyle bu iş zamanla hızlanarak büyümüştür. Bunlar şist tabakasının parçalarıdır. Sert olmayıp yumuşaktır. Öyle ki, köylüler kazma ile kolayca bu kayaları, toprak kazar gibi, kazabilmektedirler. Bugün hâlâ höyüğün eteklerinde kırılıp çöken bu kaya tabakasının parçaları durmaktadır (Res. 1). Böylece yukarıda boyutlarını verdiğimiz höyüğün ilk yerleşme tabakasının bugünkü ölçülere göre daha geniş bir alanı kapsadığı anlaşılmaktadır.

*Kazıda takip edilen yol ve kazılacak yerlerin seçimi:*

Höyüğün küçüklüğü, baraj sularının yakın bir gelecekte toplanmaya başlayacağı nedeniyle zamanımızın darlığı höyükte başlıca iki yerde çalışmamızda ve çalışmalarımızda takip edeceğimiz yolun belirlenmesinde etken olmuştur. Şöyle ki,

1) Höyüğün en uygun yeri olarak gördüğümüz batı yamacında tepeden itibaren, aşağı seviyelere inildikçe genişletilmesi düşünülen ve şimdilik 5 × 10 m. boyutunda tuttuğumuz iki açmada (FG-XIII) höyükteki tabakalaşmayı kısa zamanda tespit etmek,

2) Bu stratigrafi açmalarına paralel olarak, sular kaplayana kadar, höyüğün röper noktasında ölçüleri üstte fazla geniş olmayan, fakat alt tabakalarda lüzumu halinde genişletebileceğimiz, düz bir alanda 15 × 20 m. boyutunda 12 açmada (IJKLM – XVI, XVII, XVIII) hem mimarî ve hem de buluntu elde ederek kaya platformuna inmek esas alınmıştır.

*Kazı ve sonuçları:*

Bu amaçlarla açtığımız sondaj mahiyetindeki stratigrafi açmalarında kazı sonuna kadar elde ettiğimiz tabakalar ve buluntular şöyle sıralanabilir :

I. *tabaka* : Bulunan seramiğe göre hem Bizans devrinin ve hem de höyüğün son iskân tabakasıdır. IJKLM - XVI, XVII, XVIII açmalarında bu tabaka "I a" olarak adlandırılmıştır.

II. *tabaka:* I. tabakada bulduğumuz aynı tip seramiğin yanısıra ele geçen bir bakır para, tabakayı kesinlikle tarihlendirmemizi mümkün kılmıştır. Paranın hem ön ve hem de arka yüzlerinin çok aşınmasına ve tahrip olmasına rağmen ön yüzünde İsa'nın büstünün, arka yüzde de İsa'nın ismini kapsayan kitabenin (HRİSTU BASILEU BASILE) yer aldığı seçilebilmektedir.

Bizansın Parlak Devri sonlarına doğru Johannes I zamanında darpedilen bütün bakır sikkelerde, imparatorun tasviri yerine, ön yüzlerinde İsa'nın resmi, arka yüzlerinde İsa'nın ismi bulunmaktadır[1]. Bizim paramız da bu örneklere uyduğundan aynı gruba, daha doğrusu, Johannes I (969 - 976)'e ait olması gerekir[2].

I. ve II. tabakaların Bizans olması nedeniyle bu tabaka IJKLM - XVI, XVII, XVIII açmalarında "I b" olarak anılmıştır.

III. *tabaka:* Değişik karakterde karşımıza çıkan seramik arasında, muhtelif çağlardan tanıdığımız boyalı seramiklere benzemeyen ve muhtemelen M.Ö. I. Bin Yıla ait olduğunu söyliyebileceğimiz, bir çeşit boyalı seramik te vardır.

IV. *tabaka:* İlk kez Erken Bronz Çağının açık bej ve krem zemin üzerine kahverengi ve koyu kırmızı boya ile yapılmış çeşitli geometrik ve hayvan motifli, çark izlerinin seçilebildiği ve oldukça ince sayılabilecek kalınlıkta seramik, az da olsa, ele geçmeğe başlar.

V. *tabaka:* IV. tabakada bulduğumuz Erken Bronz Çağının renkli seramiği, stratigrafi açmalarının dar ölçülerine nazaran bu tabakada oldukça bol denebilecek miktarda görülür. Bu tip seramik üzerindeki geometrik motifler çevrede kazılan Pulur (Sakyol)'da I-VIII. tabakalarda[3], Kalaycıktepe'de V.[4] ve Tepecik höyükte "Eski Tunç Çağı" tabakalarında[5] bulunanların aynıdır. En son U. Esin'in[6] ve H. Hauptmann'ın[7] değindikleri gibi bizim de renkli seramiğimizi Burney'in[8] Malatya-Elazığ bölgesi kalkolitik ve Erken Bronz Çağı örneklerine bağlamamız gerekecektir. Bununla beraber bu seramiğin stratigrafi açmalarımızda X. tabakaya kadar devam etmesi ve özellikle Karaz tipi seramiği ile aynı tabakalarda yanyana görünmesi keyfiyeti Pulur (Sakyol) kazılarında I-VIII. katlarda bu iki tip seramiğin bulunmasına paralel düşer. Orada VIII. tabakadan itibaren XI. tabakaya kadar Karaz tipi seramik yalnız devam etmiştir. Bizdeki durumu ancak gelecek mevsim çalışmalarında araştırılacak olan diğer alt tabakalar aydınlığa kavuşturacaktır. Erken Bronz Çağı'nın bu renkli seramiği yanısıra, yuvarlak olan ağız kenarı karşılıklı iki tarafta yassı bir şekilde çıkıntı yaparak kulp vazifesi gören mutfak kabı tipine ait seramik te çıkmıştır. Bir dereceye kadar bizimkine benzeyen örnekler Norşun-Tepe 1968 kazılarında ele geçmiştir[9]. VII. tabakada ocak arkasında görülen bu kap tipimizde (Res. 3), Norşun-Tepe örneğinde olduğu gibi, karın şişkinliği hemen ağız kenarından itibaren başlamaz. İkisinin benzer tarafları sadece ağız kenarındaki karşılıklı iki yassı tutamağın oluşudur. Mutfak kabı oluşu nedeniyle kap siyah ve kabadır.

VI. *tabaka:* Erken Bronz Çağının renkli seramiği devam etmektedir.

VII. *tabaka:* V. tabakada sözü edilen her iki seramikte bir değişme olmamakla beraber ilk kez bu tabakada kuvvetli sayılabilecek yangın müşahede edilmiştir. Ayrıca at nalı şeklinde ocaklar bulunmuş olup önleri dairevîdir (Res. 2, 3). Aynı tip ocakların idollerine Pulur (Sakyol')un A 2 alanı XI. kat tapınağında da raslanmıştır[10].

VIII. *tabaka:* Üst tabakalardan itibaren devam edegelmekte olan renkli seramikle beraber bu tabakada ilk defa siyah, kaba, perdahlı ve üzerleri kabartma şeklinde çeşitli geometrik motifli (Karaz tipine benzer) bir tip seramik[11] görünmeğe başlar (Res. 4, 5, 6).

Bu arada bir küp parçası üzerinde, daha çok kuş (belki kartal) ve kolayca adlandıramıyacağımız bir hayvan karışığı ile onun ters simetriğini ihtiva eden bir silindir mühür baskısı ele geçmiştir (Res. 7). Hayvanın başı, profilden yapılmış olup sağında ve solunda kulağa ya da boynuza benzer çıkıntılar vardır. Başın üstünde elips formunu andıran bir motif bulunmaktadır. Kanatlar, vücut ve ayaklar cepheden tasvir edilmekle beraber iki ayak olması gerekirken tek bir ayak halinde gösterilmiştir. Kanatlar, yaya benzer şekilde, yumuşak hatlarla yapılmıştır.

Kanımıza göre küp, mahallinde yapılmış ve dolayısıyla mühür sahibi sahip olduğu küpe mührünü basmıştır. Erken bir yargı olmakla beraber bizi bu kanıya götüren nedenlerin, 1) küp hamurunda kullanılan toprağın aynı yöreden alınmış olduğu, 2) küpün karın kısmına ait olması muhtemel görünen küp parçasının iç kısmındaki çok az kavisten dolayı küpün büyük olduğu ve dolayısıyla uzak bölgelerden o zamanki imkânlarla oraya taşınıp getirilemiyeceği görüşüdür.

Kazı mevsimimizin en mühim buluntusu olarak değerlendirmek istediğimiz baskının benzerlerini ilgili mühür literatüründe[12] bulamadık. Motif olarak genellikle hayvan motiflerini ve geometrik motifleri konu alan Cemdet-Nasr silindir mühürleriyle karşılaştırılabilirse de kesin bir tarih verilmesi mümkün değildir. Bulunduğu tabaka itibarıyla şimdilik Erken Bronz Çağının mührü demekle yetinmek istiyoruz.

IX. *tabaka:* VIII. tabakanın seramikleri devam etmekte olup aynı zamanda V. ve VIII. tabakada ele geçmiş olan ağız kenarı karşılıklı iki tarafta çıkıntı yaparak kulp vazifesi gören mutfak kabı tipine ait seramik bu tabakada tekrar karşımıza çıkar.

X. *tabaka:* Seramikte herhangi bir değişme olmamakla beraber höyükteki ikinci kuvvetli yangın bu tabakada görülür. Fazlaca tahrip olmuş şekilde ele geçen 5 küp içinde yanmış arpa, buğday ve nohuta benzer tahıl kalıntıları yanında bozulmamış durumda bal peteklerinin de görünmesi, o devir insanlarının tarım ve arıcılık yönünde oldukça ileriye gittiklerini izah etmektedir. Bunlardan alınan örnekler ilgili laboratuvarlarda incelenmek üzere gönderilmiştir.

Açmaların küçüklüğü nedeniyle, böylesine büyük bir kalınlık meydana getiren (6 tabaka) Erken Bronz Çağı yerleşmelerinin safhaları hakkında ayrıntılı bilgi edinmek bu yıl için mümkün olmamıştır. Ancak önümüzdeki kazı yıllarında IJKLM-XVI, XVII, XVIII açmalarında yapacağımız araştırmalar bu hususta bizi aydınlığa kavuşturacaktır.

Kazı mevsimi sonunda X. tabakaya kadar erişilebilmiş ve höyüğün röper noktasından itibaren 7.50 m. gibi bir derinlik elde edilmiştir. Bu tabakalaşma açmalarında ana kayaya kadar daha henüz araştıramadığımız 4.50 m.lik bir derinlik kalmıştır. Gelecek mevsim çalışmaları başında, buradaki araştırmayı sona erdirmek ve böylelikle höyüğün kesinlikle ne kadar tabakayı kapsadığını tespit etmek öncelik sırası bekleyen işlerden biridir. Stratigrafi açmalarından edindiğimiz kanıya göre höyük, belirli zamanlarda herhangi bir tazyik olmaksızın terkedilmiştir. Üst tabakalardaki bu durumu, açmış olduğumuz IJKLM - XVI, XVII, XVIII açmalarında gerek yangın izlerinin olmayışı ve gerekse hiçbir buluntu ele geçiremeyişimiz, destekler durumdadır.

Kazı çalışmalarımızın diğer ağırlık merkezi olan 15 × 20 m. boyutundaki IJKLM-XVI, XVII, XVIII açmalarında üstten itibaren 3 tabaka araştırılmış, amacımıza uygun olarak tabakaların mimarî durumları ve diğer buluntular kazanılmaya çalışılmıştır. Stratigrafi açmalarında tespit et-

tiğimiz tabakaların buradaki paralellerinde karakteristik noktalar şöylece sıralanabilir :

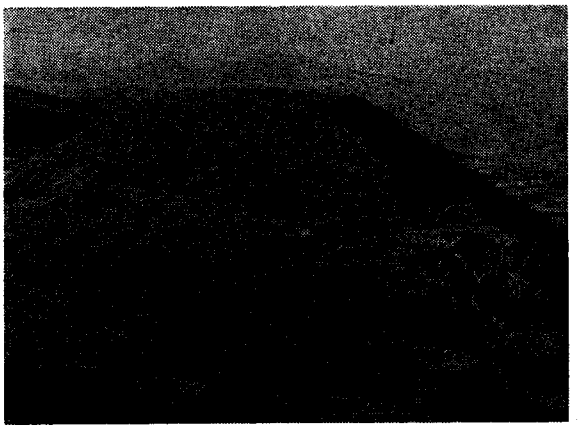
I. *tabaka (I a):* Satıhtan 40-50 cm. derinlikte, tabii kuvvetler ve köylüler tarafından bir kısmı tahrip edilmiş tabakadan belli başlı, biribirine paralel sayılabilecek iki taş temel ile sayıları oldukça fazla yuvarlak tandırlar ortaya çıkmıştır. Taş temeller alt alta tek taş sırasından ibaret olup balık-pulu tabir edilen şekilde örülmüştür. Herhangi bir yerde yangın izine raslayamayışımız ve bir buluntu ele geçiremeyişimiz, höyüğün son iskân katının kendiliğinden terk edilmiş olduğuna kuvvetli bir delildir. Ele geçen seramik ile temellerin örgü sistemi ve alt kattaki tabakada da aynı şeyleri müşahede etmemiz, özellikle stratigrafi açmalarında II. tabakada bulduğumuz Bizans parası bize bu tabakanın Bizans Devri'nin höyükteki son safhasını teşkil eden bir tabaka olduğunu söylememizi mümkün kılar.

II. *tabaka (I b):* Bu tabaka üstteki tabaka tarafından biraz tahribata uğramış ise de mimarî bakımdan oldukça sağlam plân vermektedir (Res. 8). Burada biribirine bitişik iki yapı ele geçmiştir. Bunlardan biri açmaların güneyine raslayan yapıdır ki, bunun sadece 7 × 9 m. boyutunda olan salon kısmı gün ışığına çıkarılabilmiştir. Salonun batı duvarına bitişik, biribirinden 2.40 m. uzaklıkta zemin üzerinde 2 direk taşı, doğu duvarına bitişik 1 direk taşı ele geçmiştir. Salona batıdan bir kapı ile geçilmekte olup höyüğün erimiş yamacına raslayan bu giriş ya da bir diğer oda maalesef kazanılamamıştır. Duvarların salon içine bakan yüzlerinde oldukça kalın sıvalar vardır. Taş temellerin üzerlei toprak ve moloz olup, kerpiç yoktur. Bu teknik, bölgenin karakteristik duvar tekniği olarak bu tabaka için ilginçtir. Zemin için sarı toprak kullanılmıştır. Buna bitişik diğer yapı da aynı teknikte yapılmış, yanyana iki odası ele geçmiştir. Odalardan doğudaki, ortak duvara bitişik yarım daire şeklinde zeminden 40 cm. yükseklikte yan ve üstü sıvalı seki gibi bir kısım ihtiva etmektedir. Bu tabaka kaldırılıp III. tabakaya inilmeye başlandığı sırada çapı 2.30 m.yi bulan, tabana doğru daralan, içi sıvalı ve kenarları harç ve taşla yapılmış fakat ne maksatla kullanıldığına dair herhangi bir ip ucu bulamadığımız, şimdilik silo? diye adlandırabileceğimiz bir yapıyla karşılaşılmıştır. Bu iki odalı yapının duvarlarında yukarıda kaydettiğimiz teknikten ayrı olarak kireç ve kum karışığı harcın kullanılmış olduğu görülmüştür. Odalara doğudan bir kapı ile girilmektedir. Duvar temel taşları, yine balık-pulu tabir edilen şekilde örülmüştür. Ele geçen seramik üst kat seramiğinin aynıdır. Küçük buluntu yoktur.

III. *tabaka* (II) : Mimarî bakımdan oldukça karışık plân veren tabakadan duvarlardaki örgü sistemi üst katlardakine benzemektedir. Renkli seramik çıkmakla beraber Erken Bronz Çağı seramiğine benzemez. Tabakanın kesinlikle tarihlenebilmesi için önümüzdeki mevsim bu tabakada daha geniş araştırmaların yapılması gerekecektir.

Höyük üstü çalışmalarımız yanısıra, muhtemelen Bizans tabakalarında kullanılmış olduğu düşünülen, höyüğün güney eteğinde basamaklarla inilen, bir su sarnıcını da tespit etmiş bulunmaktayız.

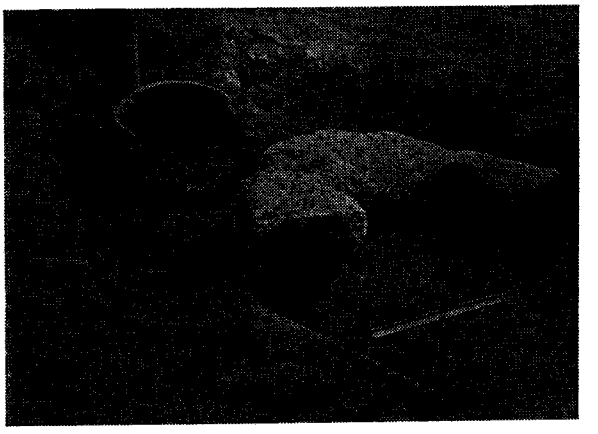
Hanibrahimşah 1970 kazıları sonucuna göre buradaki tabakalaşmaların, daha doğrusu kültürlerin, bölgedeki yakın höyüklerden b'lhassa Pulur (Sakyol) ve Kalaycık Tepe'de ele geçen kültürlerle bir paralellik gösterdiği ve özellikle alt tabakalardaki kültürlerin zengin karakterde oldukları, Erken Bronz Çağından sonra uzun bir süre höyüğün iskân edilmemiş olduğu ortaya çıkmaktadır.



Res. 1 — Hanibrahimşah höyüğünün güney-batıdan görünüşü.



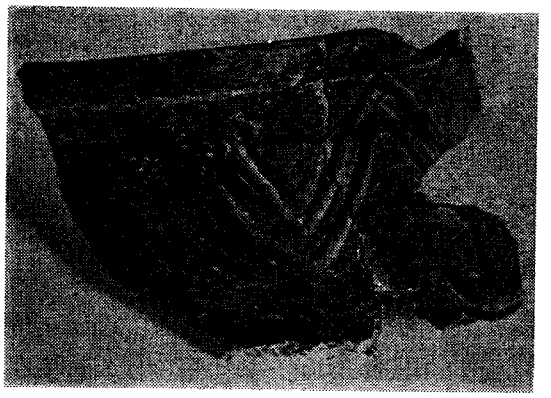
Res. 2 — FG - XII. Erken Bronz Çağının atnalı şeklindeki ocağı.



Res. 3 — FG - XII. Erken Bronz Çağının atnalı şeklinde olan diğer bir ocağın yakından görünüşü.



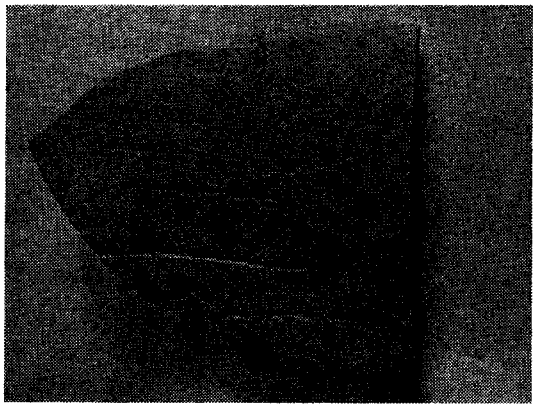
Res. 4



Res. 5



Res. 6



Res. 7 — Erken Bronz çağı silindir mühür baskısı.



Res. 8 — IJKLM - XVI, XVII, XVIII. açmaları II. Tb. (Ib) kuzeyden görünüşü.

# CAN HASAN 1970

D. H. FRENCH

A short season of excavation was carried out at Can Hasan in May and June. Our purpose was to complete the work unfinished in December 1969 :

1) the surface stripping of an extensive area on top of the mound.

2) the deep sounding.

Both these objectives were achieved.

Work began on 23 May and ended on 22 June. Those participating included Mrs. David French, Messrs. C. Ridler, M. Smith, N. Vernede M. Weaver and Misses G. Durbin, J. Pike and P. T. Winikoff. Bay Gürbüz Alp and then Bay Mustafa Anbar represented the Turkish Government. A small force of men was employed for digging; a larger number of women, already trained in the work, were employed for sieving, sorting and cleaning.

The surface stripping was quickly completed; approximately 0.20 - 0.25 m. of top soil was removed and the lines of walls and features marked and planned. The total area exposed in 1969 and 1970 measured 20 × 30 m. i.e. 600 $m^2$; the whole exposure has now been back-filled. All the excavated soil was sieved, first dry on a 5 mm mesh and then wet on a 1 mm. mesh. The residues were then sorted for artifactual and non-artifactual materials; from this material came a series of obsidian tools, some of them with incised decoration. One piece, originally a leaf point, had been incised with the outline of a ? ship; the point was then re-shaped into a tanged point.

The deep sounding took up the remaining time. The area selected for this operation was the South-east quadrant of Trench 49 L.

*Structures:*

In the deep sounding, only 2 × 2 m. in size, structural remains were hardly to be expected but the corner of a substantial building with redpainted walls and floors was encountered just above the water-table. In all, five major occupation layers were recognized before water made further digging impossible. By the use, however, of Dachnowsky corer a further 1.50 m. of occupation debris was sampled. The resulting core indicates that the site was first located on a white/grey marl which may perhaps represent the soil formed by the desiccation of an ancient lake or marsh. The total depth of deposits is *c.* 6.75 m. of which 2.25 m. represent the present height of the mound and 4.50 m. are now buried below existing plain-level.

*Artifacts:*

Obsidian: a fair quantity of worked material was recovered; flint was very rare.

Bone: worked animal-bone was recovered from the deep sounding. The range of tools known from the upper layers is well-represented.

Clay: large, semi-baked lumps, probably representing oven fragments, were very common.

Stone: a number of small polished pendants and beads were found together with several polished stone axes.

*Non-Artifactual Materials:*

Animal Bone: the samples recovered were adequate but not very large. The bulk of the material was recovered from surfaces or floor: whenever there was a fill of fallen and disintegrated brick or clay lumps, very little animal bone was present.

*Plant-remains:* the best preserved evidence comes from the numerous heaps of fire hardened clay; these have preserved grain and other plant impressions. The largest sample of carbonized grains and seeds came from an oven which was located in the surface-stripping operation. The soil from this oven was very finely water-sieved; the product was a wide ranging collection of grains, fruits and seeds: *Triticum* spp., *Hordeum* sp., *Secale* sp., *Ranunculus* sp., *Chenopodiaceae*, *Cyperaceae*, *Labiatae*, *Graminae*, *Prunus* sp., *Vitis* sp., *Celtis* sp.

*Mollusca:* from the water-sieving and occasionally in the trench came a number of marine and land-mollusca. Some of the marine-species are fossil specimens, presumably originating from the Neogen limestone terraces on the south side of the Karaman plain. Tentative identifications include *Cypraea* sp., *Columbella* sp., *Conus* sp., *Nerita* sp. (marine) and *Lymnaea* sp. (including ? auricularia) and *Planorbis* sp. (land).

*Publication:*

The programme of publication is as follows:

1 Excavation and structures : David French

2) Animal bone: Sebastian Payne

3) Worked bone: Mrs. Sebastian Payne

4) Plant remains: Gordon Hillman

It is hoped that the complete publication will have appeared in the course of 1972.

# ALAHAN MONASTERY — 1970

MICHAEL R. E. GOUGH

As had already been decided at the end of the 1968 season, when the writer left his post as Director of the British Institute of Archaeology at Ankara, the aim of the expedition to Alahan in the summer of 1970 was twofold. The first was to excavate some of the non-religious buildings and installations associated with the day to day life of the monastic community at Alahan, and the second to continue the work of conservation, repair and consolidation which had occupied so much of our time and thought in earlier seasons. The team was partly Canadian, in recognition of the Director's change of domicile, and of the generous assistance provided by the Canada Council, the Royal Ontario Museum and the Pontifical Institute of Mediaeval Studies. The Reid Charitable Trust of Great Britain was again a major contributor to our funds, and continuity was provided by the participation of experienced British personnel, all with at least one, and many with three or four seasons experience of the site. The representative of the Turkish Government was Bayan Nemika Altan, to whom I am grateful for her experience and tact in dealing with such problems as arose, and for the friendly good humour with which she carried out her duties despite a recent personal bereavement. Our workmen were the familiar companions of many hot summer months, while the local officials and tradesmen were as friendly and cooperative as always.

One of our major aims at Alahan in 1970 was to discover something about the monks' way of life when not actively engaged in religious activities, where they lived and slept, where they stored their food and prepared it, where and how they organized a water supply (for an abundance of water was clearly a major factor in their choice of Alahan as a suitable site), and to what extent, if any, they depended on the Roman *mansio* at the foot the monastery hill for services and supplies. As a result of our activities in July and August 1970, we may perhaps claim to have as clear a picture of how the community lived in its mountain-top fastness as is possible without the aid of literary texts, numerous inscriptions and a wealth of significant small finds.

In 1963 and 1965 we had excavated a number of rooms, all with a southern aspect, between the Basilica and the Baptistery. Steps and cuttings in the rock face to the north showed that some of these rooms were two storeyed, and this led us to suppose at first that some at least were used as a hostel. This is still possible, but it is a certainty that one large basement room with a beehive oven and provision for wooden shelves was used as a bakery, while a narrow, wedge-shaped room with low ledges along the sides and a shallow channel down the centre was a store for some liquid commodity (oil or wine perhaps) for many fragmentary vessels were found in it. To prevent rain water seeping into these rooms, the monks cut channels in the rock to divert its flow southwards down the hill side, as well as protecting the walls of the lower storey with a thick rendering of plaster.

Caves in a rocky outcrop at the west end of the site provided accomodation for the monks. Several of these are connected by short passages, and steps on the outside of the crag show that the fathers came and went at will from the lower part of the monastery to the upper, and *vice versa*. The inhabitants of the neighbouring monastery of Al Oda took to the communal life equally seriously, for they too lived cheek by jowl with their fellows in a way that must have taxed the holiness of even the most saintly.

It will have been during the building of the Basilica or of the Baptistery that stone was quarried at the site itself, and one of the largest monastic cells, (just north-east of the Basilica), probably started life as a quarry, for its floor is raised at the eastern end and scored with grooves, as if in preparation for the cutting of rectangular blocks. At the north-west corner of the cell is an *arcosolium* containing a sarcophagus with a cross carved on its lid. The cell was, however, inhabited, since there are sinkings along the opening to the cave, and these must have taken upright posts to support the beams fixed in the horizontal row of holes in the back wall. The roof was tiled, and pitched to allow for the drainage of rain water that falls abundantly between November and April in the Taurus region. Amongst the sparse small finds within the cell was some local fine ware of the sixth century, which suggests an occupation early in the history of the monastery.

Immediately east of the best preserved church was another quarry, opened possibly to provide material for constructing further buildings which never, in fact, got beyond the planning stage. Two huge monoliths were found, one of them already cut and ready for removal, with the other still attached on its lower side to the bedrock. Perhaps they were intended for use as door jambs or lintel blocks, and they were certainly large enough for this purpose. One of them was 3.00 m. long.

The bathing establishment attached to Alahan monastery was the unexpected bonus of 1970. (Fig. 1) Monasticism in the earlier centuries was never much associated with enthusiasm for bodily cleanliness, and so our discovery of a well appointed bath-house -apparently for the use of resident monks- was quite a surprise. Part of the complex had been uncovered during 1967, but summer 1970 saw the whole area fully excavated. First of all, the barrel-vaulted passage to the spring and to the shallow cistern south of it was completely uncovered. The flagged floor had been robbed away, but a drainage channel on the east side of the passage and still covered by re-used slabs, passed southwards under paving slabs still *in situ* and finally debouched down the southern slope of the hill. A narrow corridor led into a tiny steam room (0.60 m. × 0.95 m. in area), while hot water for bathing came from a small adjacent tank of tile and mortar construction lined with tough plaster, and heated by a miniature, single pillared hypocaust, fuelled through a stoke hole in the wall of the adjacent wood storage room. This little thermal complex, suitable for only one person at a time –in complete contrast to the huge communal bathing establishments of the secular world– seems to be unique in a monastery of such early date. Perhaps it was thought more modest too to expose one's nakedness in private. (Fig. 2).

East of the shallow cistern was another, about 1.00 m. deep when full. It was approached by steps under which was a drain leading to a soak-hole which, in its turn, flowed into a drain running below the flagged floor of a subterranean store-room This dark chamber was lit by terra cotta lamps –of which many fragments were found– and also by a handsome bronze candle holder decorated with lotus leaf mouldings and fish. In this underground 'refrigerator' it is likely that the monks kept perishable foods and, possibly, cooled their wine. (Fig. 3). From

this room ran another drain, a stone lined channel with roughly hewn cover slabs. Through this drain the water found its way –as it still does after clearance and repair work– southwards down the steep hill.

A large monastery like Alahan needed a constant supply of water in all its parts, and a large proportion of this was supplied from the spring already described, and also from a smaller one about 100 m. to the west of the bath-house. The water was distributed by means of a continuous channel about 240 m. long and 0.20 m. wide. Except where it was cut into the solid rock, it was lined with small stone blocks, and the channel followed the contour of the hillside as best it might. It is clear that it was used over a long period, for above the floor of compressed gravel a heavy deposit of lime had accumulated throughout its length. At the necessary intervals, branches of the aqueduct turned off southwards; these subsidiaries supplied individual cells or small cisterns which were very likely used to flush the latrines at the western end of the complex.

Until 1970, all our work had been confined to the monastery site 300 m. above the main road linking Karaman and Mut, and we had ignored the Late Roman/Early Byzantine *mansio* at the foot of the hill and which had been converted during the last fifteen years or so into a small village built almost entirely of ancient material. In the north-east corner of the *mansio* we excavated an area about 13.00 m. × 7.00 m., and this proved to be a store for huge *pithoi* possibly containers for grain. Pottery, including some examples of North African and Isaurian red fine wares, suggests that this storehouse was contemporary with the monastery which it probably served. Its walls were stoutly built of worked stone facing a rubble and mortar core, and the southern section was preserved to a height of nearly 2.00 m. Small finds, not yet fully examined, contained a bronze measure tag for attachment to a *pithos*, as well as a small coin of Honorius.

Since Alahan monastery is the most distinguished early Christian monument between St. John Studion in İstanbul and Kala'at Seman in Northern Syria, the amount of architectural conservation required had been a major preoccupation of our expedition, and needed renewal each year to prevent deterioration of the structure. In 1970 we completed a major project in this regard. It will be recalled that a colonnaded walkway connects the main buildings of the monastery and is one of its most spectacular features, and that exactly opposite the tomb of the founder, the monk Tarasis who died in 462, stands a large stone shrine of considerable artistic value. Due to the subsidence of the retaining wall on which it stands, it has been in imminent danger of collapse for the last twenty years at least, and as the shrine is composed of four superimposed blocks and is no less than fifteen tons in total weight, the problem of how best to shore it up has been anything but easy to solve. This is how it was done.

Three telegraph poles, originally hired from the postal authorities in Mut, were, lashed to the back of the shrine, so that the monument became a single entity. stout ropes and chain were then tied round the shrine, which was then anchored to the rock face some 40.00 m. to the north. By means of a winch the whole mass was moved gradually to its correct vertical position, and steel shims were wedged between the base of the shrine and the topmost course of the wall of sustension below it. A tough concrete mix was than inserted into the gap, and at last –thanks to the combined skill of our architect and the members of the self-styled *Kaldırat Şirketi*– this masterpiece of early Christian sculptural craftsmanship was restored to its original setting, just as it was when the first pilgrims made their steep ascent to the monastery some one and a half millennia ago.



Fig. 1 — The bath-house complex from the south. In foreground(rt) the entrance to cool subterranean storage chamber.

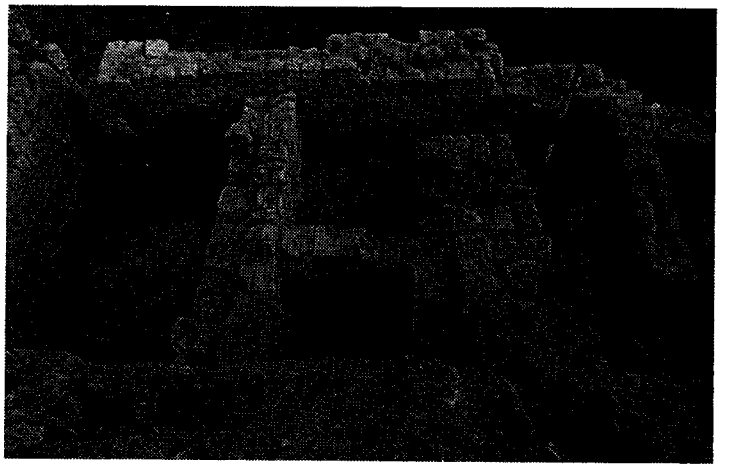


Fig. 2 — The bath - house complex from the north. Bottom centre is hot water tank with steam room beyond. Lt. is fuel store.

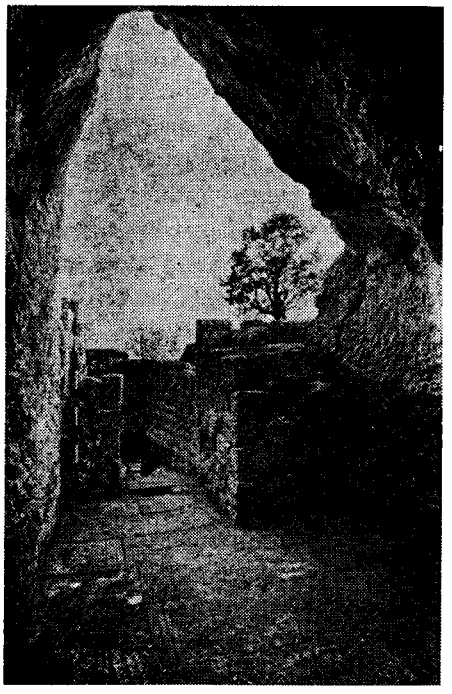


Fig. 3 — Subterranean storage chamber with paved floor from the north. N. B. Drainage channel where passage narrows to rt. of ranging - rod.

# EXCAVATIONS AND RESTORATION AT SARDIS — 1970

Prof. GEORGE M. A. HANFMANN

The thirteenth campaign of the Harvard-Cornell Expedition to Sardis was directed by G. M. A. Hanfmann, assisted by C. H. Greenewalt, Jr. The Corning Museum of Glass continued its participation. The program was supported by grants from the National Endowment for the Humanities (U.S.A.), the Ford Foundation, and the participant institutions. The National Ministry of Education continued its grant to a Trust Commission (Emanet Komisyonu) for the Marble Court (Roman Gymnasium) restoration project. We were greatly aided by the help and advice of our Commissioner Güldem Yüğrüm, Archaeological Museums, Istanbul, and Assistant Commissioner Erol Çakır, Archaeological Museum, Izmir. As representative of Trust Commission, K.Z. Polatkan maintained close liaison with Supervising Architect Mehmet Cemal Bolgil. Director General of Antiquities Hikmet Gürçay and Associate Director in charge of excavations Burhan Tezcan were most helpful in many ways. The expedition had suffered a grievous loss by the death on January 30, 1970 of the Associate Director of the Expedition, Albert Henry Detweiler, who had a share in the project since 1956. He was succeeded as Associate Director by Professor Stephen W. Jacobs, Cornell University.

*Artemis Precinct:*

Work at the Artemis precinct (Fig. 1: No. 17) centered on the altar ('LA') of Artemis. Under the guidance of K. J. Frazer, with C. H. Greenewalt, Jr. as archaeologist and D. Van Zanten as architect, important new insights were gained. For the archaic inner altar (LA I, Figs. 2-4), the trimming of a base course *(euthynteria)*, which originally reached farther east, and the cutting back of one of the steps have suggested to Frazer the possibility that the altar was originally approached by a staircase from the east. Priest and goddess would have faced west toward the Lydian cemeteries across the Pactolus. It is known from Lydian inscriptions that these graves were protected by Artemis (R. Gusmani, *Lydisches Wörterbuch*, 1964, No. 1). The later, expanded altar (LA II, Figs. 2, 3) was closely aligned with the axis of the Hellenistic temple. Contrary to the opinion expressed in the 1969 report, the scant sherd finds indicate, according to Greenewalt, that the altar was enlarged and turned eastward already in the Achaemenian period (5th to 4th century B. C.). Investigation and description of Hellenistic, Roman, and Byzantine monuments and structures of the Artemis precinct were continued and results of previous excavations (1910 - 1914; 1958 - 1961) checked by Hanfmann, Van Zanten, and M. Darnall.

*Pactolus North:*

The south side of the sector "Pactolus North" (Fig. 1: No. 10) was re-examined by A. Ramage who unravelled the sequence of Lydian and Persian structures under the Roman "Street of the Pipes" (Fig. 7, W 225-255/S 363-380; cf., *BASOR* 170 (April 1963) 24). Cleaning of Lydian basements (one of which is seen in center of Fig. 5) yielded Chiote (Fig.

6, P70. 2) and Corinthian pottery. Four Lydian pots, an iron knife, and burned animal bones, constituting a socalled "puppy burial" (P70.7; cf., *BASORs* 166 (April 1962) 8-9 and 170 (April 1963) 10-11), were found under the eastern end of the southern apsidal building (W 248/S 371, *86.40), which perhaps has some connection with the water supply. A major wall, traced in the eastern part of the sector (at ca. W 240/S 360), appears to have bordered a precinct adjacent to the now-famous Gold Refinery area. Together with architects S. L. Carter and L. Satkowski, Ramage prepared overall plans of the Lydian phase (Fig. 7).

*Lydian Trench and "House of Bronzes" Area:*

At the Lydian market sector ("Lydian Trench" south of the modern highway, Fig. 1: No. 4) G. F. Swift expanded and completed work on Lydian strata, especially in the center and along the western side. In building 'O', a hearth and a storage jar found; next to building 'K' (7th century B.C.) there came to light (at W 29/S 99, *98.00, Level 2) a large double axe of iron. Swift now distinguishes Lydian Level 1, ca. *99.00, end of 7th century and early 6th century B.C. (small, scattered shops, a well); Lydian Level 2, ca. *98.00 - *97.50 (Fig. 8; four shops forming an enclosure on west side; fragmentary structures in the east); and Lydian Level 3, ca. *97.50 - *96.50, early to mid-7th century B.C., violently destroyed by the Kimmerians. Samples of pottery are the Geometric Lydian "fruit bowl" (Fig. 9, P70.18) from Level 3, and the Lydian Orientalizing sherd depicting a boar (Fig. 10, P70.4) from Level 2.

A fine, half-life size head of Zeus (Fig. 11, S70.1), late Hellenistic or early Roman, was an unstratified find in the HOB area.

Among the sculptural finds is a relief displaying two horned and "bearded" serpents flanking a sacrificial bowl (Fig. 12, NoEx 70.7), apparently re-used in a late wall below a steep slope with Lydian burials on the west bank of the Pactolus. Possibly alluding to heroized dead (cf., J. Harrison *Prolegomena*, 325 ff., fig. 98), the relief is the first of this subject found at Sardis. Dr. N. H. Ramage suggests that technical parallels point to early Roman period.

Other chance finds of sculpture included a piece with an Early Imperial inscription in Greek on one side (IN 70.10) and, on the other, a relief with a recumbent youth in Persian (?) attire and a standing cloaked male figure (Fig. 14, NoEx 70.13). The fragment of a small "Hermes Propylaios" herm (Fig. 13, NoEx 70.15) with drapery thrown over it raises interesting problems of attribution as several famous Classical groups (Kephisodotos' *Hermes Dionysophoros*; Praxiteles' *Dionysos;* Lysippos' *Sisyphos II*) had similar herms.

*'HOB' Colonnaded Street:*

In the eastern part of the "House of Bronzes" area, adjacent to the "Lydian Market" (Fig. 1: between Nos. 4 and 5, E 49-63/S 99-109; *BASOR* 199 [Oct. 1970] 29, fig. 16), a trench was dug across the Roman street (now officially designated " 'HOB' Colonnaded Street") at the findspot of an Early Byzantine inscription recording building operations and mentioning a "tetrapylon". A two-storied facade was found thrown (by earthquake?) into the street; its major brick arch displayed a cross of 5th or 6th century A. D. form carved on the marble keystone (Fig. 15).

*Southwest Gate:*

This gate (Fig. 1: No. 8) was first excavated in 1966 and promptly covered again by torrent deposits. Additional investigations indicated that a small guard room flanked the gate on the west (Fig. 16). It may have been destroyed in

616 A.D.; an *ampulla* (small flask) with crosses (Fig. 17, P70. 33) was among the objects found under the floor of the room.

The "Flying or Hanging Towers" (Fig. 1: No. 22; cf., *Sardis* I [1922] p. 17, fig. 6) perilously balanced on the southwestern ridge of the citadel were studied and mapped for the first time by Greenewalt and Carter (Fig. 18) and photographed by E. Gombosi. "These two segments of probably Early Byzantine fortifications rest on pillars of eroded conglomerate. The larger segment contains two arched entryways at right angles to each other; the smaller segment is triangular in plan" (Greenewalt). The purpose and relation to citadel defenses and to the city wall are yet to be worked out. The final study of the upper citadel remains to be done.

*Main Avenue and Synagogue:*

North of the modern highway TC 68, part of the intersection of the two ancient roads at the southeast corner of the Synagogue was excavated under the direction of A. R. Seager, architect in charge of Synagogue research (Fig. 1: No. 2; Figs. 19-21). The juncture of the colonnades was emphasized by a two-step high platform projecting from the northern sidewalk into the east-west avenue (Figs. 19, 20). The platform supported four piers, perhaps the remains of an arch. In the lower course of the platform was a re-used inscription honoring, according to L. Robert's kind advice, Germanicus, nephew of Tiberius (IN 65.14, *Germanikon Theon*), who came to Asia Minor in 17 A. D. Another inscription (IN 70.4) honored Antoninus Pius as *Olympios*. The vehicular part of the east-west avenue rose as a ramp toward the intersection, preserved only in a later repaving. Built into the roadway was a late Roman inscription in verse for someone who restored a building *(krepeida krateren*, IN 70.7*)*. A large architectural piece (part of pier) found in 1965 (IN 65.15) had an inscription in a wreath, now deciphered through L. J. Majewski's copy by L. Robert: *Auxei Tyche Sardeon.*

North of the platform, at the east end of the line of Byzantine shops, a small makeshift room with brick walls and packed with column shafts yielded more than 400 bronze coins (Fig. 21, PCA). They, and an earlier lot found in 1963, may have come from metal containers, traces of which were still visible on a brick platform along the west wall. According to A. Ramage, the bulk of the small bronzes dates from 330-350 and 380-420 A. D.; the latest coins date to the 7th century A.D.

Several pits were dug in the main hall of the Synagogue to study foundations and other architectural features; and the lifting of mosaics of the first three bays (counted from the west) enabled R. L. Vann to study the conditions in and under the mosaic bedding (Figs. 22, 25). Of importance was the coin of Claudius Gothicus (268-270 A.D.) found under the bedding of the third bay, which contained one of the earlier mosaics with the inscription of Aurelius Alexandros (*BASOR* 187 [Oct. 1967] 29, 36, fig. 46). Some mosaics of the main hall may have been laid earlier than the fourth-century mosaics of the Forecourt. A piece of a marble floor, earlier than the mosaic pavement, was found under the first bay. Seager continued his researches into the architectural history of the building; at least four major phases may be distinguished (Fig. 23). In stage 1, the building, divided into three rooms, was open toward the palaestra; in stage 2, is became a long hall with a short entrance room and colonnade on the east. A. H. Detweiler conjectured that it was then a civic basilica. These stages 1 and 2 fall between 17 A.D. and the late second century. In stage 3, during the late second and third century, the building became a synagogue. The earlier mosaics belong to this phase. Stage 4 shows the plan after renovation in the fourth century.

The stylobate of the eastern entrance to the Synagogue was cleared. Two pieces of the curious platform, which at a late phase rose 1 m. above the Synagogue porch, have been consolidated and preserved, and parts of three columns were put in place in the entrance colonnade (visible in Fig. 19). All mosaics of the Forecourt were set back in place under the direction of L. J. Majewski, who, together with architect T. Yalçınkaya, supervised the lifting and resetting of three bays of mosaics in the main hall (Figs. 22, 25). The missing parts of the mosaics were filled with a mixture of marble chips and cement which approximated in visual effect the texture of the original mosaics. Structural consolidation of the apse of the main hall and building up of the south and north walls to even height were finished. Partial marble revetment of the apse was completed (Fig. 24). Gates with iron bars were provided for the eastern (Fig. 26) and southern entrances and for a small door at the west end of the Synagogue. Numerous architectural decorations and furnishings were recomposed (Fig. 27, No. ARS 2).

Four bays of mosaics in the main hall remain to be lifted and reset; clearance and consolidation need to be done in the entrance area, in the Byzantine Shops adjacent to the Synagogue, and in the adjoining part of the palaestra.

*"Marble Court":*

In the restoration, begun in 1964, of the "Marble Court" of the Roman gymnasium (Fig. 1: No. 1), Supervising Architect M. C. Bolgil, assisted by T. Yalçınkaya, completed the north and south wings and closed the tops of all three sides. The stage virtually reached at the end of September is seen in the perspective restoration drawing by Bolgil (Fig. 28). Two piers and six columns of the screen colonnade were erected (Fig. 29) including some casts of the fine head captials (Fig. 30). Much finishing remains to be done (placing of pilasters; revetment of podiums and walls; marble floors) as well as cleaning and landscaping of the palaestra area, but with the exception of one feature in the end walls of the top story (Figs. 28, 31), major structural work has finished. In addition to the Marble Court proper, the immediately adjacent entrances of the units known as North (Fig. 31) and South Halls were also restored. These form a continuous design with the facade of the Marble Court (Fig. 28). Together with the Synagogue, the gymnasium entrance makes a striking and impressive complex (Fig. 32).

Recording of unexcavated ruins which are much endangered by agriculture and construction has made good progress with R. L. Vann in charge. Work was done on the so-called "Odeum," the theatre, the stadium, a Byzantine fort, as well as structures "A" (probably the Roman Agora, Figs. 1: No. 24 and 32), "D" (Fig. 1: No. 29), and "C" (Roman basilica, Fig. 1: No. 30). Special attention was paid to techniques of construction (Fig. 33, parodos of theatre, showing unusual masonry and cemented rubble combination). M. Darnall completed detailed drawings of church "M" near the Artemis Temple (Fig. 1: No. 18), which S. W. Jacobs will publish.

L. J. Majewski continued intensive study of the wall paintings and mosaics; S. M. Goldstein investigated various technological and metallurgical problems, partly in collaboration with Dr. Erol Izdar, Department of Geology, Ege University, Izmir. J. A. Scott studied lamps and N. H. Ramage stone sculpture. Among the epigraphic finds was a dipinto in Lydian (Fig. 34, from the HOB area, P70. 22-IN 70.12). R. Gusmani, by letter, reads the signs as *..xãś*; *-ś* being a nominative ending.

A number of major pieces of sculpture and the majority of mosaics hitherto

kept at the Sardis camp were transferred from Sardis to the Manisa Museum.

G. W. Olson, Department of Agronomy, Cornell University, collaborated with M. Özuygur, Director, Soils and Fertilizer Research Institute, Ankara, and with Soils Conservation (Topraksu) officers in Ankara and Manisa in a study of Sardis soils. Soils in alluvial and colluvial materials were dated by correlation with archaeological data. Soil structure in some soils provided a record of past soil movement, and indicated directions likely to be taken by future landslides. Thus, in addition to the major objective of helping to understand the environment of past cultures at Sardis, soil information may be useful to help preserve the standing and restored ruins and landscape the site.

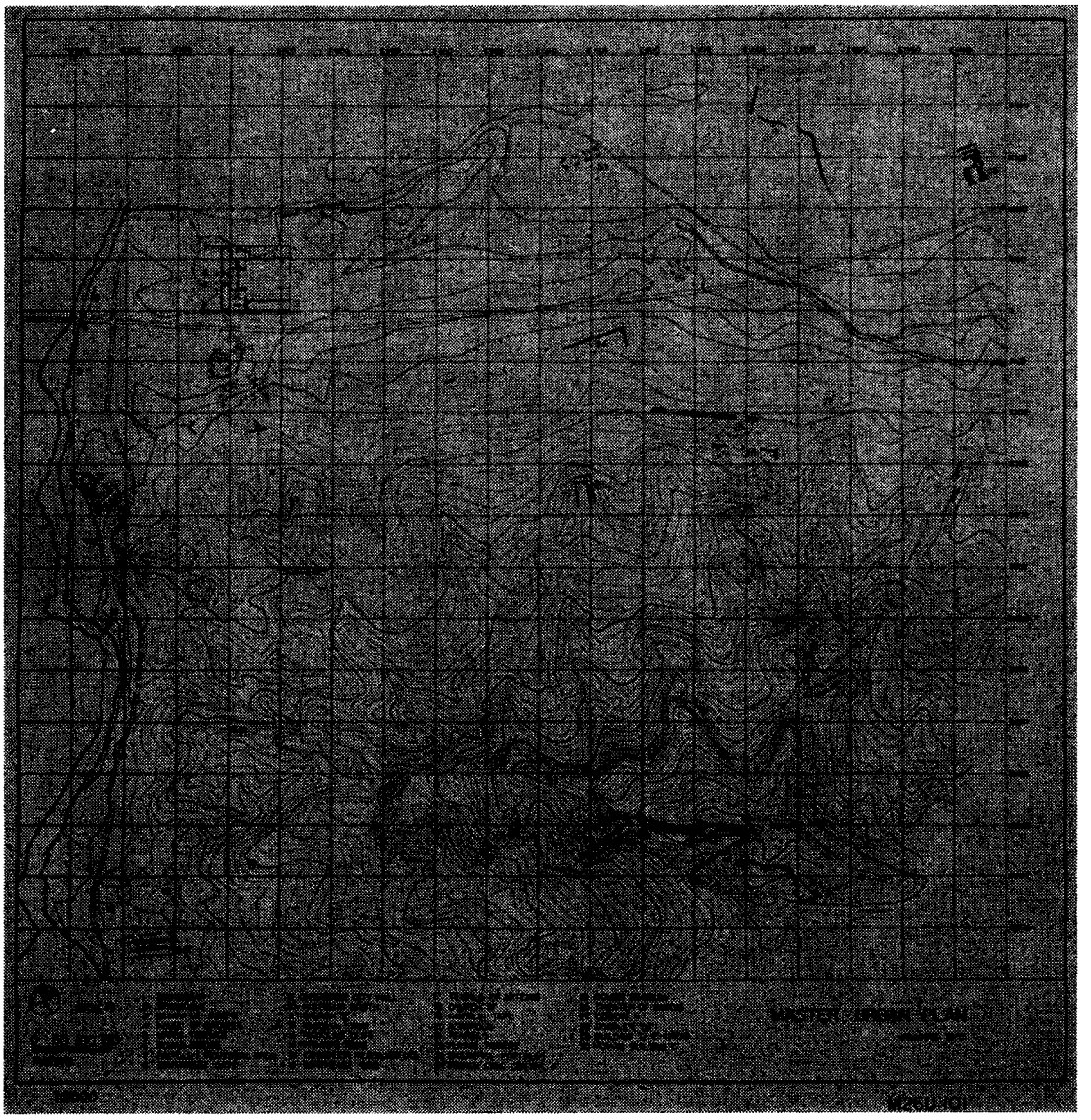


Fig. 1 — Sardis. Urban Plan.

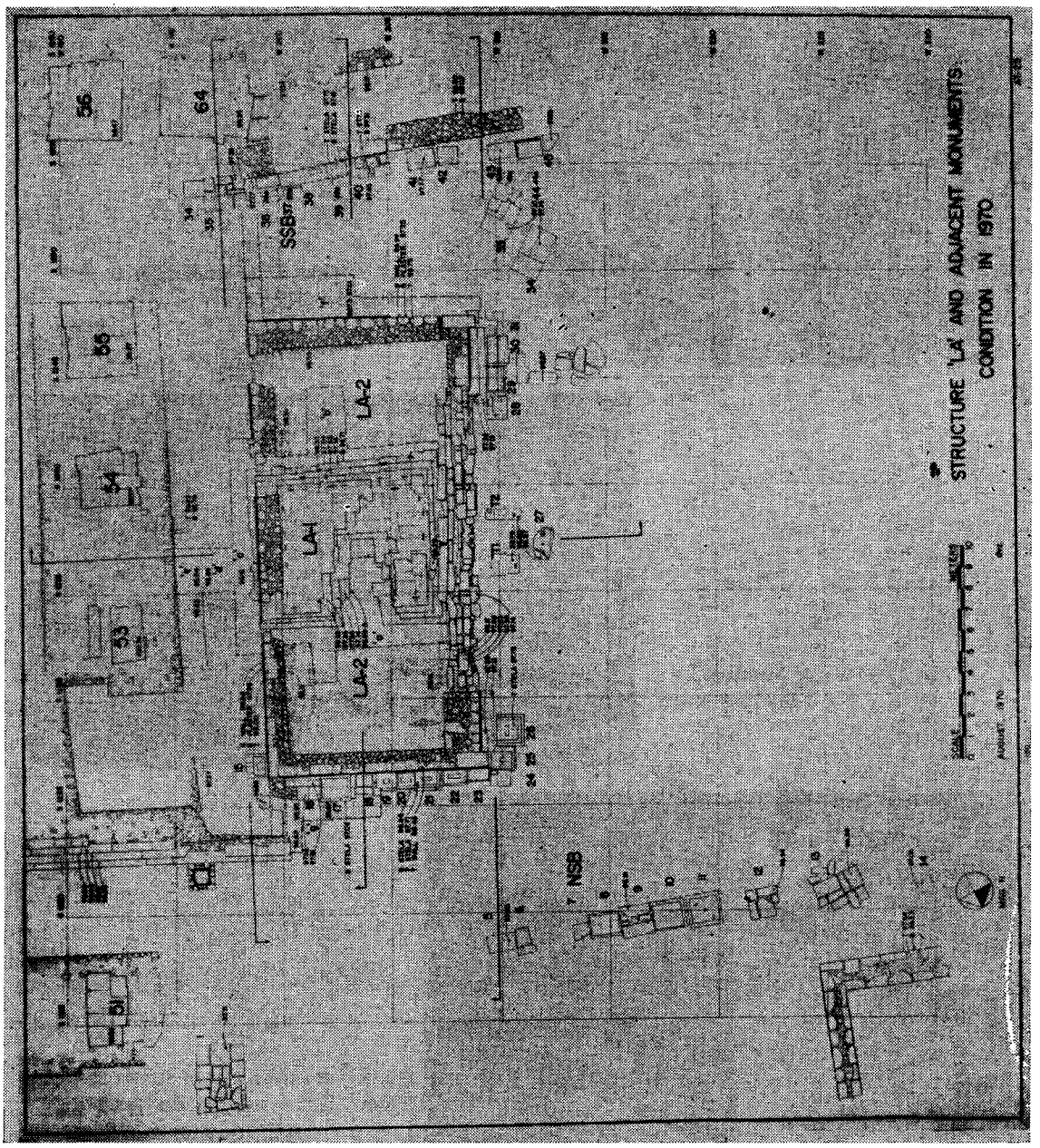



Fig. 2 — Plan of structures LA I and II and western part of Artemis Temple.



Fig. 3 — View of Structures LA II and I, Looking South West.



Fig. 4 — View of Structure La I, Looking North.



Fig. 5 — Southern Part of Sector "Pactolus North". Lydian and Persian Structures.



Fig. 6 — Chiote Cup P 70.2, from "Pactolus North."

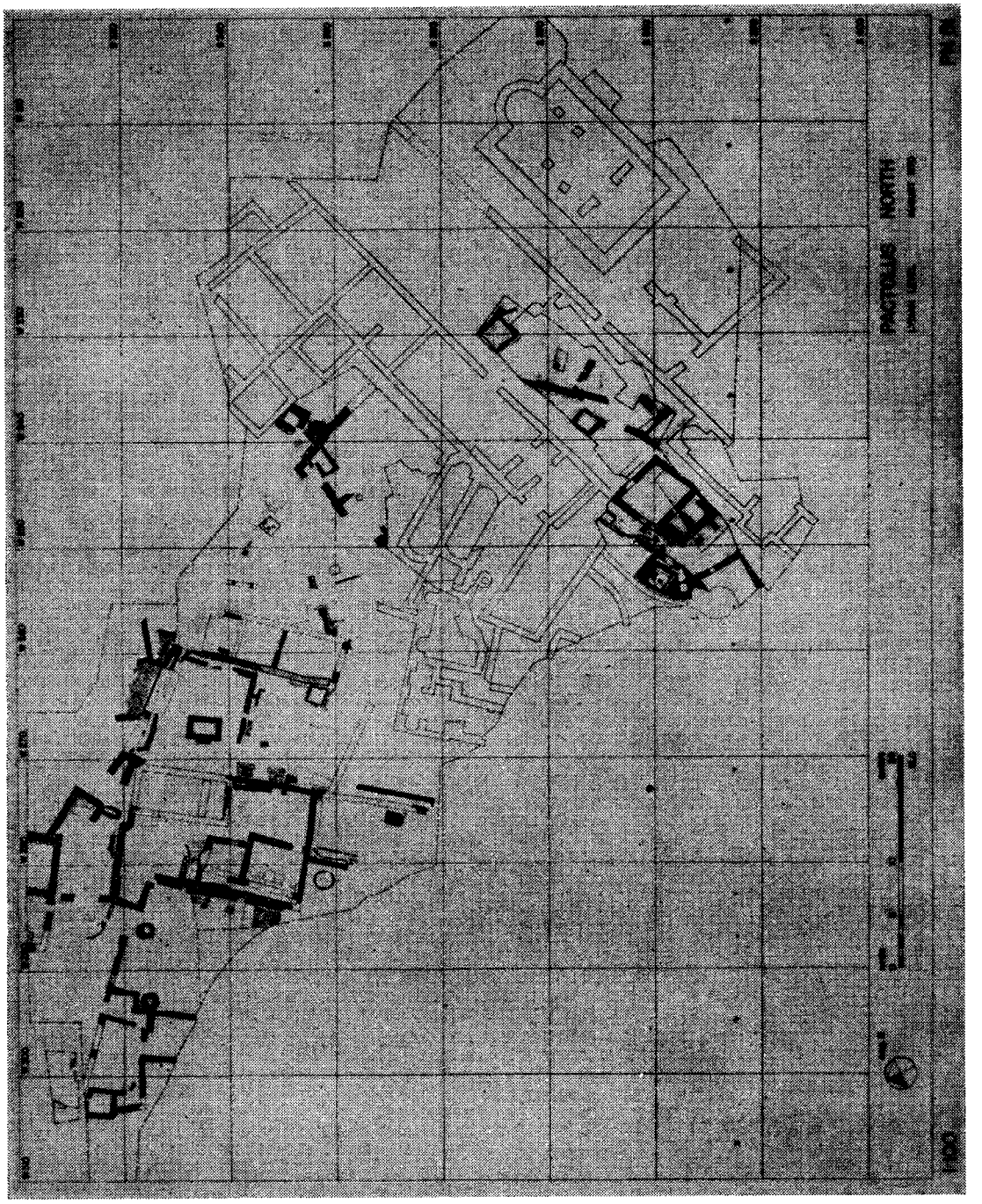



Fig. 7 — Plan of Lydian Level, "Pactolus North" (Black Walls).

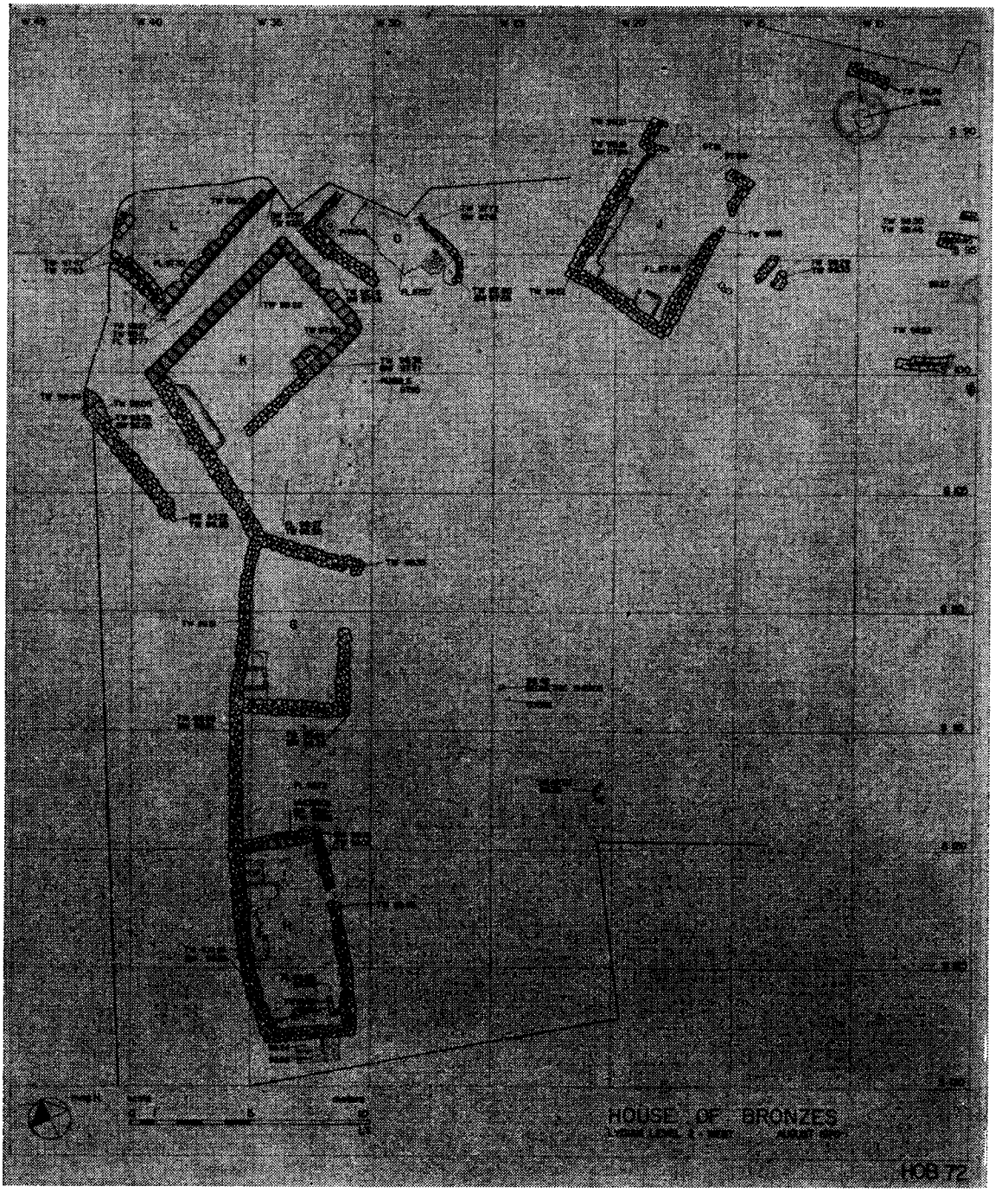



Fig. 8 — Plan of Lydian Level 2, "Lydian Trench, "House of Bronzes" Area.



Fig. 9 — Lydian stemmed "Fruit Bowl." P. 70.18, from Lydian Level 3.



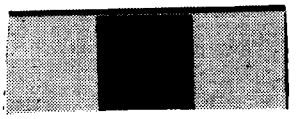


Fig. 10 — Lydian Orientalizing Fragment showing a boar. P. 70.4, from Lydian Level 2.

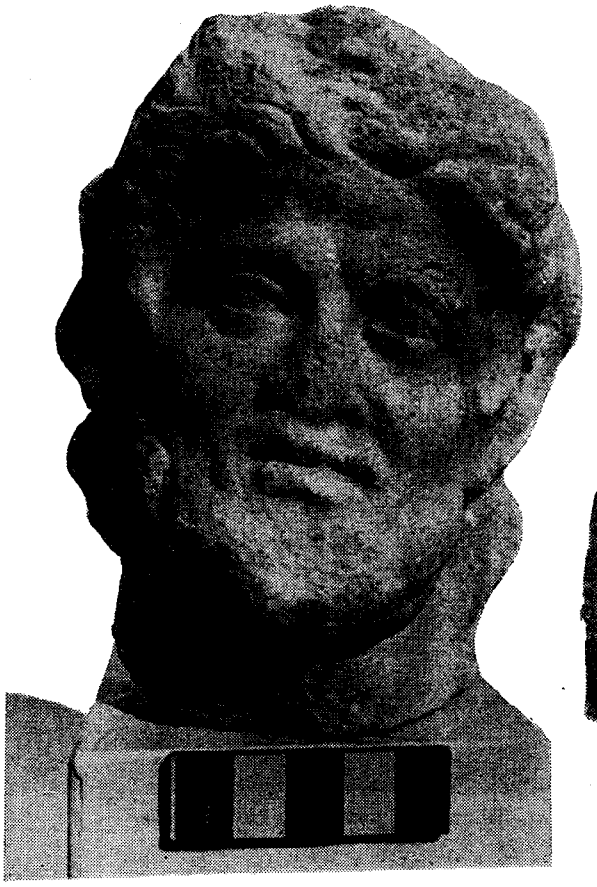


Fig. 11 — Marble Head of Zeus. From "House of Bronzes" Area, unstratified.



Fig. 12 — Marble Relief with serpents flanking a bowl. From West Bank of Pactolus.

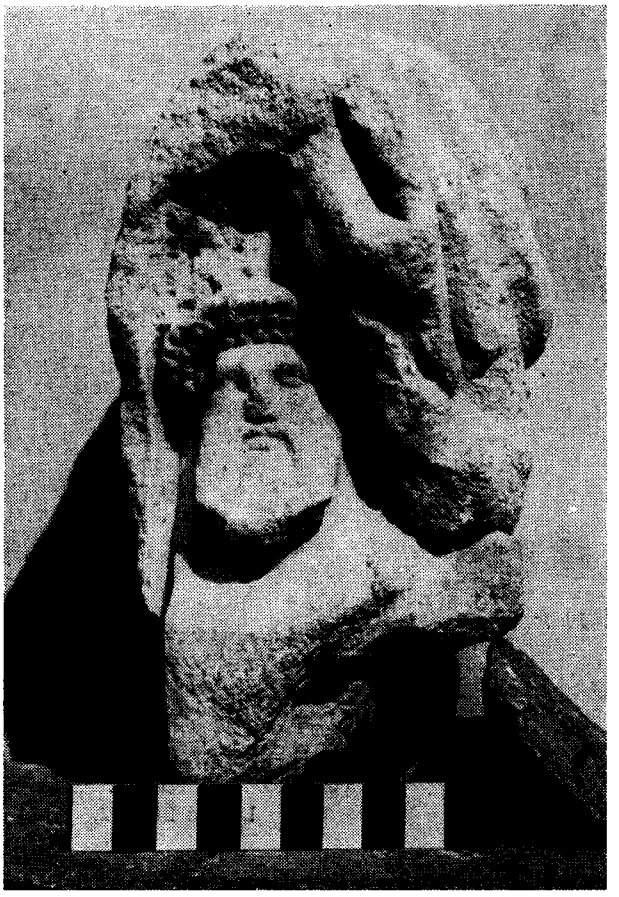


Fig. 13 — Marble Herm with Piece of Garment.



Fig. 14 — Marble Relief with Reclining (left) and Standing (right) Figures.

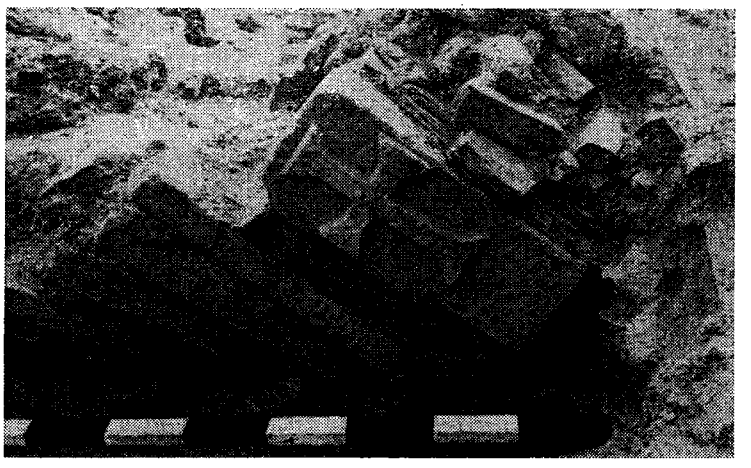


Fig. 15 — 'HOB' Colonnaded Street. Fallen Arch with Cross on Keystone.

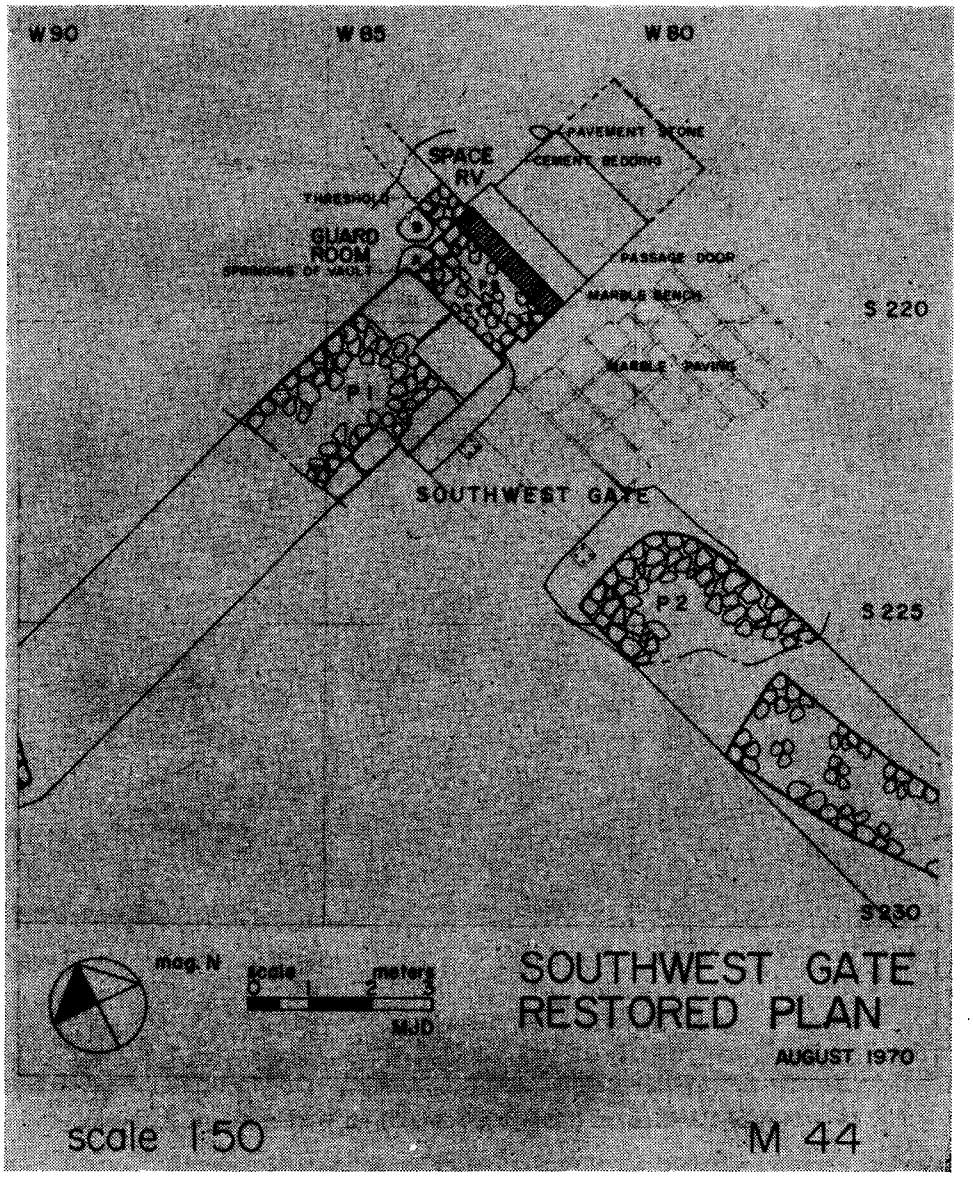



Fig. 16 — Southwest Gate. Restored Plan.

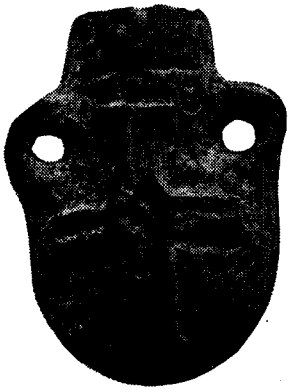




Fig. 17 — Early Byzantine Ampulla, P. 70.33, from Southwest Gate.

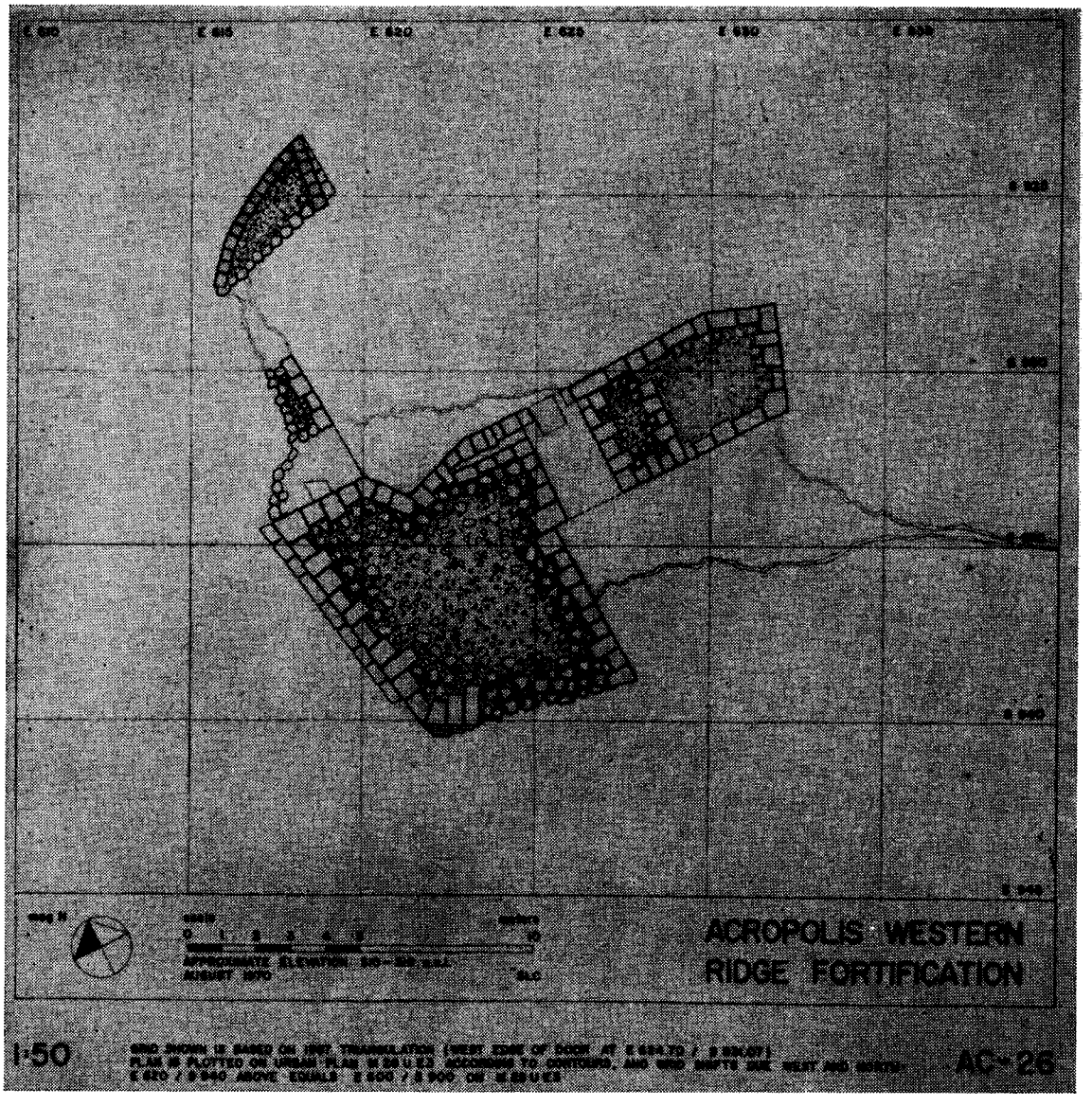



Fig. 18 — Plan of Fortification ("Hanging Towers") on Western Ridge, Acropolis.



Fig. 19 — View of excavated part of Main Avenue at southeast corner of synagogue. "Marble Court" of Gymnasium in background.

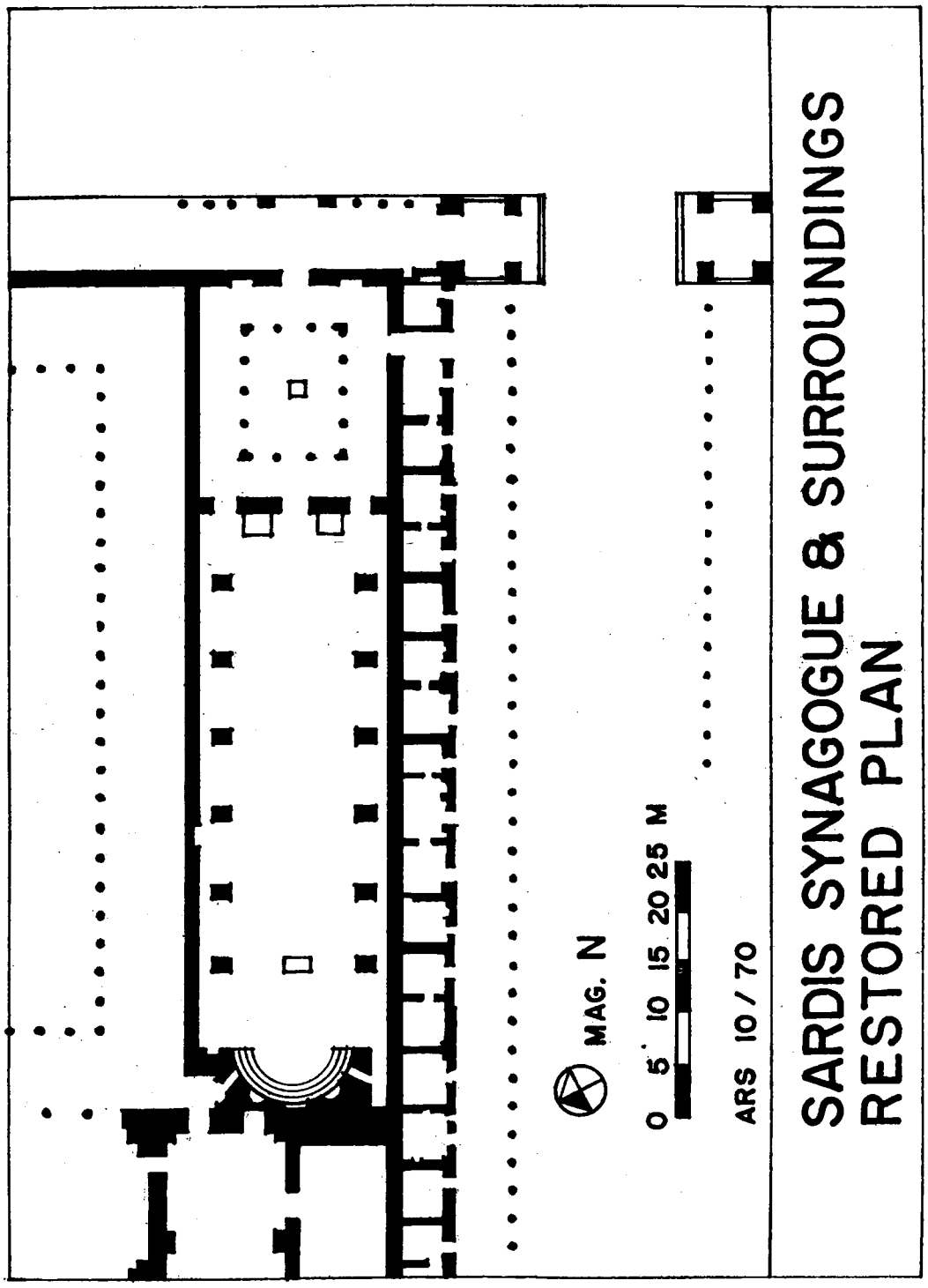



Fig. 20 — Restored plan of Synagogue and surroundings, by A.R. Seager.

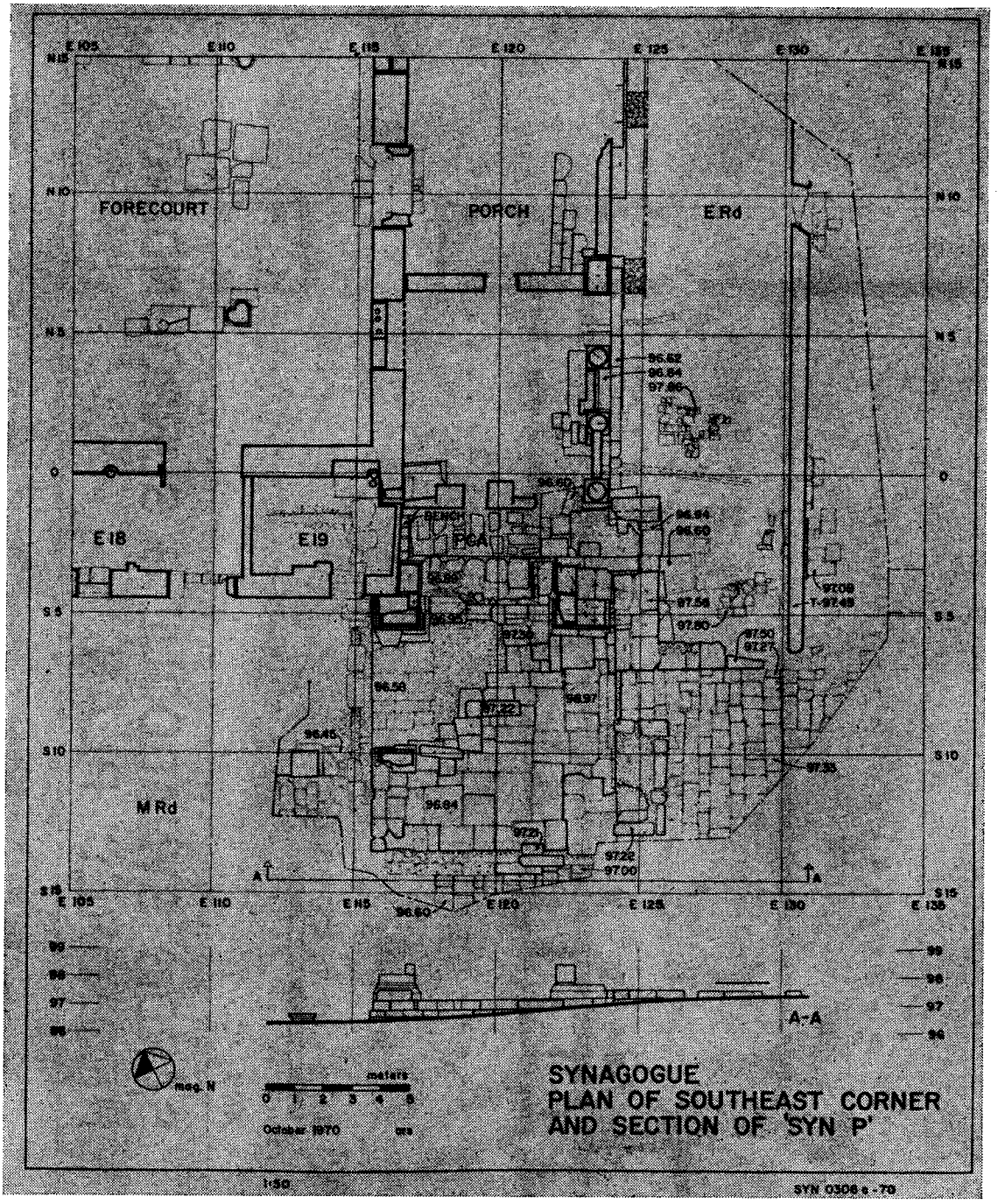



Fig. 21 — Plan of Southeast Corner of Synagogue and Section of the Main Avenue at 'Syn P.'

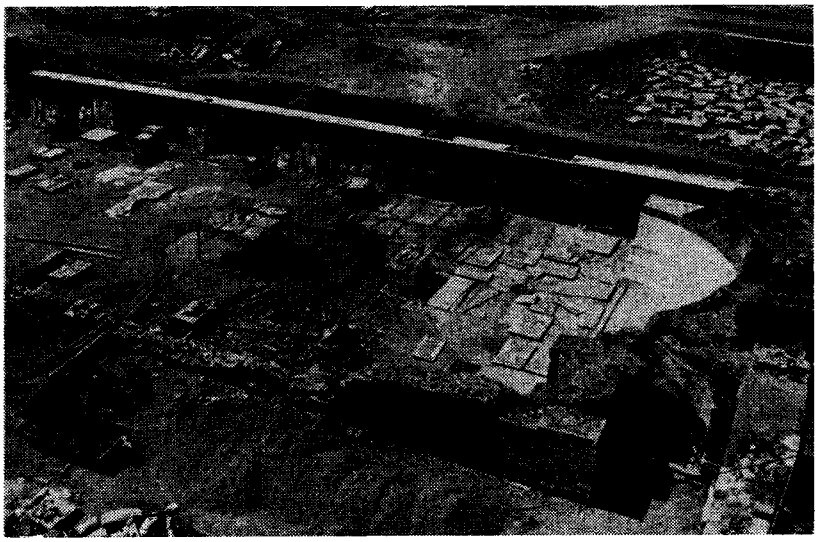


Fig. 22 — Western Part of Main Hall of the Synagogue during Lifting and Resetting of Mosaics, July 1970. Looking South.

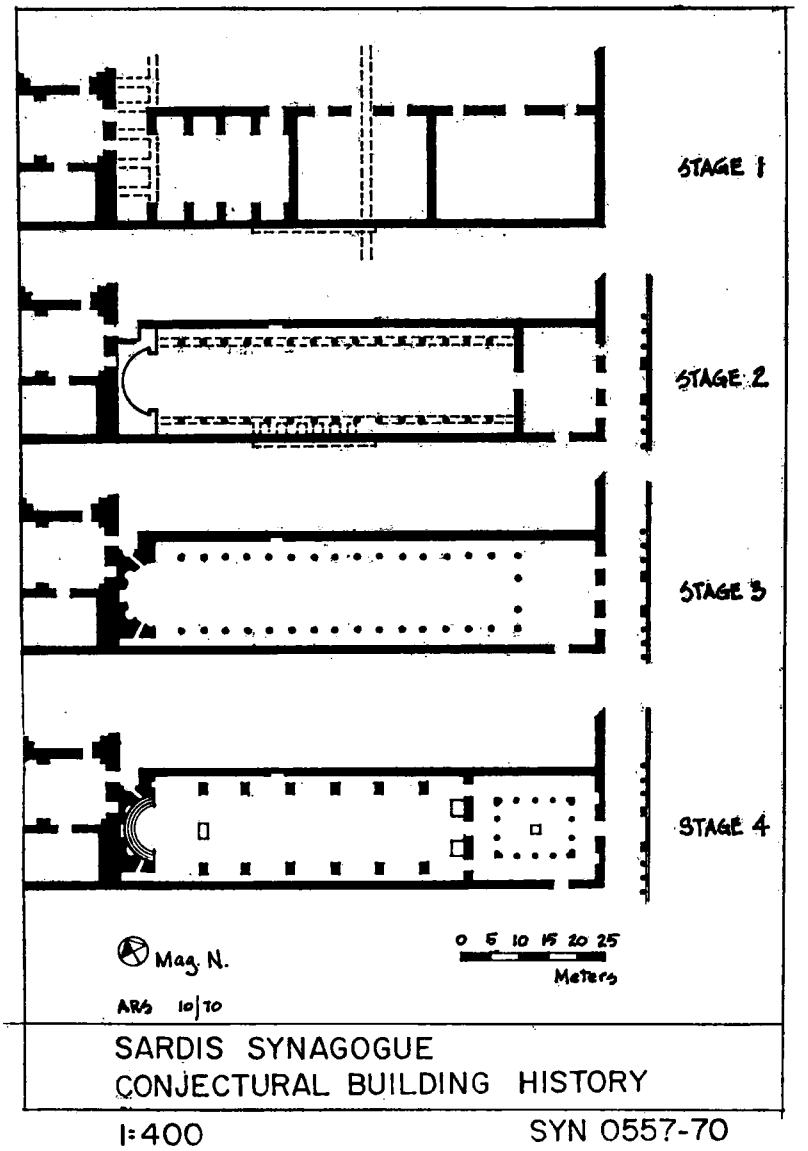



Fig. 23 — Four Stages in the Conjectural Building History of Synagogue, by A. R. Seager.

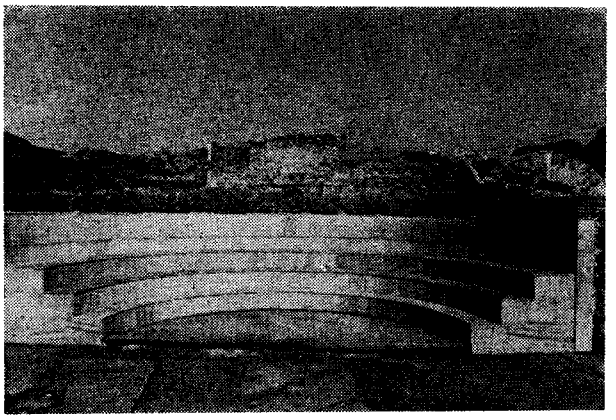


Fig. 24 — Restored marble revetment in the Apse and on benches of Synagogue, looking west.

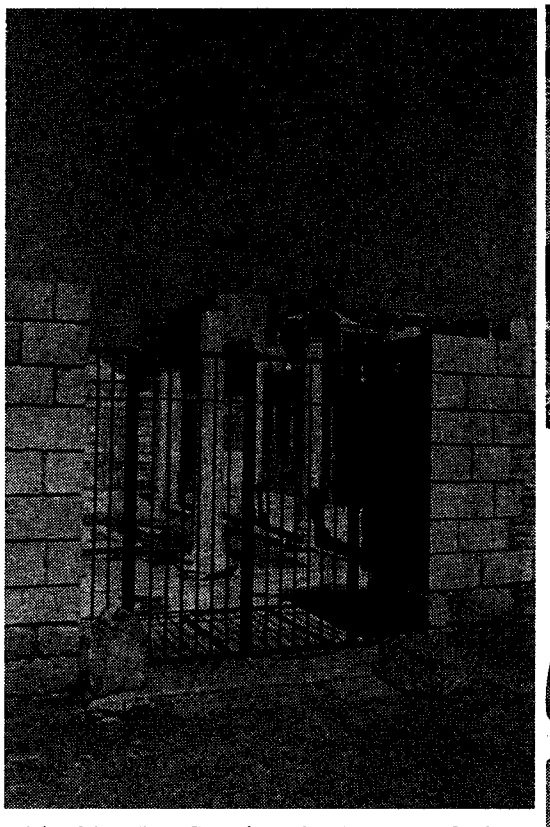


Fig. 26 — East Gate into the forecourt of the Synagogue, Looking northwest. In the background, 'Marble Court" of the Gymnasium.

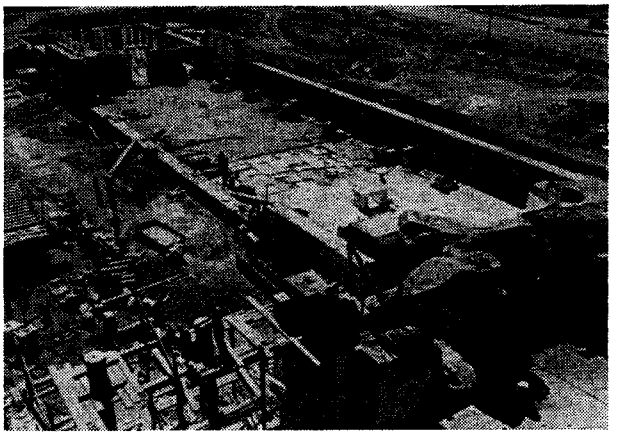


Fig. 25 — Main Hall and Forecourt of Synagogue after structural repairs, September 1970. Looking east.



Fig. 27 — Marble revetment plaque from Synagogue.

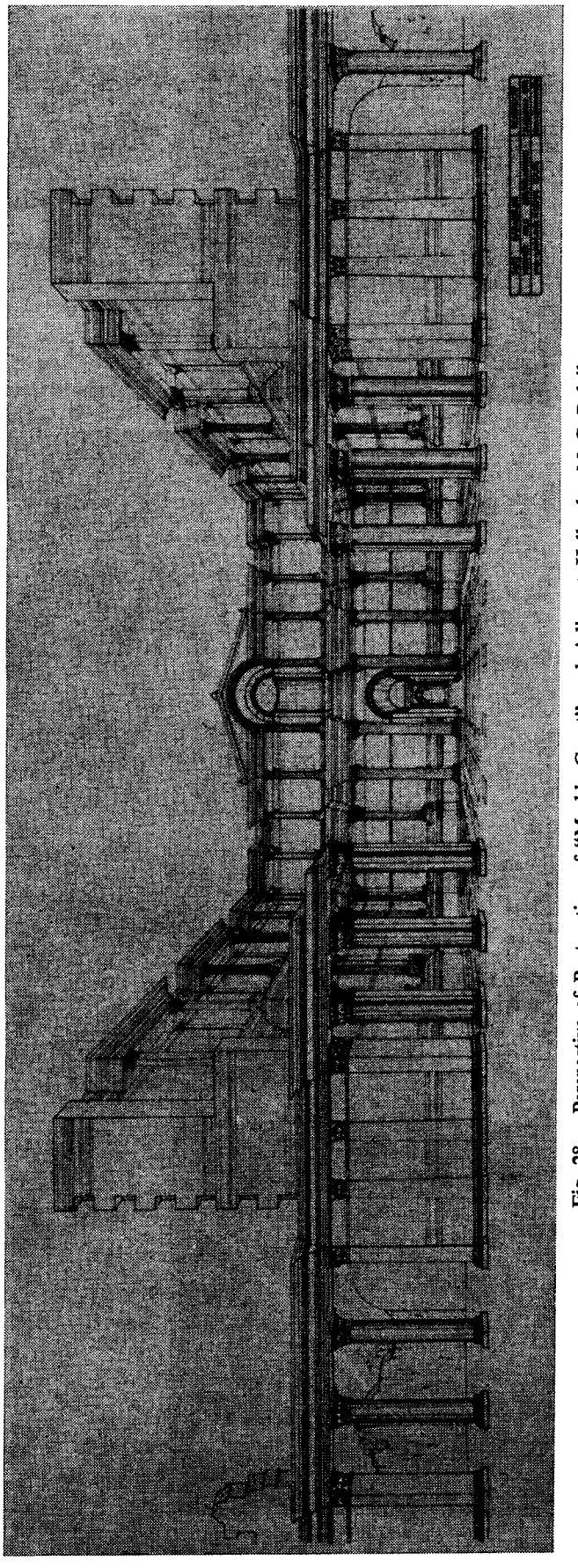


Fig. 28 — Perspective of Restoration of "Marble Court" and Adjacent Halls, by M. C. Bolgil.

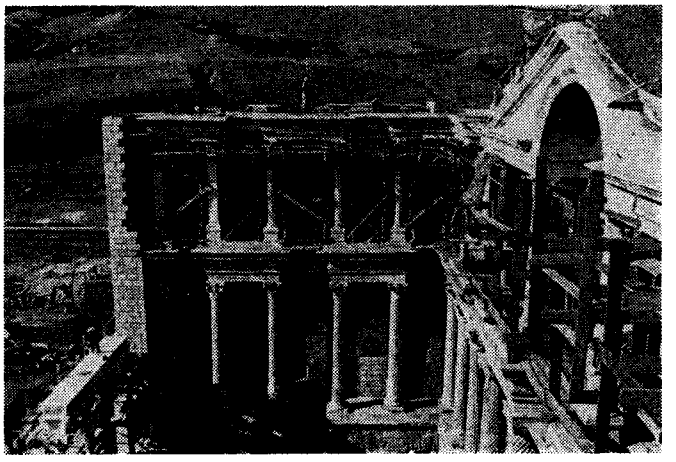


Fig. 29 — "Marble Court". South Wing and Central Part Prior to Completion of Top, August 1970.

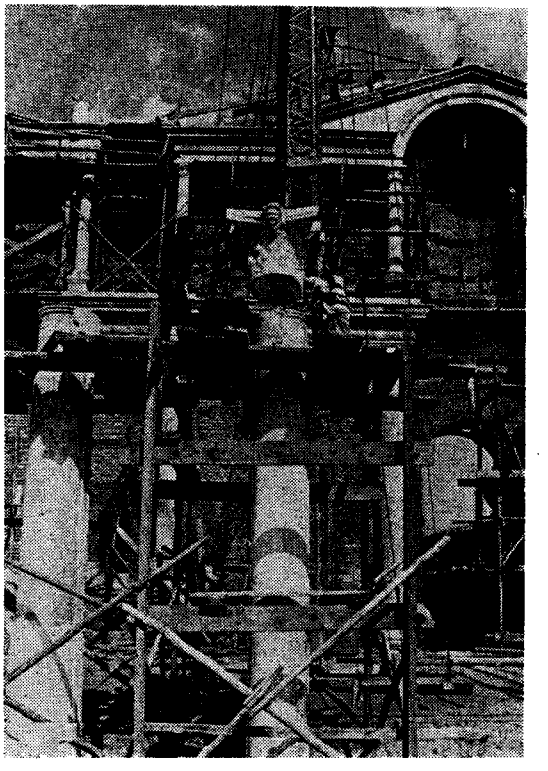


Fig. 30 — Lifting of Cement Cast of Capital with the Head of Laughing Satyr, Screen Colonnaded "Marble Court."

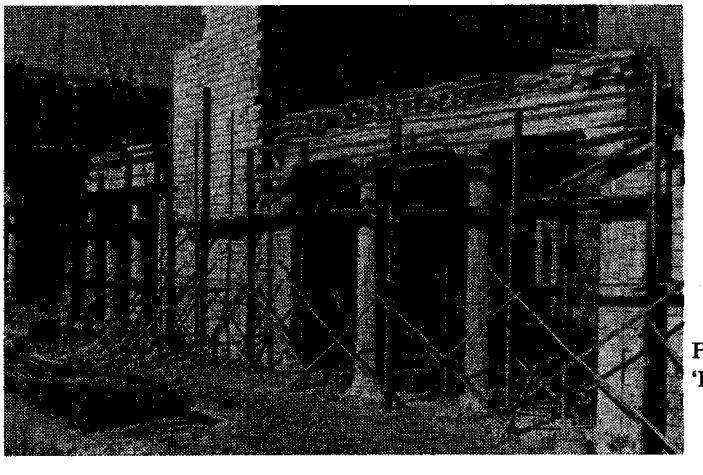


Fig. 31 — Entrance to North Hall (Hall 'BEN') in Process of Reconstruction.

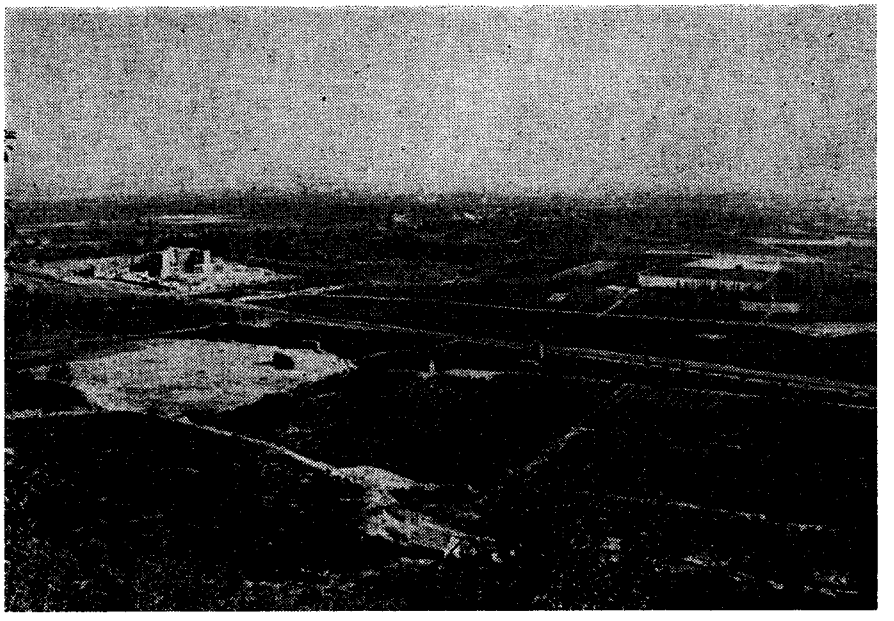


Fig. 32 — Gymnasium and Synagogue Complex Seen from 'Byzantine Fort'. Ruins of Hellenistic?-Roman Agora Area in Middle Ground.

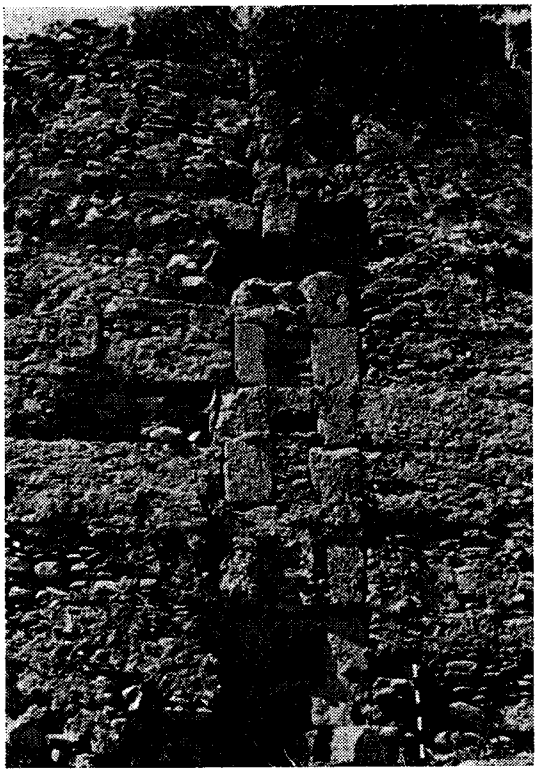


Fig. 33 — Detail of Mixed Masonry and Cemented Rubble Construction. Theatre, Western Parodos Wall, Pier 6.



Fig. 34 — Dipinto with Three Lydian Signs, from "Lydian Trench"-Area, P.70. 22.

# DIE GRABUNG IN MILET IM HERBST 1970

Prof. Dr. G. KLEINER

Die Grabungsarbeiten konnten erst nach Eintreffen des Kommissars am 10.9. beginnen und endeten wegen Ausbruchs der Cholera in der Türkei etwas verfrüht am 24.10. Es nahmen an der Kampagne teil: als Architekten die Herren Dipl.-Ing. U. Westebbe und Th. Feuerhake von der Technischen Hochschule in Darmstadt, als Archäologen Herr Dr. O. Feld von der Universität Mainz, und zwar als christlicher Archäologe, als klassische Archäologen die Herren J. Kleine und S. Kühlborn, sowie die Damen B. Lewe und H. Haug aus Frankfurt/Main. Die Leitung lag wieder bei Prof. Dr. G. Kleiner von der Universität Frankfurt/M., die mit der Rechnungsführung verbundene Assistenz bei J. Kleine. Als Restauratorin und Zeichnerin arbeitete wie bisher der derzeitige "ständige Mitarbeiter" Fräulein Agathe Hommel mit, die in bewährter Weise auch für den Haushalt sorgte. Herr Kühlborn versah auch die Aufgaben des Photographen. – Die türkische Regierung war vertreten durch Herrn Tanju Özoral, Museumsdirektor in Uşak – jetzt in Antalya –, der sich durch vorbildliche Sachlichkeit und Freundlichkeit den besonderen Dank aller Grabungsteilnehmer verdient hat.

Es wurde an drei verschiedenen Stellen gegraben :

a) am Platz der Michaelskirche westlich des Nordmarktes,

b) an der südlichen Quermauer der Stadt in Erweiterung der Grabung von 1968,

c) östlich des Athenatempels zur Vertiefung des dort schon 1968 begonnenen Suchschnitts nach der mykenischen Mauer.

a) Trotz der im Vorjahr durchgeführten Reinigungsarbeiten musste auch in diesem Jahr das durch die Überschwemmung des Frühjahrs besonders betroffene Areal erneut gesäubert werden. Ausserdem wurde an für Tiefgrabungen geeigneten Stellen noch besonders aufgeräumt, um dem unter der Kirche liegenden Dionysostempel nachgehen zu können (zu diesem s. jetzt Vf., Das römische Milet, SB. Wiss. Ges. Frankfurt/M. VIII 5, 1970, 123 (11); vgl. zu Kirche und Tempel im übrigen vorläufigen Plan von U. Westebbe, s. Beilage).

Im Süden wurde die äussere Begrenzungsmauer des Kirchenbezirks erreicht, und zwar etwas weiter jenseits des Verlaufs der Temenosmauer des Tempels, deren Südwestecke festgestellt werden konnte. Im Westen liegt sie dagegen etwas weiter binnen. Im Osten scheint sie mit der Temenosmauer zusammenzufallen. Im Norden konnte sie noch nicht festgestellt werden, da hier auf das schon früher aufgedeckte "Atrium" weitere, zum Teil grosse Räume folgen, die der ganzen Anlage das Ansehen eines (Bischofs- ?) Palastes geben. Ein Ende ist hier noch nicht erreicht, ebenso wenig wie für den Kirchenbau selbst, unter dem noch ein älterer Zustand fassbar zu werden scheint.

Im nördlichen wie im südlichen Seitenschiff konnten Mosaiken von verschiedener ornamentaler Musterung freigelegt, im Mittelschiff Marmorplatten-Fussboden zu Seiten des noch deutlich erkennbaren Ambo festgestellt werden, ebenso im Chorraum, während zu dessen Seiten

wieder Mosaiken ausgelegt waren. – Eine Überraschung brachte das Baptisterium mit seinem wohlerhaltenen achteckigen Tiefbecken und dem mit Marmor und bunten Steinplatten ausgestattetenFussboden. Der annähernd quadratische Raum liegt in der Flucht der südlichen Gemächer des Kirchenbezirks (s. Plan). Im Raum östlich daneben konnte der (östliche) Haupteingang zur Kirche festgestellt werden. –Die Ausstattung mit Mosaiken scheint sich auf viele Räume des ganzen Bezirks erstreckt zu haben.– Die Gestaltung des sicher vorhandenen Obergeschosses muss noch weiter untersucht werden, ebenso die der Apsis im Inneren. Nach aussen trat sie nicht hervor. – Unter der Apsis konnte noch nicht nach dem Altar des Tempels geforscht werden.

Dieser selbst war ein Antentempel mit zwei ionischen Säulen zwischen Anten und Ausmassen von etwa 10.80 × 19.20 m. Die Rückseite des Baus lag dicht vor der Temenosmauer. Von den Säulenkapitellen wurden zwei Bruchstücke der Voluten, von den Basen Fragmente des quergeriefelten Torus gefunden, vom Fries ein grosses Stück mit angearbeitetem Zahnschnitt. In seinem Stil erinnert der gekurvte Palmetten-Lotos-Fries an den Naiskos von Didyma, wie das auch von anderen Bauformen gilt, die gegunden wurden, z.B. einem noch nicht untergebrachten Block mit Eierstab und lesbischem Kyma. Im Gegensatz zum Naiskos war das Epistyl zweiteilig, sofern dazu Blöcke gehören, die dann als Architrave für die Kirche verwendet worden sind. Der schon von A. von Gerkan aufgedeckte Block der Sima mit akanthisierter Ranke gehört eher ins 4. als ins 3. Jh. v. Chr., wie überhaupt die Stilstufe dem Naiskos noch vorauszugehen scheint.

b) Der nach Süden und vor allem nach Osten erweiterte Schnitt an der Südmauer vom Jahre 1968 konnte nur zur Hälfte bis etwa auf das geometrische Niveau geführt werden –noch nirgends bis auf den gewachsenen Boden. Es zeigte sich, dass auch ausserhalb des 1968 ermittelten Heiligtums die Besiedlung weiterreicht. Da sich in den Schichten darüber wenig klassische oder hellenistische Anlagen finden, vielmehr erst spätere römische (Villen-) Bauten, ist hier die Gelegenheit besonders günstig, die archaische Stadt weiter zu erforschen, und zwar ganz im Gegensatz zu A. von Gerkans Meinung, dass im Bereich diesseits der südlichen Quermauer bereits vergeblich nach Alt-Milet gegraben sei (M II 3, 119 f. Anm. 1). Die Grabungen müssen nur tief genug geführt werden, und das erfordert Zeit und Mühe. –Die Schicht der Kurvenbauten wurde vielleicht noch nicht erreicht, ebensowenig die der runden Lehmpackungen– wobei allerdings zu fragen bleibt, ob diese Art Altäre ausserhalb des Heiligtums sich so häufig finden lässt wie innerhalb. Was bisher zutage trat, sind rechteckige Hausformen des 6. und 7. Jhs. v. Chr. mit einem entsprechenden Strassensystem, soweit das jetzt schon zu sagen ist.-Ein in den unteren Partien aufgemauerter Töpferofen erbrachte mindestens 15 Tassen geometrischer Zeit von verschiedenen Grössen.

In diesem sog. Südabschnitt muss die Grabung nicht nur noch tiefer hinabgeführt, sondern auch weiter in die Fläche ausgedehnt werden. Leider gestattet der Besitzer immer nur soviel Quadratmeter Landerwerb, wie von der letzten Grabung schon zugeschüttet werden kann.

c) Östlich des Athenatempels brauchte der Schnitt von 1968 zunächst nicht erweitert zu werden, da sich im Norden in der tiefsten Schicht bedeutende Reste der gesuchten mykenischen Stadtmauer fanden. Südlich davon kamen –auch hier im Wasser– ein Tor oder eine Pforte von noch unbestimmter Öffnung heraus, und zwar über einer teilweise mehrfach geschichteten Plattenlage und Pflasterung, ohne dass diese Anlage, die schon zur (mykenischen) Stadion-Befestigung (Burg) gehören kann, hinreichend zu klären war. Eine Erweiterung des Schnittes nach Os-

ten, Süden und vielleicht auch Westen ist dafür unerlässlich.

Der für das Stadion selbst geplante Schnitt konnte wegen der in letzter Stunde erfolgten Absage von Herrn Dr. P. Hommel nicht durchgeführt werden. –Ebenso konnte der Raubgrabung auf dem Gelände des Südmarkts nicht im gewünschten Umfang nachgegangen werden, da seit den im Vorjahr von H. und A. Hommel angestellten Beobachtungen alle Quadern und sonstigen Reste von der Oberfläche verschwunden, teils zerschlagen in einem neuen Baumwollkanal verbaut, teils zu anderen Zwecken und in anderen Richtungen abgeräumt worden sind.

Entgegen den Anordnungen der türkischen Behörden war noch bis zum Dezember 1970 das ganze Gelände mit (ungepflückter) Baumwolle bestanden. Das für eine Nachgrabung nötige Terrain kann erst nach der völligen Aberntung erworben werden, um die angeblich noch im Boden befindlichen Quadern (Fundamente ?) freizulegen und genauere Masse des vermuteten Tempels zu ermitteln. Nach den Angaben von H. und A. Hommel (Tagebuch 3.11.69) hatte der Bau etwa die Ausmasse von 4 bis 5 m zu 8 bis 10 m und wäre im ionischen Stil ausgeführt gewesen, entsprechend einem Zahnschnitt-Gebälk, das heute nicht mehr vorhanden zu sein scheint. Andere Architekturteile, darunter eine dorische Ante mit reliefiertem Kyma, ein Triglyphon (mit "Tropfenbildung") und entsprechende Säulenreste, die neuerdings vor der Ilyas Bey-Moschee lagen, sind jetzt ins Museum abtransportiert worden. Sie könnten zu einer der angrenzenden Markt-Hallen gehören, ohne dass die Publikation dafür näheren Anhalt böte (M I 7, 31 ff.).

Bis zur Ankunft des Kommissars wurden die in letzter Zeit kaum mehr zugänglichen Capito-Thermen gereinigt, später auch wegen der Vergleichsmöglichkeiten mit der Michaelskirche die sog. Bischofskirche, ausserdem das sog. Architektur-Museum auf dem Südmarkt. Bei dieser Gelegenheit kamen. u. a. längst vermisste Architekturstücke des hellenistischen (westlichen) Stadiontores zum Vorschein, die in der Publikation nur in Zeichnung wiedergegeben sind (M II 1, 28 Abb. 34, Giebelsima; 30 Abb. 37, Ante), aber auch solche, die dort nicht erwähnt sind.

Die Anwesenheit und Mitarbeit christlicher Archäologen wie die leider nur kurze von Herrn Prof. D. Dr. F.W. Deichmann (Rom) und besonders die von Herrn Dr. O. Feld wurde ausser für die Untersuchungen an der Michaelskirche auch z.B. dazu benutzt, nach christlichen Gräbern zu forschen. Bei dieser Gelegenheit stellte sich leider heraus, dass noch vor etwa 10 Jahren erhaltene römische Kammergräber am Değirmen tepe (vgl. Th. Pekary, Ist-Mitt. 15, 1965, 119 ff.) inzwischen grossenteils zerstört oder zumindest ihrer Inschriften beraubt worden sind.

Ausserdem konnten Fragen der Anastylose besprochen werden, für die Herr Dipl.-Ing. Dr. phil. A. Bammer von den Österreichischen Grabungen in Ephesos und Herr Dr. Ing. A. Mallwitz von den Deutschen Grabungen in Olympia mit freundlicher Genehmigung des Deutschen Archäologischen Instituts und seines Präsidenten Herrn Prof. Dr. K. Bittel, aber auch Herr Prof. Dr. Ing. R. Naumann von der Abteilung Istanbul zu Besuch kamen.

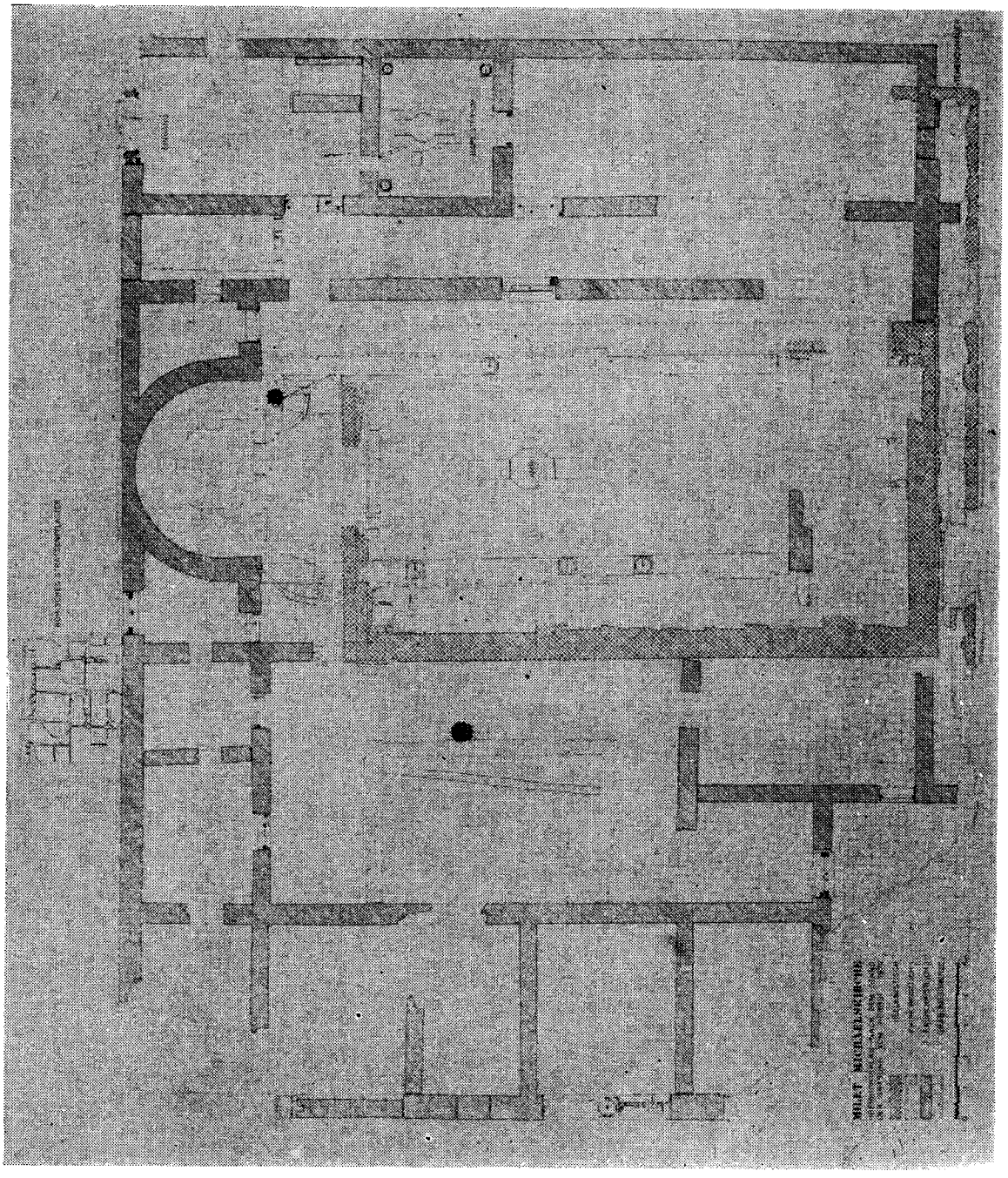
Durch Unterstützung von Seiten der Vereinigung der Freunde und Förderer der Frankfurter Universität aber auch der Firma Metallgesellschaft in Frankfurt und auch der Firma Hochtief, Essen, die an der Bosporus-Brücke baut, wird es möglich werden, im Laufe der kommenden Jahre wenigstens in ihrem Beginn vom sog. Delphinion bis zum berühmten Markttor die "Heilige Strasse" in etwa wieder herzustellen.

Herrn Senator F. Sperl ist dabei für seinen ganz persönlichen Einsatz beson-

ders zu danken, in dem er öffentliche wie private Spender mobilisierte und überall helfend eingriff. Ihm, S. D. Prinz Wittgenstein, Herrn Dr. Ing. A. Schumann, Herrn Ingenieur O. Kotthaus, der selbst von Istanbul nach Milet kam und ein eingehendes Gutachten angefertigt hat, schuldet die Milet-Grabung den grössten Dank dafür, dass diese Probleme, von deren Lösung die türkische Regierung neuerdings die Erteilung der Grabungsgenehmigung grundsätzlich abhängig macht, jetzt in Angriff genommen werden können. Herr Dipl.-Ing. U. Westebbe hat dementsprechend bereits in diesem Winter den Wiederaufbau von Säulen der sog. Ionischen Halle an der Heiligen Strasse vorbereitet, aber auch deren Säuberung und Wiederherstellung in Angriff genommen und ein Stück des 7-Stufen-Unterbaus der Halle in Beton erneuert. Diese Stufen dienten offenbar selbst schon der Aufnahme von Zuschauern an Tagen, an denen sich die Prozession über die Heilige Strasse zum Apollotempel nach Didyma bewegte.

Möge es in Zukunft gelingen, nicht nur das älteste und ältere Milet, die gewiss an erster Stelle stehen müssen, für die Wissenschaft zu gewinnen, sondern auch von der späteren Stadt ein besseres Bild zu erhalten.

Die Zahl der Gäste, die in diesem Jahr das Haus von Akköy besuchten, war besonders gross, nicht zuletzt um des 75 jährigen Jubiläums der Österreichischen Ephesos-Grabung willen : Epigraphiker H. Müller aus Heidelberg, der über das hellenistische Milet arbeitet, Prof. Dr. P. R. Franke aus Saarbrücken mit Herrn von Reibnitz aus Athen, Dr. V. M. Strocka aus Bochum von der Ephesos-Grabung, ebendaher Herr Prof. Dr. H. Vetters und Frau, Dr. R. Fleischer und Kommissar Erol Bey, Herr Prof. Dr. F. Brommer aus Mainz mit Frau, Herr Dr. Severin aus Berlin mit Frau von der Staatl. Antikenabteilung, Herren und Damen der Grabungen im Keban und in Limyra, Frau Prof. Dr. Jale Inan aus İstanbul mit einer Schülerin, Herr Fahri Tanman aus Batmaz mit Frau und Sohn, Herr Prof. Dr. H. Jucker aus Bern mit Frau, Herr Dr. Ing. A. Mallwitz aus Olympia mit Frau und Söhnen, Herr Prof. Dr. H. Boerner mit anderen Herren und Damen von der Universität Giessen, Frl. E. Kügel von der DFG und ihre Mutter, Herr Morsbach aus Münster mit Frau, Herr Prof. F. Schachermeyr mit Gefolge von der Akademie Wien, Frl. Ine Heide Scharmer und Frl. Luckert von der Antikenabteilung der Berliner Museen, Dr. R. Benigni, Kulturattaché der Österreichischen Botschaft in Ankara mit Frau und Tochter, Herr Rechtsanwalt Dr. Kerim Taran aus Izmir mit Familie, Herr Prof. D. Dr. F. W. Deichmann und Herr Prof. Valenzone aus Rom, Herr Dr. W. Gehrig, Kustos an der Antikenabteilung Berlin, Frl. Şakire Erkanlı, Museumsdirektorin in Aydın, Herr Dr. Christern vom Deutschen Archäologischen Institut Athen, Herr Prof. Dr. Ing R. Naumann und Herr Direktor Dr. K. Tuchelt, DAI Istanbul, und die Herren Architekten Bérard (Aachen) und Itter (Hannover) und die Restauratotin Frl. Forstreuter von den Grabungen in Didyma, sowie deren Kommissar.



# THE 1970 EXCAVATION AT KORUCUTEPE NEAR ELAZIĞ

Prof. MAURITS VAN LOON and
Prof. HANS G. GÜTERBOCK

A combined team from the Universities of Chicago, California (Los Angeles) and Amsterdam, with Hans G. Güterbock as director and Maurits van Loon, Giorgio Buccellati and Philo Houwink ten Cate as co-directors conducted a third excavation campaign at Korucutepe from August 3 to October 23, 1970[1]. The results of this season's work may be summarized as follows :

1. *The "Early Chalcolithic" Age (about 4500 - 3500 B.C.).*

At the northwest foot of the mound, where road and farm building had removed 3rd-millennium and later levels, a 4 × 4 m square (later reduced to a 1 × 1 m pit) was sunk through the earliest deposits. Virgin soil was reached at 20 m below the summit of the mound. Above it the earliest architectural level appeared, consisting of two yellow-plastered mud brick walls incorporating both horizontal and vertical timbers and enclosing a room with plastered floor (Fig. 1). The pottery collected from here was hand-turned, grit-tempered and black burnished, with straight sides occasionally enlivened by knobs or a ridge which may have finger impressions simulating rope. Some Halaf-like and Ubaid-like sherds, undoubtedly imported, indicate a date between 4500 and 4000 B. C. for the first settlement at our site.

After 2 m of water-laid deposit had covered up these earliest remains the area was reoccupied by a yellow mud brick structure twice rebuilt. The pottery was now more often mottled or light brown in color, but there was no change in shapes or ware except for the occasional appearance of a finger-streaked and partly wheel-turned high-fired orange chaff-tempered ware, apparently imported from south of the Taurus mountains[2].

2. *The "Late Chalcolithic" Age (about 3500 - 3000 B. C.).*

After a period long enough for another 3 m to accumulate, the "chaff-faced" ware just mentioned had become predominant. At this elevation along the northwest face of the mound a burned two-room house, previously visible in section, has now been cleared. The largest room, measuring 3 × 6 m, had a narrow door or window and a circular hearth. Among the many cooking and storage vessels lay a set of three unbaked clay horn-shaped fire dogs with finger grips. Carbon samples previously taken from this burned floor had given dates around 3400 B.C. (uncorrected)[3] and botanical samples had been identified as six-rowed barley, emmer wheat and flax.

The "Late Chalcolithic" phase left altogether 2 m of repeatedly rebuilt house remains. Into the top of these had been dug two brick-lined adult graves and an

[1] For the 1969 results, see Maurits wan Loon and Hans G. Güterbock, "The 1969 Excavation at Korucutepe near Elâzig," *Türk Arkeoloji Dergisi.* XVIII. 2, pp. 123-128

[2] Cf. Robert J. Braidwood et al., *Excavations in the Plain of Antioch I* (OIP 61, Chicago, 1960), pp. 232-238.

[3] Sample numbers GrN-5286 (5370±40 B.P.), GrN-5287 (5330±40 B.P.).

infant jar burial. In the first grave lay a woman adorned with hundreds of tiny limestone, carnelian and bone beads which once formed a belt, bracelets and anklets, as well as a silver diadem, crescent-shaped gorget and hair rings of the same material. A double burial of the same type was found close to the first (Fig. 2). The man had a mace with iron-ore head, a silver wrist-guard and a copper dagger. His lady, whose head had been cut off by a later pit, still had near her arm a unique silver bracelet-stamp seal engraved with a wild goat (Fig. 3).

3. *The "Early Bronze Age II" (about* 2750 - 2300 *B. C.).*

Areas representative of each occupation phase were cleared along the north-south axis of Korucutepe. North of the hillock that sticks up from the center of the mound, we further exposed the burned complex of the mid-3rd millennium B.C. partly cleared in 1968.[4] This is the last level in which emmer wheat, as opposed to common bread wheat is found. It is also the last level in which the humidity-loving ash and elm are found alongside with oak and poplar. A wide-hipped female figurine with heavy necklace, bird-like head and long hair incised on the back recalls Syrian figurines of Early Dynastic and Akkad times (Fig. 4).

From another burned thin-walled house south of the central hillock we retrieved and mended a complete "andiron" and about 30 hand-turned chaff-tempered black or brown burnished jars, pots, bowls, lids and pot stands, all with the recessed band around the neck that is typical of the period. Three of the large jars were decorated in relief with a complex pattern consisting of a quartered lozenge with pennants and pendent crescents, flanked by angularly stylized birds and quadrupeds.

[4] Maurits van Loon and Giorgio Buccellati, "The 1968 Excavation at Korucutepe near Elâzığ," *Türk Arkeoloji Dergisi* XVII. 1 pp. 79-82, fig. 1.

4. *The "Early Bronze Age III" (about* 2300 – 2000 *B. C.).*

By the next, "Early Bronze III" phase red, red-and-black and dark orange unburnished vessels came into use for processing and storage, along with the traditional black burnished ones, which were now often fluted along the rim and diagonally down the body with some mechanical device.

This period is characterized at our site by a different type of occupation, apparently limited to a single, heavy-walled building the ruins of which left a conical hillock on the center of the mound. Much of the last campaign was spent on clearance of the main phase of this yellow mud brick structure, which was subsequently rebuilt in red mudbrick. Its central fature was a whitewashed hall, measuring 6 × 9 m and accessible from the south. Against the east wall a podium 1 m high had been erected and in front of this, on a plastered circular platform, there were three semicircular clay "andirons," the largest one 3 m in diameter and each one holding a smaller version of itself between its "arms" (Fig. 5). Their triangular façades were framed by double grooves and tapered downward. Next to this triple feature stood a large pottery stand or drain, and into a clay strut supporting it from behind a copper dagger and an antler had been incorporated. Otherwise the hall had been cleared of its contents and filled with bricks before its rebuilding at a higher level, which had almost completely eroded away. A row of variously shaped hearths against the outer wall of the hall increases our suspicion that religious ceremonies may have taken place here.

5. *The "Late Bronze Age" (about* 1400 - 1200 *B. C.).*

The Late Bronze period, in time corresponding to that of the Hittite Empire, is mainly represented on the southern apron of the mound, which we investi-

gated along its east-west as well as its north-south axis. The "Hittite" buildings were built in terraces on the slope of what must then have been a high mound of Early Bronze remains.

The earlier, more prosperous part of this occupation (roughly corresponding to the 14th century B. C.) is characterized by red smoothed platters with ledge rims and orange smoothed, slipped or burnished jugs, bowls etc. The houses had stone foundations of up to six courses on the downhill side, sometimes incorporating wooden posts. Horizontal wooden timbers in the mud brick superstructure were a regular feature.

In the 13th century B.C. flat stones tended to be set against the lower wall courses for protection of the mud brick. Much of the southern mound edge was heavily pitted in this period. Characteristic of the pit contents, among which 13th-century seal impressions were found in 1968 and 1969, are orange wheel-marked platters without ledge rims and miniature footed bowls. Two disc-shaped seals of Middle Bronze Age type, one carved with a wheel design and the other with a long-necked bird (Fig. 6), turned up in this context during the current campaign.

One of the surprises of the season was the appearance of another, western sally port, this time of the Late Bronze Age[5]. A sagging platform of red mud brick partly exposed by road and farm building was found to be L-shaped in plan and to cover up a corbeled stone passage, of which we have cleared only entrance and exit (Fig. 7). It seems to run from the settlement west into the platform and thence to emerge southward, having made an angle similar to that in the platform above.

[5] For the eastern and southern sally ports, belonging to the Middle Bronze Age fortifications, see *Türk Arkeoloji Dergisi*. XVIII. 2 124f. The superstructure of the western, Late Bronze Age sally port, which was reused in the Early Iron Age, is mentioned *loc. cit.* as "a monumental mud brick building with 2 1/2 cm-thick plaster."

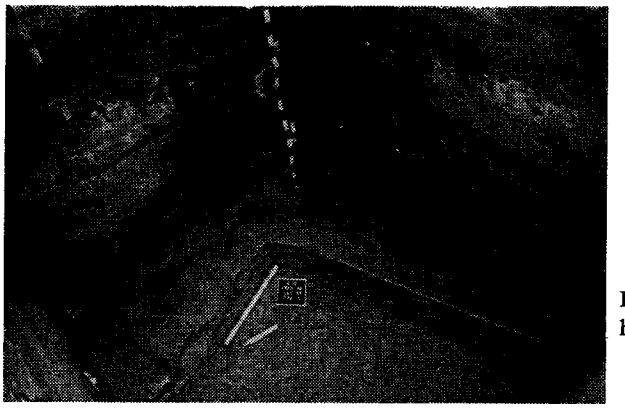


Fig. 1 — Walls and floor of "Early Chalcolithic" house at Korucutepe, about 4500-400 B. C.

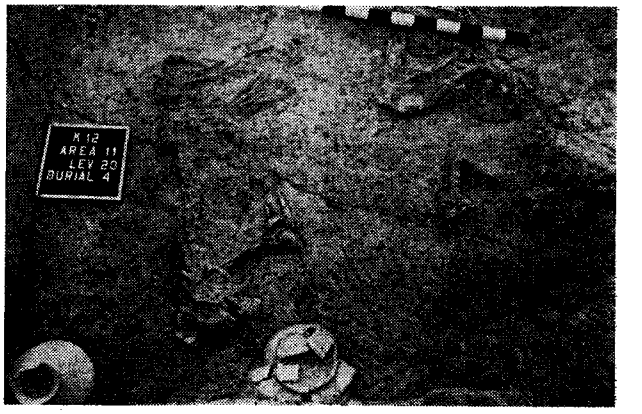



Fig. 2 — "Late Chalcolithic" double burial, toward 3000 B. C. Silver wrist-guard, copper dagger, iron-ore mace head, pot stand and jar are placed arounds man's skeleton.

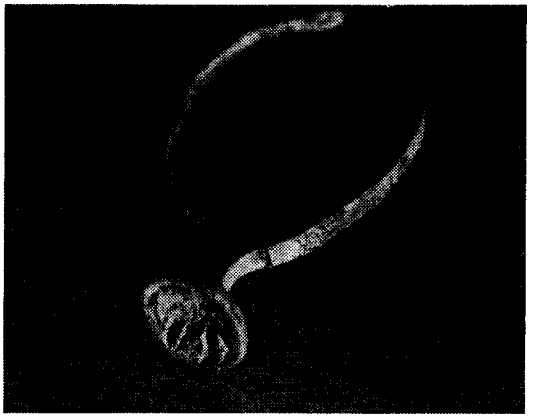


Fig. 3 — Silver bracelet-stamp seal engraved with wild goat found on woman's skeleton, toward 3000 B.C.

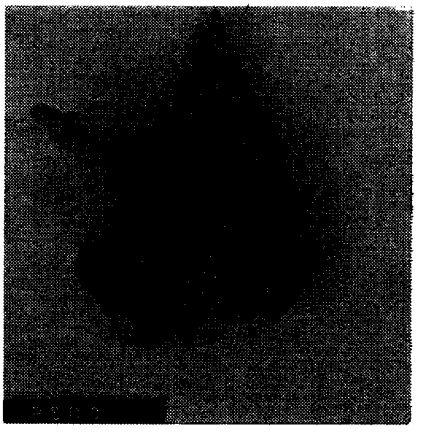


Fig. 4 — Baked clay figurine of naked woman with triple necklace, about 2600-2300 B. C. Breasts, one arm and both legs broken.



Fig. 5 — Unbaked clay triple andiron on circular hearth in "Early Bronze III" hall, about 2300-2000 B. C. Meter stick is lying on remains of podium, rest was destroyed by large circular Medieval pit.

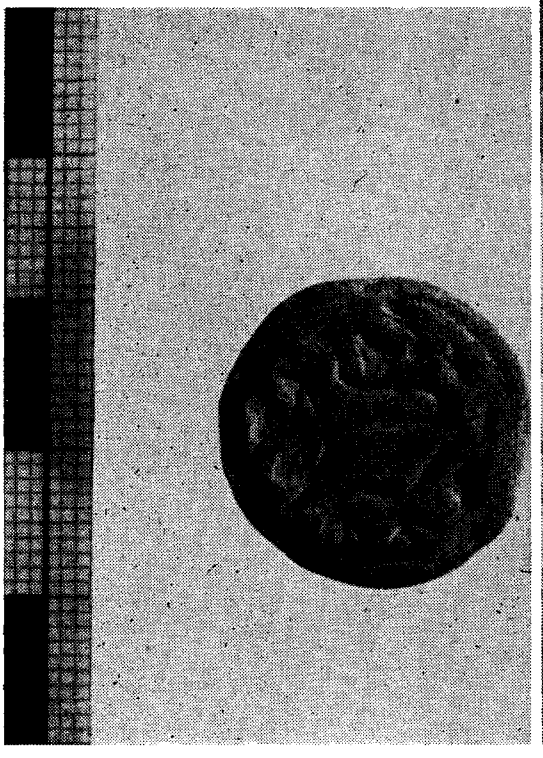


Fig. 6 — Disc-shaped seal carved with long-necked bird from 13th-century B.C. pit.

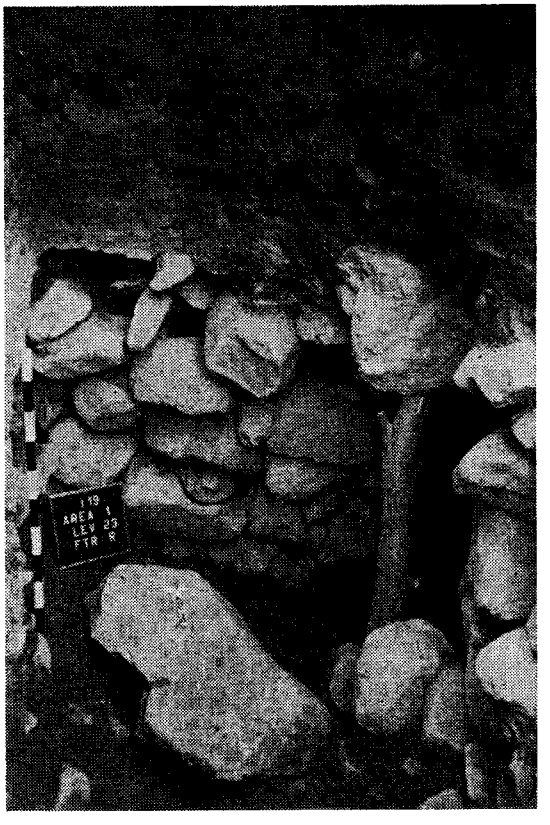



Fig. 7 — View through collapsed side wall into corbeled stone passage covered by mud brick platform, forming western sally port of "Late Bronze Age" Korucutepe, about 1400-1200 B.C. Fallen capstone is lying in foreground.

# LA QUATRIEME CAMPAGNE DE FOUILLES A PESSINONTE (TURQUIE)

Prof. P. LAMBRECHTS

Comme les années précédentes une équipe de chercheurs de l'Université de Gand s'est rendue en 1970 à Pessinonte, en Turquie, pour y continuer les fouilles archéologiques commencées en 1967.

Cette année-ci les travaux se sont poursuivis pendant 9 semaines, du 16 juillet au 18 septembre. Pendant cette période nous avions engagé de 45 à 60 ouvriers turcs.

Le recteur de l'Université de Gand, Monsieur le Professeur D. Vandepitte nous a honoré de sa visite, le 21 août, afin de se rendre compte sur place de l'avancement des travaux.

L'équipe belge était composée comme suit: les professeurs P. Lambrechts et G. De Leye; J. Carels, ingénieur-architecte; Dr. G. Stoops, géologue; J. Devreker, J. Strubbe et M. Waelkens, licenciés en Philosophie et Lettres; W. Bonnaerens, photographe-technicien; R. Rogge, dessinateur. Le gouvernement turc était représenté par Monsieur Veysel Donbaz.

Nous tenons à remercier très chaleureusement M. le Ministre de la Culture néerlandaise et M. le Ministre de la Culture française, ainsi que les membres de la Commission du Patrimoine de l'Université de Gand, de l'aide financière qui nous a permis de continuer l'oeuvre commencée il y a quatre ans, ainsi que les fonctionnaires des différents départements chargés de la liquidation du subside qui nous a été accordé. Les services de notre Ambassade a Ankara nous ont aidé de la façon la plus efficace en toute circonstance. Nous avons pu compter toujours sur la sympathie et l'aide agissante des autorités turques auxquelles nous tenons à exprimer notre profonde gratitude.

Cette année-ci les fouilles ont été continuées dans l'area B (temple) et D (zone du canal). En outre un certain nombre de zones nouvelles ont été explorées, à savoir E, un quartier résidentiel au nord du barrage, la zone F, située entre l'école du village et le musée, et G, le théâtre antique.

Au début je n'avais pas l'intention de consacrer beaucoup de temps au temple, mais de concentrer plutot nos efforts sur la fouille du canal, commencèe en 1969. Dans mon rapport sur la troisième campagne de fouilles j'avais d'ailleurs écrit que le moment me semblait arrivé de rédiger les conclusions sur la fouille du temple dévouvert en 1967. Entretemps le professeur G. De Leye s'était risqué à proposer une reconstruction de la partie supérieure disparue du temple. Pour toutes ces raisons l'aire du temple fut quelque peu négligée au début. Mais après quelques jours il s'avérait que cette activité réduite était pleine de promesses. Tout d'abord on découvrit, à une profondeur d'un mètre sous le niveau actuel du sol, une conduite d'eau en tuiles contournant le temple du du côté nord et sud; elle était destinée à évacuer les eaux venant de la zone du temple vers le canal, situé en contre-bas du temple, à une distance de 70 m. environ. Plus tard les ouvriers mirent à nu les restes de plusieurs bâtiments situés à gauche

ed l'entrée du temple. Mais la grande nouveauté des fouilles dans la zone B fut la découverte d'un escalier imposant construit en pierres calcaires. Il n'a pu être dégagé qu'en partie. Notre pl. 2 montre que l'escalier comportait trois parties: une section centrale et deux sections latérales, à gauche et à droite de la partie centrale. Les marches de cette dernière ont une hauteur de 25 cm., celles des parties latérales de 50 cm. Les dernières marches de l'escalier débouchent sur un chemin pavé qui mène vers la façade du temple.

Nous avons dégagé cette année-ci 11 marches de la partie centrale (pl. 3), avec une hauteur de 2,85 m., mais d'autres sont encore enfouies sous terre. Cet escalier servait probablement d'intermédiaire entre la zone du canal et le plateau, haut de 6 à 7 m., sur lequel se dressait le temple.

Les fouilles de 1970 ont rapproché sensiblement la zone du temple de celle du canal. Ceci ressort clairement du plan général des fouilles ci-joint qui est l'oeuvre du Professeur G. De Leye et de ses collaborateurs J. Carels et R. Rogge. Ce plan fait ressortir l'interdépendance du temple, du canal et de l'aire résidentielle à l'extrémité septentrionale du canal. Il est donc probable que la zone du temple s'étend jusqu'aux abords du canal.

La découverte de l'escalier apportera peut-être aussi un élément nouveau dans la question obscure de la chronologie du temple. L'on s'accorde de plus en plus à attribuer celui-ci à l'époque augustéenne et même plus tard. Plusiers tessons de poterie trouvés dans la zone de l'escalier remonteraient plutöt à l'époque hellénistique.

Il ressort de tout ceci que la fouille de l'area B n'est pas terminée. L'année prochaine il faudra enlever systématiquement la terre du côté droit de la façade du temple, comme nous avons fait en 1970 pour la moitié gauche. Il faudra dégager complètement l'escalier. Ensuite il faudra déblayer systématiquement la zone s'étendant entre le plateau et le canal. A ce propos nous rappelons que nous sommes encore toujours en quête de deux éléments qui doivent avoir appartenu au temple: l'autel et la partie occidentale du grand mur d'enceinte. Peut-être les trouverons-nous dans ladite zone.

L'on trouvera ici même le plan du temple tel qu'il se présente après les fouilles de 1970. Il est l'oeuvre de MM. G. De Leye, J. Carels et R. Rogge. La comparaison avec les plans publiés les années précédentes dans la présente revue permet de suivre l'évolution des travaux d'année en année.

Dans mon rapport précédent j'ai déjà relaté la découverte d'un canal qui a dû traverser Ballihisar dans l'Antiquité et fait ressortir l'importance de cette trouvaille. J'ai qualifié ce canal d'épine dorsale de l'antique Perssinonte. En 1969 nous avons déjà fouillé certaines parties de ce canal et avons pu faire des constatations intéressantes. En 1970 nous avons, dès le début des travaux, concentré la plus grande partie de nos ressources sur cette fouille.

Nous avons réussi à retrouver le tracé du canal sur une distance de 450 m. A cet effet nous avons creusé 27 tranchées, 15 du côté droit et 12 du côté gauche (en regardant vers le nord). Il n'est pas aisé de résumer en quelques mots les résultats de ces fouilles, qui présentent beaucoup de détails techniques. Nous devons nous en tenir ici forcément à quelques faits saillants.

Ce qui frappe tout d'abord c'est le caractère grandiose de la construction. Les fouilles de 1970 ont, d'autre part, prouvé que le canal n'avait pas été creusé uniquement dans un but utilitaire, mais présentait aussi un caractère "sacral" et devait être mis d'une façon ou d'une autre en relation avec le culte de Cybèle. A cet égard les tranchées 11, 12 et 13 du côté droit sont intéressantés. La pl. 4 montre la tranchée 13. Cette tranchée dénote, par rapport à la tranchée 12, un

changement très net de 13 degrés dans le tracé du canal. Ceci est déjà une constatation importante. Mais il y a plus. En cet endroit commence une partie du quai qui était décoré de collines entre lesquelles nous découvrimes un escalier descendant vers le fond du canal. Une des colonnes, sans rainures, gît encore sur place. Nous avons retrouvé sept bases de colonnes à gauche dudit escalier, sur lesquelles étaient gravées une des lettres de l'alphabet grec, en commençant par *alpha*. On peut accepter raisonnablement une nombre égal de colonnes de l'autre côté de l'escalier. De gros fragments de corniche, d'architrave et autres pièces d'ornementation suggèrent qu'il a dû y avoir en cet endroit une colonnade ou des propylées se rapportant à un temple dont je crois avoir retrouvé les traces en 1968, en face de la tranchée de droite no 13. J'en ai publié déjà une photo. Je suis enclin à croire que c'est là le temple de Cybèle de l'époque des Attalides.

L'escalier dont nous parlions mérite attention (pl. 5). Nous en avons dégagé cinq marches, mais nous n'avons pas pu descendre plus bas à cause de l'eau. Je me demande si cet escalier ne devait pas servir à permettre aux prêtres de se rendre dans le canal pour la cérémonie de la *lavatio*, le bain rituel de Cybèle.

Dans mon rapport de l'année précédente j'ai déjà attiré l'attention sur le fait qu'en certains endroits le mur du quai était constitué par un escalier de marches en marbre. Dans la tranchée 11 de la rive gauche (DL 11) nous avons dégagé un tel tronçon composé de sept marches particulièrement bien conservées. Nous sommes arrivés à la conslusion que ce système de marches se retrouve tout le long du canal. C'est donc par elles qu'on descendait dans le canal. L'on pourrait croire que ces marches ont servi à permettre aux habitants de Pessinus de se rendre d'une rive à l'autre, du moins aux époques de l'année où il n'y avait que peu d'eau dans le canal. Mais c'est tout une question de savoir comment il faut se représenter le régime d'eau à Pessinonte il y a deux mille ans. La situation était probablement différente de celle d'aujourd'hui. Je m'imagine volontiers que dans l'Antiquité une véritable rivière coulait à travers Pessinonte. Elle a dû avoir sa source dans le village d'Istiklalbagi, riche en eaux, situé une dizaine de kilomètres au nord de Ballihisar et avoir débouché dans la Sakkaria, à une vingtaine de kilomètres plus au sud. Plusieurs textes anciens suggèrent la présence à Pessinonte d'un cours d'eau régulier. Comment expliquer autrement la construction de l'impressionnant système de canalisation dont il sera question plus loin? Cette construction a dû coûter terriblement cher, vu la quantité et la qualité des matériaux employés. Nous devrons examiner de façon plus poussée comment l'eau fut amené d'Istiklalbagi, situé à un niveau nettement plus élevé que celui de Ballihisar. Au cours d'une expèdition à Istiklalbagi nous avons déjà trouvé des indications intéressantes à ce sujet. Peut-être faut-il compter aussi dans l'Antiquité avec la présence sur place de sources beaucoup plus nombreuses ou importantes qu'à l'heure actuelle. Des tremblements de terre peuvent avoir eu pour conséquence la disparition de sources naturelles. Le cas s'est produit il y a quelques mois à Cavdarhisar, l'antique Aezani, qui fut terriblement éprouvé par le tremblement de terre qui sévit en Turquie occidentale en mars dernier. Visitant, quelques jours après le sinistre, ce charmant village, nous constatâmes que toutes les sources étaient littéralement taries.

Nous croyons donc qu'il y a deux mille ans, la rivière (ou plutôt la rivière canalisée) de Pessinonte était beaucoup plus remplie d'eau que ne l'est aujourd'hui la sorte de dépression ensablée qui traverse le village de Ballihisar et qui ne se remplit d'eau, semble t-il, qu'occasionnellement. Les marches ont dû avoir, dans ce cas, encore une autre destination que

celle de rendre possible le passage du canal. Je songe à une destination rituelle, à quelque chose ressemblant aux bains dans les eaux saintes, en Inde. Pessinonte etait une ville "sainte". Cybèle avait son temple le long du canal. Elle a souvent été mise en rapport avec le culte de l'eau et des sources. Sa fête principale, la *lavatio* du 27 avril, comportait l'immersion dans l'eau de la statue de la déesse. L'aspect général du canal, surtout à partir de DL 9 et DR 9 (voir le plan ci-joint), ou nous soupçonnons la présence d'une écluse, ne suggère pas l'idée d'une construction "profane". Reportons-nous à la pl. 6. Cette photo montre une rangée de marches interrompues à intervalle régulier par des bases de marbres finement sculptées et décorées. Elles ont probablement servi de support à des statues ou des colonnes. Les marches présentent ici l'aspect de sièges de théâtre à l'usage de spectateurs venus pour assister à quelque chose –une représentation ou un rituel religieux– qui se passait sur le canal.

Mais je reviens à ce que je disais concernant l'aspect imposant des restes du canal. Ceci saute surtout aux yeux à l'extrémité septentrionale du canal (DL 2 du plan général ci-joint, dû au professeur G. De Leye et à ses collaborateurs). J'ai qualifié de "barrage" les restes archéologiques trouvés en cet endroit. Les ouvriers ont creusé ici un énorme entonnoir jusqu'à une profondeur de 6 m. sous le niveau actuel. En 1969 nous avons découvert sur le côté droit un pilier mesurant 5,38 m. de long, 3,10 m. de large et 59 cm. de haut. Cette année-ci nous avons mis à nu un pilier identique du côté gauche du canal, présentant à peu près les mêmes dimensions. Entre les deux piliers se situe un chenal d'une largeur de 4, 80m. par ou l'eau coulait dans la partie canalisée de la rivière. Je crois maintenant que les deux piliers n'ont pas seulement joué le rôle de barrage, mais aussi de fondation d'un pont. Dans la zone des piliers et du chenal nous avons plusieurs dizaines d'énormes blocs de marbre provenant d'une construction qui a dû se dresser au-dessus des piliers; certains de ces blocs portaient des décorations en forme d'arc; on retrouva aussi des fragments de colonnes dans cette masse confuse. Il est donc probable qu'à cet endroit le canal était surmonté d'une oeuvre d'art imposante qui, par suite probablement d'un cataclysme naturel, s'est effondrée.

L'aspect monumental de ce système de canalisation saute aux yeux. Je songe p.e. au mur en DL 5 que nous avons dégagé sur une longueur de 15 m. On en trouve une reproduction à la pl. 7. Nous avons pu dégager le mur jusqu'à une profondeur de 4 m., mais nous n'avons pas pu mettre à nu complètement les fondations à cause de l'eau. C'est la raison pour laquelle nous n'avons pas été à même de vérifier si le lit du canal était ou non pavé ici. Nous avons pu le faire en un autre endroit du canal, dans la zone DL 9 et DR 9. Ici le lit du canal est composé de beaux blocs de marbre reposant sur un conglomérat de pierres et de gravier. Mais nous ne savons pas encore s'il en était de même partout.

Plus imposant encore est la bâtisse, dont nous donnons une photo à la pl. 8, qui a été découvert à la fin de la campagne de 1970 et qui a été partiellement dégagée. Cette construction a une longueur de 10,70 m., une largeur de 3,10 m. et une hauteur de 3,70 m. depuis la partie supérieure des fondations jusqu'à la corniche. Le mur est très régulièrement construit avec de beaux blocs de marbre. Il est encore trop tôt pour dire quel a été son rôle dans l'ensemble du pont-barrage. On ne manquera cependant pas d'admirer la grandeur de cette construction et sa perfection technique.

La chronologie du canal offre de sérieuses difficultés. Certains détails architecturaux semblent nous ramener au 2e siècle avant notre ère. En DR 12 et 13 par contre nous avons trouvé des monnaies romaines du Bas Empire. Entre les

blocs de marbre trouvés dans la zone du pont-barrage il y en a un décoré d'une croix chrétienne (pl. 9) qui ne peut être daté plus tôt que le 4e siècle. Que nous ayons trouvé des indices chronologiques d'epoques si différentes ne doit point nous surprendre. Le canal a dû être en usage pendant des siècles. Il a dû y avoir des réparations et des changements, même à l'époque byzantine. Il serait intéressant de savoir à quelle époque il a été construit. Je crois que ce fut au 2e siècle avant notre ère, au moment de la construction du temple de Cybèle par les Attalides.

Tout ce qui vient d'être dit jusqu'ici concerne des chantiers ouverts avant 1970. A ces chantiers de nouveaux sont venus s'ajouter cette année-ci.

Je serai bref en ce qui concerne le chantier F. Dans la zone s'étendant entre le musée de Ballihisar et l'école nous avons découvert les fondations d'un grand bâtiment sur la nature duquel je ne désire pas me prononcer à l'heure actuelle.

Le chantier E se situe immédiatement au nord du pont-barrage, sur les deux rives de ce que fut la rivière débouchant dans le système de canalisation. C'est ici que nous avons retrouvé les restes d'un des quartiers résidentiels de l'antique Pessinonte. La fouille sur la rive gauche fut pleine d'intérêt. Nous y avons retrouvé les murs d'une demi-douzaine de maisons, le pavement partiellement conservé de deux de ces constructions et assez bien de fragments de céramique qui semblent dater de la fin de l'époque hellénistique. Cette fouille n'en est encore qu'à ses débuts. Nous avons continué également la fouille du magasin où nous avions trouvé cinq amphores en 1969, sur la rive droite du canal, mais sans découvrir de nouveaux exemplaires. Par contre nous avons mis à nu, dans le même local, une sorte de comptoir présentant en son centre une cavité; je soupçonne que celle-ci servait à recevoir une amphore de petites dimensions destinée au commerce détail.

Sur la même rive nous avons relevé encore les traces de deux ou trois autres maisons, mais, à part une amphore très bien conservée mais de dimension réduite, nous n'y avons pas trouvé des objets présentant quelque intérêt.

Le plus important des nouveaux chantiers est sans contredit celui du théâtre : nous lui avons donné la sigle G. Grâce à une aide financière du gouvernement turc nous avons pu, les deux dernières semaines, engager une douzaine d'ouvriers supplémentaires. Nous les avons mis à l'oeuvre dans l'aire du théâtre. Cette nouvelle fouille prendra une grande extension dans les années à venir. Nous avons commencé à creuser deux fossés parallèles à travers l'orchestre. Dès les premiers jours nous y avons retrouvé deux fragments d'inscriptions, dont une présente à coup sûr un grand intérêt. Nous le publions ici même pour la première fois (pl. 10). Il s'agit probablement d'un fragment d'entablement ou de corniche en marbre. La longueur du fragment conservé est de 1,35 m., la hauteur de 60 cm., la largeur de 37 cm. Le texte complet de l'inscription (que nous avons pu reconstituer), a dû avoir une longueur de 4 m. environ. La hauteur des lettres de la 1re ligne est de 7,5 cm., celle des lettres de la seconde ligne de 6,5 cm. Il s'agit d'une dédicace "au petit-fils du dieu Nerva" et au sénat impérial. Le petit-fils de l'empereur divinisé Nerva n'est autre que l'empereur Hadrien, qui règna de 117 à 138 apr. J. - C.

Nous aimerions savoir pour quelle raison cette inscription honorifique a été placée dans le théâtre. Il est fort probable que d'une façon ou d'une autre l'empereur a rendu service à la ville de Pessinonte. Nous savons qu'il a résidé deux fois en Asie Mineure pendant une période assez prolongée. Il y a déployé une grande activité. Il fit construire un beau temple en l'honneur de Zeus à Çavdar-

hisar, l'antique Aezani, à 200 km. à l'ouest de Pessinonte. De notre fragment d'inscription nous pouvons déduire avec quasi-certitude que l'empereur a résidé à Pessinonte. C'est assez naturel d'ailleurs, vu le grand intérêt dont il témoignait pour les monuments et les villes de l'Empire; sans doute aura t-il voulu connaître de visu l'endroit dont est parti le culte de Cybèle. A t-il été mêlé à la construction du théâtre? Ou à la modernisation et adaptation de celui-ci? Espérons que les fouilles ultérieures nous apprendront plus à ce sujet.

Un autre aspect de ces campagnes de fouilles est l'organisation d'excursions dans les environs de Pessinonte qui, bien entendu. présentent quelque intérêt pour nos recherches.

Cette année-ci nous avons fait l'ascension du mont Dindyme.

Le village de Ballihisar est entouré de trois côtés de montagnes de moyenne altitude. Le mont Dindyme, qui atteint une hauteur de 1820 m., domine toute la région de sa masse imposante. Les villages qui s'étalent en contre-bas de la montagne –Karakaören, Dinek, Holanta, Günyüzü– renferment tous des vestiges plus ou moins importants de l'époque hellénistique et romaine. Dans les textes antiques Cybèle est appelée souvent la Mère Dindyméenne. On peut y lire qu'avec son char attelé de deux lions elle frôle les cimes de la montagne ou erre sur ses flancs, en quête d'Attis. Entre Cybèle et la montagne se découvre indubitablement une relation. La déesse apparaît d'ailleurs souvent sous le vocable de *Mater Oreia*, la Mère de la montagne. Un Père de l'Eglise de 4e siècle, Arnobe, raconte que Zeus, qui a vainement tenté de prendre possession de Cybèle, a fertilisé en fin de compte un rocher et provoqué ainsi la naissance d'Agdistis. Ce que nous retiendrons ici de ce texte c'est que Cybèle habite le rocher, s'identifie avec le rocher. A l'origine son culte paraît avoir été surtout localisé sur des montagnes. Pour cette raison elle est invoquée des dizaines de fois sous des noms empruntés à des montagnes. Ce n'est que plus tard, semble t-il, qu'elle s'installa dans la plaine et se mua en divinité tutélaire des villes. C'est la raison pour laquelle nous avions décidé de faire l'ascension du mont Dindyme pour voir si la montagne recelerait des vestiges d'habitation humaine à une époque reculée.

Un soir nous revenions en voiture de Sivrihisar. Toute la région environnante baignait dans un magnifique clair de lune, tandis que la chaine de montagnes entourant la vallée ne formait qu'une masse noire opaque. Seul au-dessus de cette grande tache sombre se détachait, inondé d'une lumière éclatante, le sommet du mont Dindyme. C'était un spectacle étrange, féerique et qui, j'imagine, a dû frapper, depuis toujours les imaginations. Est-ce la raison pour laquelle Cybèle apparaît si souvent sur les monuments avec le symbole solaire ou lunaire? Et surtout, est-ce la raison pour laquelle dans cette partie-ci de l'Anatolie elle est représentée si souvent avec Mèn, le dieu spécifiquement anatolien de la lune?

Nous avons fait l'ascension du mont Dindyme, en partant du village de Karakaören, en nous aidant, aussi longtemps que possible, de la jeep que notre Ambassadeur nous avait obligeamment prêté pour cette expédition.

Nous sommes restés quelque deux heures sur le plateau étroit qui couronne la cime du mont Dindyme. Nous y avons relevé des traces certaines d'occupation humaine. Il se trouve là un mur, long de 10 m. environ et haut de 3 m., fait de pierres noires trouvées sur place et plus ou moins équarries; nous avons trouvé en outre des tuiles, des blocs de ciment etc. Mais, ce qui est de loin le plus important, nous avons découvert, gisant dans les environs, une demi-douzaine d'inscriptions grecques dont j'ignore à l'heure actuelle si elles ont déjà été vues auparavant et publiées. Il s'agit indubitablement d'inscriptions funéraires chrétiennes,

du 5e - 6e siècle apr. J. - C. Il doit donc y avoir eu ici une modeste nécropole et donc aussi une présence humaine en permanence. Avons-nous affaire avec un poste d'observation de l'époque byzantine? C'est ce que suggère la date probable des inscriptions. D'autre part on jouit d'ici d'une vue superbe sur tout le pays environnant.

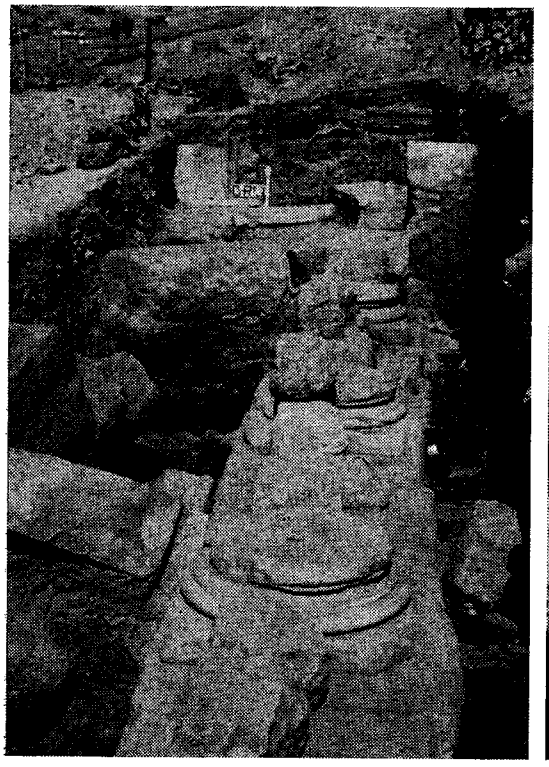
A faible distance des ruines de la construction mentionnée nous avons trouvé en outre l'entrée d'une grotte qui, à l'aide de pierres disposées plus ou moins régulièrement, avait été aménagée de main d'homme La grotte paraît présenter, à gauche et à droite, deux couloirs qui semblent bloqués par un éboulement de pierres. C'est là le genre de grottes que nous trouvons autre part en connexion avec le culte de Cybèle, par exemple dans le sanctuaire rupestre de Meter Steunene près d'Aezani.



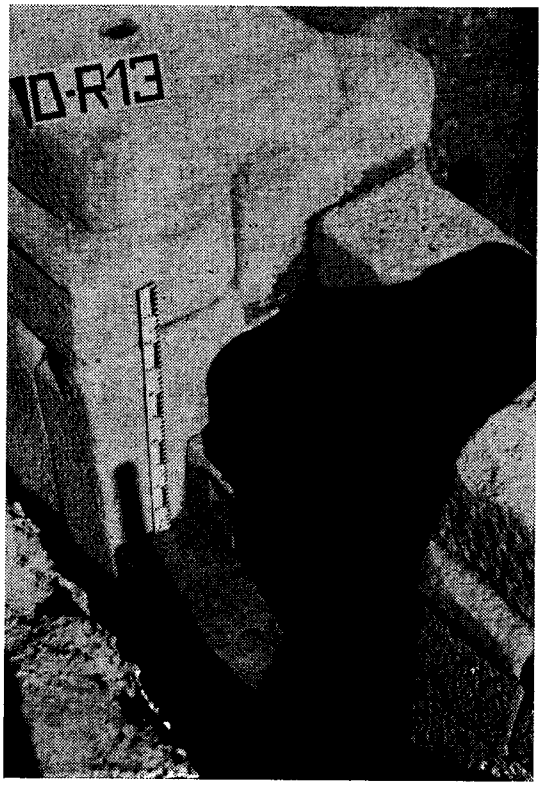
Pl. 2



Pl. 3



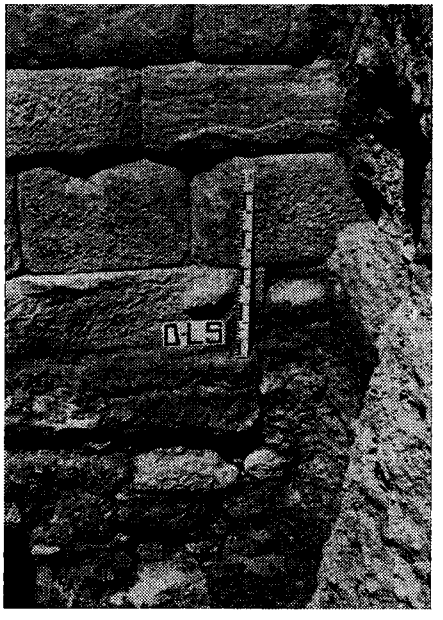
Pl. 4



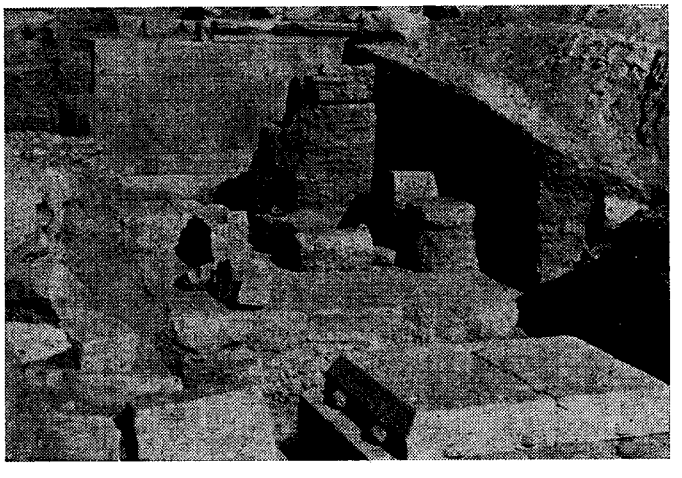

Pl. 5



Pl. 6



Pl. 7



Pl. 8



Pl. 9



Pl. 10



Pl. 11

# LA CAMPAGNE DE FOUILLE EN 1969 A IASOS

Prof. DORO LEVI - Prof. CLELIA LAVIOSA

En 1969 les travaux ont été concentrés dans le secteur de l'agora et des alentours immédiats[1]. Les résultats obtenus enrichissent sensiblement notre connaissance du passé de cette cité carienne[2]. Nous sommes désormais en mesure d'établir la succession des phases d'occupation qui s'échelonnent, comme l'indique avec précision la stratigraphie, des débuts de l'Age du Bronze jusqu'au commencement de l'époque byzantine, sans aucune solution de continuité.

Une nécropole constituée par une centaine de tombes à ciste, explorée précédemment, avait confirmé l'existence des rapports que le texte bien connu de Thucydide (I, 8) suggérait entre les civilisations carienne et protocycladique. Selon Thucydide, en effet, les tombes à ciste les plus anciennes du monde cycladique seraient des sépultures cariennes, prouvant l'origine carienne des premiers habitants. A la fin de l'Age du Bronze les relations ont été nombreuses entre la côte anatolienne et le monde grec; de fait, la tradition attribuait à des colons venus d'Argos l'occupation d'Iasos à l'époque mycénienne. Ces relations paraissent maintenant remonter plus haut, au début du Bronze Récent, si ce n'est même au Bronze Moyen.

Nous présentons ci-dessous avec quelque détail les principales découvertes résultant de l'exploration du forum d'époque impériale, de la fouille d'une nécropole protogéométrique et enfin du dégagement des abords du bouleutérion.

## I *Le forum d'époque impériale.*

Dans l'angle Nord-Est de l'agora on avait mis au jour précédemment d'importants vestiges d'édifices romains, dont une colonne monolithe, entièrement conservée[3], à la jonction des stoai Est et Nord du forum (Fig. 1). En 1969 l'enlèvement de la couche de déblais, épaisse de 1m. 80 en moyenne, a permis de mettre au jour une portion de la stoa Nord : colonnade extérieure, colonnade intérieure (dont l'entrecolonnement correspond à deux entrecolonnements de la

* Pour la traduction de ce rapport nous avons bénéficié de l'aimable collaboration de M. Jean-Pierre Michaud, Membre de l'Ecole Française d'Athènes.

[1] L'organisation de cette campagne de fouille a été entreprise dès le mois de juin par M. Ali Caravella et parachevée au début de juillet par l'équipe des fouilleurs. La fouille proprement dite a eu lieu du 10 Juillet au 23 Août 1969. Un premier inventaire des trouvailles s'est poursuivi jusqu'à la mi-septembre. M. Caravella a pu continuer durant l'hiver les différents travaux de restauration. La mission dirigée par le Professeur Doro Levi, comprenait Clelia Laviosa, directrice à la Surintendance des Antiquités de Florence; Werner Johannowsky, directeur à la Surintendance de Naples; Sebastiana Lagona, assistante d'archéologie à l'Université de Catane; les élèves de l'Ecole italienne: Simonetta Angiolillo, Fede Berti, Franca Palazzini et Luigi Donati; Roberto Parapetti, architecte; Mario Quaresima, photographe; Ali Caravella, restaurateur. Le commissaire du Gouvernement turc était le docteur Musa Baran.

[2] Voir les rapports précédents parus dans l'"Annuario della Scuola Archeologica Italiana di Atene" XXXIX-XL (N. S. XXIII - XXIV), 1961-62, p. 505 ss.; XLIII - XLIV (N. S. XXVII - XXVIII), 1965-66, p. 401 ss.; XLV-XLVI (N. S. XXIX-XXX), 1967-68, p. 535 ss.

[3] Cf. Annuario 1967-68, p. 559 ss., fig. 24 ss.

colonnade extérieure), dallage en plaques d'albâtre. La stoa Est a été dégagée sur la même longueur. Dans l'espace compris entre les deux stoai gisait une masse imposante de blocs architecturaux (fig. 2) dont deux chapiteaux corinthiens pratiquement intacts. Parmi les tambours de colonnes, certains avaient été alignés contre le mur de fond de la stoa Nord, d'autres soigneusement juxtaposés pour former une surface plane, d'autres enfin remployés dans des constructions d'époque byzantine situées à l'extrémité de la stoa Est. L'un de ces bâtiments, ou furent ramassés de nombreux déchets de fer, a manifestement abrité une fonderie, dont les vestiges se réduisent à une série de plaques posées verticalement et formant deux cercles concentriques.

Le forum n'était pas encore abandonné dans la première moitié du Vème siècle après J. - C.: des monnaies recueillies sur le dallage datent de Valens (369 - 379 ap. J. - C.) et Théodose II le Grand (408 - 450 ap. J. - C.). En revanche, la présence d'une monnaie de Justinien au-dessous de la fonderie correspond à une époque ou les portiques du forum s'étaient déjà écroulés. Des blocs architecturaux dont le style rappelle plusieurs édifices d'Ephèse invitent à placer à l'époque d'Hadrien l'édification des deux stoai. L'inscription dédicatoire, gravée sur l'épistyle, dont un bloc est reproduit sur la figure 3, confirme cette date :

ΑΔ]ΡΙΑΝΩΙΣΕΒΑΣΤΩΙΑΡΧΙΕΡΕΙΜΕΓΙ
ΣΤΩΙΔΗΜΑΡΧΙΚΗΣΕΞΟΥΣΙΑΣΤΟΓ
ΣΤΥΛ]ΟΒΑΤΑΙΣΚΑΙΣΠΕΙΡΑΙΣΚΑΙΤΟΙ
ΣΕΠΙΦΕΡΟΜΕΝΟΙΣΛΕΥΚΟΛΙΘΟΙΣΚΑ
ΤΑΓΑΥΦ[ΟΙΣ. Deux autres fragments d'épistyle donnent le nom du dédicant (ou de l'un des dédicants): ΠΟΣΕ[ᴵ]ΔΙΠΠΟΥ.

Le décor de la frise est particulièrement intéressant. Certains blocs, en effet, sont ornés de rinceaux d'acanthe dont chaque élément donne naissance à des protomès d'animaux divers. Sur d'autres blocs (fig. 4) alternent protomès animales et protomès humaines avec de chaque coté, au milieu du feuillage, une figure virile sans barbe et une figure féminine tenant deux rameaux fleuris.

Une tranchée creusée précédemment le long du mur Nord de l'agora avait montré que les assises inférieures dataient de l'époque hellénistique. Cette tranchée a été, cette année, poursuivie vers l'Ouest et complétée par un profond sondage (fig. 5) qui a fourni les renseignements suivants :

— Les trois premières assises du mur sont hellénistiques et présentent un parement à bossage.

— Un sol en terre battue d'époque romaine correspond à la base de la première assise (à-2 m. du niveau actuel).

— Au niveau de l'euthyntéria s'étendait le dallage hellénistique, dont subsistent deux plaques.

— Un second dallage (à-2 m. 85) date vraisemblablement de la reconstruction postérieure à 412 avant J.- C., date à laquelle la ville fut détruite par l'action conjuguée de la flotte perse et de l'infanterie de Tissapherne. Signalons à ce sujet que d'autres sondages ont montré que dès cette époque l'agora présentait, avec ses deux portiques, sa physionomie définitive.

— Sous le dallage d'époque classique deux murs construits en petit appareil et articulés à angle droit ont été mis au jour; aucun des deux n'est aligné sur le mur de l'agora. Les couches suivantes ont pu être déterminées:

1) Une première couche (jusqu'à - Om. 95) contenait encore des tessons (kylikes surtout) d'époque classique.

2) Séparé de celle-ci par une pellicule de schiste un sol en terre grisâtre (à-1m. 15) a livré des fragments de céramique archaïque.

3) Une couche où abondait la céramique du VIIe siècle, de fabrication locale surtout, décorée de bandes horizontleas ou ondulées sur fond clair.

4) Un dallage, à - 1 m. 70.

5) Entre ce niveau et un quatrième dallage (à - 1m.90) la céramique est uniquement orientalisante.

6) A vingt cm. plus bas, de la céramique géométrique est mêlée à la céramique orientalisante mais l'affleurement de la nappe d'eau, qui nécessitera pour les campagnes prochaines un matériel de pompage plus important, a interrompu la fouille à ce niveau.

A proximité de l'agora une autre tranchée a rencontré les restes d'un important édifice (fig. 6), conservé sur une hauteur de 4 m., qui fait partie d'un complexe, comprenant en particulier un gymnase et des thermes, situé au-dessous du château médiéval, près de l'isthme[4].

II *La nécropole protogéométrique.*

Le sondage stratigraphique en cours près du stylobate Ouest de l'agora a été poursuivi et étendu vers l'Est. A l'extrémité du mur archaïque découvert précédemment[5] (voir le plan schématique de la figure 7) a été mise au jour une vaste plate-forme qui soutenait probablement des structures entièrement disparues. Au bout du mur géométrique, plus au Nord (cf. figure 7), on a rencontré un puits rectangulaire qui, d'après la céramique recueillie, paraît contemporain du mur et de la plate-forme archaïques. On a renoncé au dégagement de l'extrémité Est de la plate-forme, pour ne pas détruire une partie du dallage de l'agora romaine où se trouvent remployés, probablement à l'époque romaine tardive, de gros blocs de marbre appartenant à un édifice rond. Plus au Sud, le dallage est remplacé par un sol en terre battue et quelques plaques de schiste. A cet endroit un sondage a amené la découverte, à très faible profondeur sous le niveau romain d'une nécropole protogéométrique (fig. 8). C'est dans ce secteur, plus a l'Ouest, que l'on avait trouvé lors de précédentes campagnes un grand pithos funéraire et divers vases géométriques[6]. On a fouillé au total quinze tombes à ciste, et trois sépultures à incinération: l'une à même le sol et les deux autres chacune dans un vase contenant du mobilier funéraire. Les tombes à ciste se trouvaient placées dans une couche de terre argileuse rougeâtre; chaque élément (fond, parois et couvercle) étant généralement constitué par une seule plaque de schiste. Trois des quinze tombes sont des tombes d'enfant. La plupart des tombes sont placées selon une orientation Est-Ouest (pour quelques-unes l'orientation est Nord-Sud) et la tête du squelette est à l'Est. Le couvercle de la tombe I avait été enlevé et dressé verticalement à côté. Certaines tombes étaient dépourvues de couvercle. Sur la figure 8 on voit au premier plan les tombes IX, XI et XVIII (orientées Est-Ouest) comprises à l'intérieur d'une plate-forme limitée au Nord et au Sud par deux murs; cette construction, manifestement postérieure, est sans doute contemporaine d'une fontaine archaïque mise au jour à l'extrémité Nord-Est du sondage : des vases géométriques retrouvés sur l'angle Nord-Est de la plate-forme ont été vraisemblablement extraits de la tombe voisine (IX), dépourvue de couvercle, au moment de la construction de la fontaine. La plupart des cistes contenaient un seul corps, avec parfois des restes d'inhumations antérieures (crânes, os longs rassemblés aux pieds du squelette). Le mobilier, très abondant dans quelques tombes (par exemple tombe VII, figure 9), n'était pas disposé de manière uniforme; parfois même les offrandes avaient-elles été, pour une part, déposées à l'extérieur de la tombe (en général près des petits côtés de la ciste). Il se compose essentiellement de vases. La figure 10a reproduit les vases (après restauration) extraits de la tombe VII; on y voit les types les plus courants de la nécropole: cruches, oinochoés à em-

[4] Cf. Annuario 1967-68, planche C.

[5] Cf. Annuario 1967-68 p. 554 ss. et fig. 21 p. 557.

[6] Cf. Annuario 1967-68, p. 555 ss. et fig. 19-20.

bouchure trilobée, olpés, skyphoi, cratérisques (à pied élevé et campaniforme). Sur la figure 10 b sont représentées, outre des canthares et des amphores à large ouverture, de nombreuses tasses de type "samien" à vernis noir-brunâtre. Les motifs du décor sont caractéristiques des débuts du Protogéométrique: lignes verticales dans un cadre réservé, lignes horizontales et ondulées, cercles et demi-cercles concentriques, triangles réticulés, lignes ondulées verticales, "clepsydres". Une céramique locale, à pâte plus grossière et sans décor, fait encore partie de ce mobilier. Notable également la présence d'objets en bronze et en particulier de nombreuses fibules, dont l'arc est souvent décoré d'une ou plusieurs boules, de bracelets à spirales multiples ou à anneau simple, de bagues, de boucles d'oreille, d'éléments de collier en pâte de verre, de fusaïoles. Une tombe contenait également quatre oursins et une valve de coquillage. Aucun de ces objets ne paraît être postérieur au Xe siècle av. J. - C.

Sous le niveau des tombes, des sondages ont révélé l'existence de murs plus anciens: la zone de la nécropole avait donc été antérieurement occupée par des édifices publics ou privés. La volonté de ne pas détruire les tombes, aussi bien que l'affleurement de la nappe d'eau, ont limité cette nouvelle recherche, de sorte que les conclusions chronologiques restent provisoires.

La figure 8 montre une partie de la tombe I en cours d'exploration. Elle est posée sur les vestiges d'un édifice (A) constitués par deux murs se coupant à angle droit (fig. 11) longs respectivement de 2 m. et 1m.50 et épais de 0m.50: ils ont été dégagés sur une hauteur de Om.70 mais leur base, dans l'eau, n'a pu être atteinte. Les niveaux correspondant à la partie des murs située au-dessus de l'eau ont livré de la poterie qui s'échelonne de l'Helladique Récent III A jusqu'à la fin de l'Âge du Bronze. Mais la dernière couche, au contact de l'eau, contenait, mêlés, à de la poterie locale, des fragments de céramique fine et décorée remontant à l'époque des anciens palais minoens (Minoen Moyen), parmi lesquels des fragments de vases à bec ponté, importés vraisemblablement de Crète, et de nombreux "skutelia" (bols coniques).

Les vestiges de l'édifice B (fig. 8, en bas et à droite) sont formés de deux murs qui se coupent à angle droit, dont l'un est légèrement incurvé. D'après la poterie recueillie ils remonteraient à la seconde phase de l'édifice A, c'est-à-dire à l'époque mycénienne. L'intérieur de l'édifice a été complètement perturbé par l'édification d'une fontaine datant, d'après la céramique recueillie, du VI-Ve siècle av. J. - C. (fig. 12); elle est de plan rectangulaire, construite en blocs de schiste soigneusement appareillés avec accès, au côté Est, constitué de deux degrés (hauts respectivement de Om.36 et 0m.18) entre deux antes. A l'extérieur un sondage limité (cf. figure 8) a mis au jour, au-dessous de la couche d'incendie de l'édifice B, un gros vase (pithos) encore en place et des fragments de deux vases semblables. Le vase complet reposait sur un mur épais de Om.35 seulement, en partie sous-jacent à la tombe XIV, construit lui-même sur une couche de cailloux et de galets. A ce niveau ont été recueillis des tessons de "skutelia" et de vases à bec ponté, ainsi que des fragments plus anciens remontant au Minoen Moyen.

Cette exploration permet donc, malgré son caractère lacunaire, de combler l'hiatus entre le Bronze Ancien et l'époque de la colonisation mycénienne.

### III *Le portique du bouleutèrion.*

Dans les campagnes précédentes le bouleutèrion, qui frappe par son état de conservation et le caractère très soigné de son architecture, avait été dégagé[7]. Le mur de scène sert de mur de fond au por-

[7] Cf. Annuario 1967-68, p. 544 ss.et fig. 9 ss.

tique Sud (figure 14). On a achevé en 1969 le déblaiement et entrepris des travaux de restauration (anastylose de la porte de la parodos Est, figure 13). Le portique Sud a été dégagé. A l'intérieur, des dalles carrées supportaient des pilastres; sur la dalle de l'extrémité Ouest était encore en place la base moulurée du pilastre. Dans la partie Ouest le dallage est bien conservé. A l'extrémité s'ouvrent deux pièces contigues; dans la pièce Sud, qui était vraisemblablement une boutique, un escalier de pierre, dont sont conservées les deux premières marches, était soutenu par un arc de voûte et donnait accès à la terrasse. La pièce Nord, plus spacieuse, comportait deux niches par paroi. A proximité de la boutique Sud s'ouvrait une porte monumentale dont les piédroits de marbre, sur lesquels se voient les traces d'un violent incendie, ont été englobés dans la maçonnerie de l'enceinte byzantine. Par cette porte il était possible de gagner l'entrée latérale Ouest du bouleutèrion et le sanctuaire d'Artémis Astia. La fouille proprement dite et la destruction de plusieurs murs tardifs ont amené la découverte de nombreuses inscriptions. Parmi les plus intéressantes figurent un décret en l'honneur d'un citoyen qui avait offert à la cité et à Dionysos des spectacles au théâtre et des décrets de proxénie. Un bloc porte trois décrets de proxénie (un décret par face et une face non inscrite); l'un de ces décrets a été pris en l'honneur d'un citoyen d'une petite ville de l'intérieur de la Carie, Ὑδισός, localisée à une quarantaine de kilomètres à l'Est d'Alabanda. Les deux autres décrets apportent une précision topographique de grand intérêt: l'un doit en effet être exposé EN THI ΠΑΡΑΣΤΑΔΙ ΤΟΥ ΒΟΥΛΕΥΤΗΡΙΟΥ et l'autre EN THI ΠΑΡΑΣΤΑΔΙ ΤΗΣ ΣΤΟΑΣ ΤΟΥ ΠΟΣΕΙΔΩΝΟΣ; la stoa de Poseidon doit donc être identifiée avec une stoa attenante au bouleutèrion. On peut même penser qu'à l'époque hellénistique la stoa construite contre le mur Sud du bouleutèrion abritait les documents officiels et était dédiée à Poseidon[8]; on aurait gravé sur ses pilastres les decrets promulgués dans le bouleutérion voisin. A l'époque romaine cette stoa aurait été intégrée dans le plan d'ensemble des portiques.

Une dévouverte exceptionnelle a été faite sous le sol de la boutique Sud: une jarre contenait trois mille deniers d'argent (fig. 15). La plupart sont des Antoniniani (à 20% d'argent) postérieurs à la réforme monétaire de Caracalla. Sur ces monnaies, en général bien conservées, sont représentés 285 types différents (variantes comprises): tous les empereurs (et impératrices) de Caracalla à Gallien, ainsi que quelques-uns des empereurs précédents (Vespasien, Titus, Trajan, Hadrien, Antonin le Pieux, Commode). La figure 16 présente un choix de 35 monnaies (revers au-dessous du droit). La tête des empereurs, de profil à droite, est radiée. Le buste des impératrices est posé sur la demi-lune. La date des dernières monnaies (Gallien: 253-268 ap. J. - C), les traces d'incendie sur le sol de la boutique et les piédroits de la porte monumentale (voir ci-dessus), la présence de couches d'incendie repérée dans d'autres sondages du même secteur incitent à conclure que Iasos a été dévastée par les Hérules lors de leur incursion sur les côtes d'Asie-Mineure.

## IV *Recherches Complémentaires*

1) A l'extérieur de la porte Est du bouleutèrion-où sont encore en place la dalle de marbre du seuil et la base moulurée des deux piédroits-un sondage a mis au jour des restes de murs plus anciens orientés différemment par rapport au bouleutèrion, au-dessus d'une couche d'incendie, qui paraît en relation avec la destruction de 412. Au-dessous et jusqu'à la nappe d'eau, s'étend la couche d'époque orientalisante, particulièrement riche en tessons décorés d'oiseaux et de motifs végétaux.

[8] Hypothèse qui modifie l'idée exprimée dans Annuario 1967-68, p. 564.

2) Sondage dans le sanctuaire d'Artémis Astias[9]. Les trois exèdres ont été entièrement dégagées. Un large sondage pratiqué devant l'exèdre centrale et jusqu'à la stoa-dont sont conservés le stylobate et une base de colonne (fig. 17) - a mis au jour des restes d'époque hellénistique et classique et, dans la couche plus profonde, un bassin dallé d'époque géométrique, qui avait été comblé au début de la période orientalisante.

[9] Cf. Annuario 1967-68, p. 563 ss.

3) Des monnaies de bronze frappées par Iasos et d'autres cités voisines ont été recueillies en différents endroits de la fouille. La figure 18 reproduit un petit groupe de monnaies d'Iasos dont les types, pour la plupart, sont nouveaux. Sur le revers de l'une d'elles se lit le nom du magistrat monétaire, ΕΥΚΡΑΤΗΣ; sur une autre, portant la légende habituelle ΙΑΣΕΩΝ, se voit un personnage masculin nu, appuyé sur la lance et tenant une patère de la main droite.

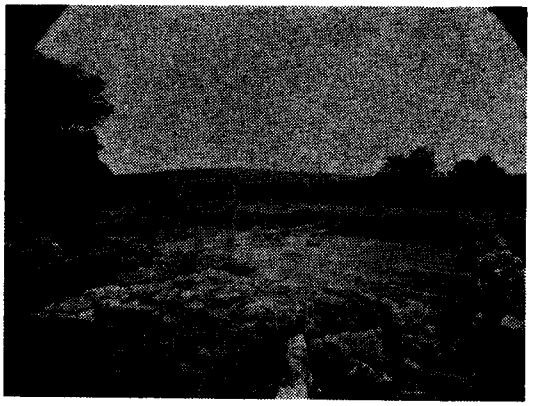


Fig. 1 — Vue d'ensemble prise du Nord-Est: le forum d'époque impériale. Au centre, les portiques Nord et Est; à l'extrémité droite, le mur de fond Nord.



Fig. 2 — Amoncellement de blocs architecturaux effondrés sur le dallage du forum entre les deux portiques.



Fig. 3 — Bloc d'épistyle avec une partie de la dédicace (Hadrien).



Fig. 4 — Bloc de frise du forum; époque d'Hadrien.

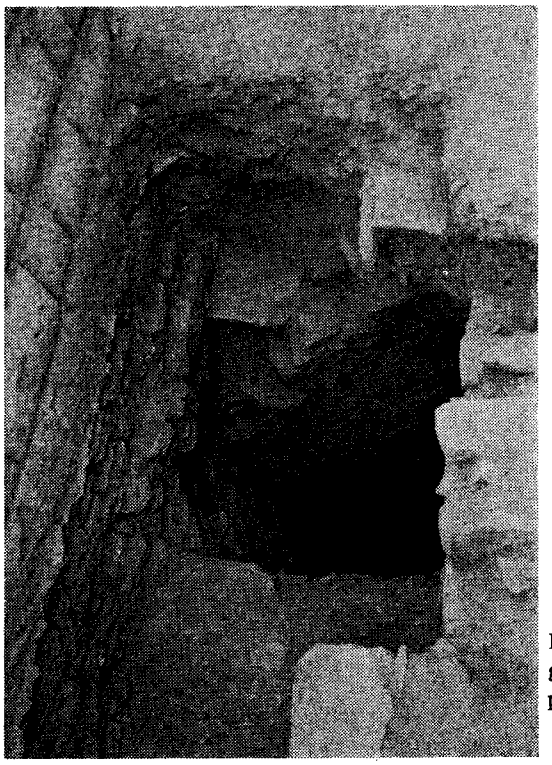


Fig. 5 — Sondage à l'extérieur du mur Nord de l'agora, vu du Nord-Est. A gauche, le bas du mur d'époque hellénistique; au centre, les niveaux inférieurs.

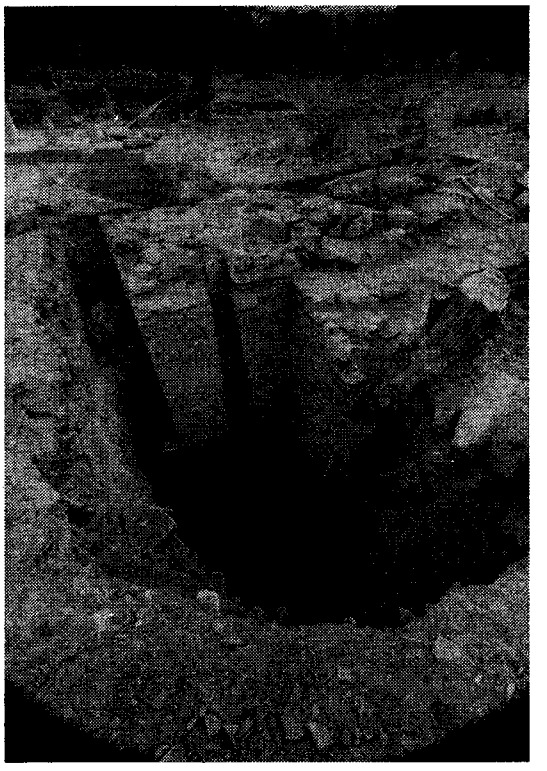


Fig. 6 — Restes d'un édifice faisant partie des thermes romains, au Nord du forum.

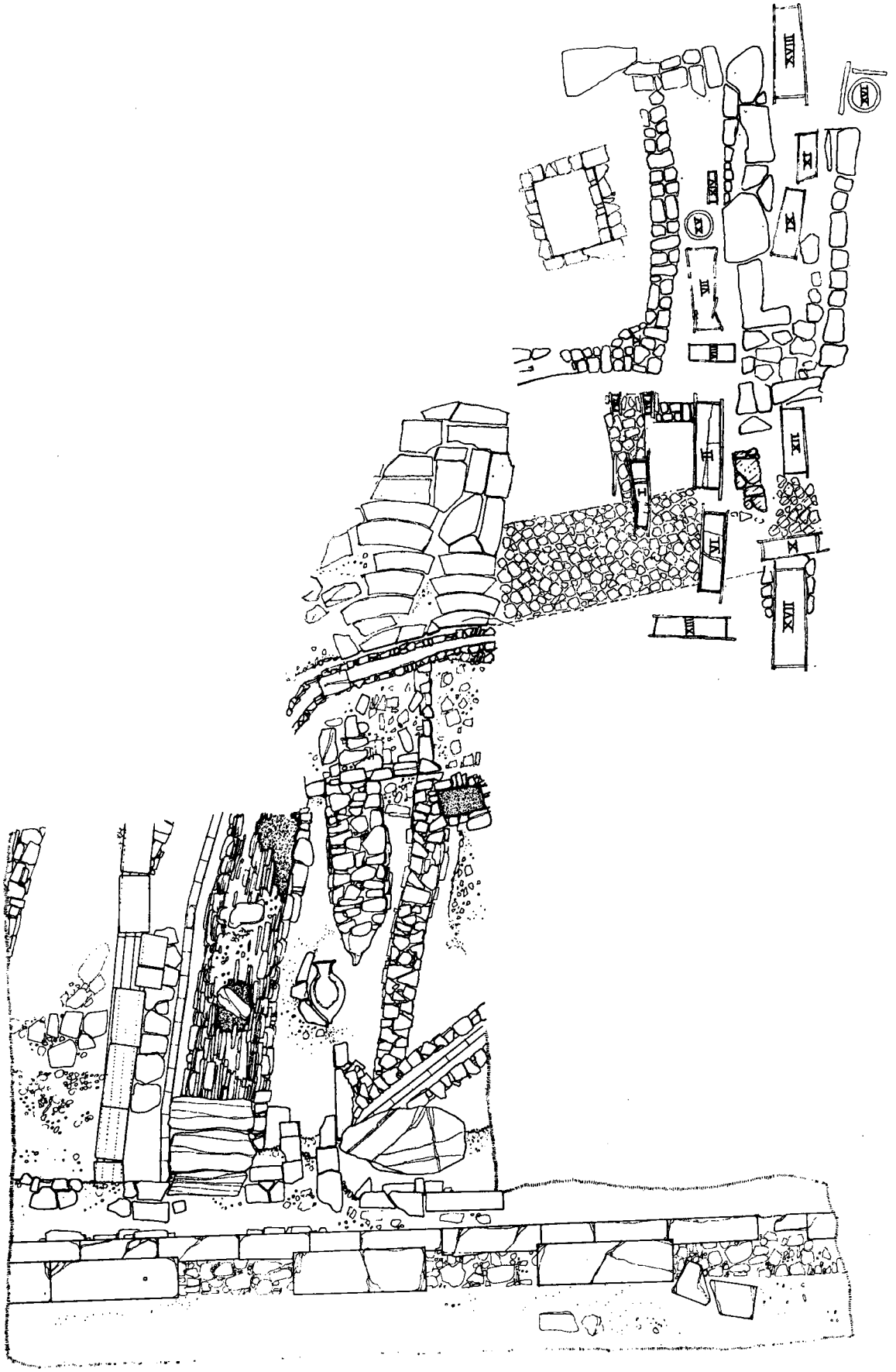


Fig. 7 — Plan provisoire du sondage à proximité du stylobate Ouest de l'agora; les tombes protogéométriques sont indiquées.



Fig. 8 — La nécropole protogéométrique vue de l'Est. En haut et à droite, restes du dallage romain; au-dessous, sol de terre battue d'époque archaïque; à droite et en bas, édifice mycénien B.



Fig. 9 — Tombe VII avec son mobilier.



Fig. 10a/b — Mobilier de la nécropole protogéométrique.



Fig. 11 — Mur de l'édifice A, sous la nécropole protogéométrique.

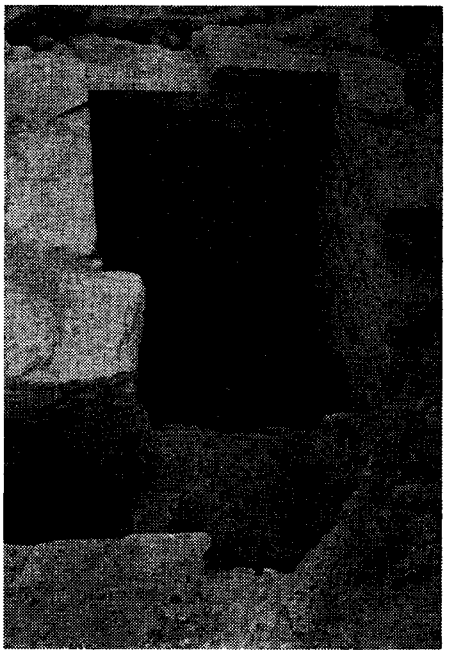


Fig. 12 — Fontaine de l'époque archaïque, vue du Sud-Est. Dans le haut de la photo, mur de l'édifice B.

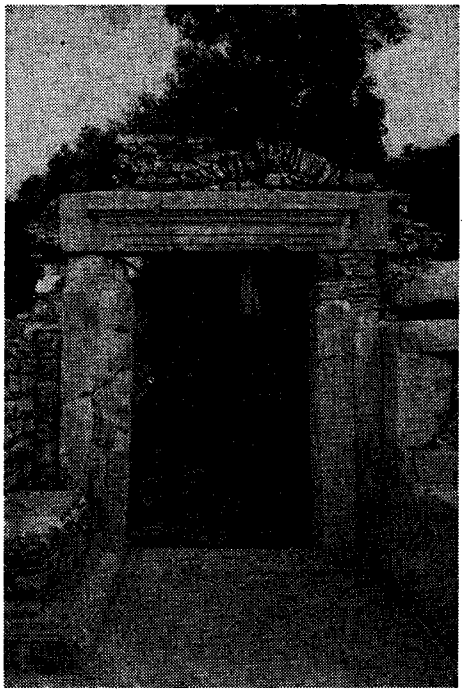


Fig. 13 — Porte de la parodos Est après anastylose.



Fig. 14 — Angle Sud-Ouest de l'agora; portique Sud avec les deux pièces de l'extrémité Ouest; à gauche de la photo, mur du bouleutérion.



Fig. 15 — Jarre contenant le trésor monétaire enfoui sous le sol d'une boutique de l'agora.

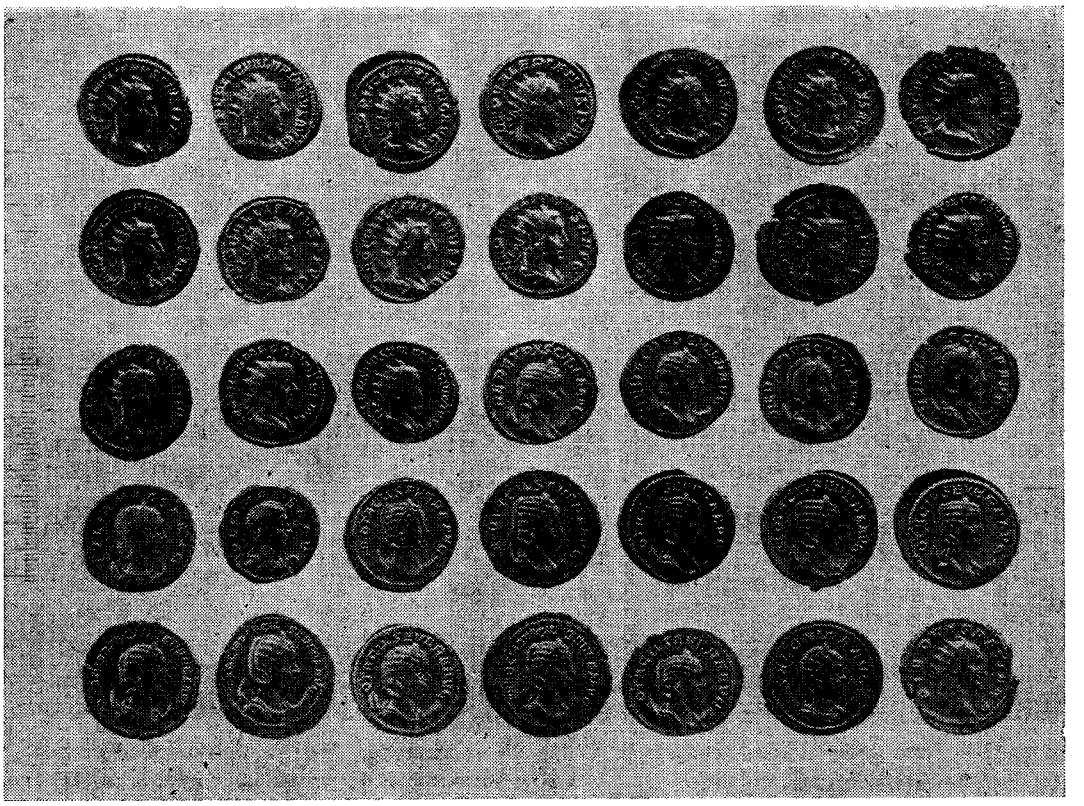


Fig. 16 a — Monnaies d'argent du trésor (droit).

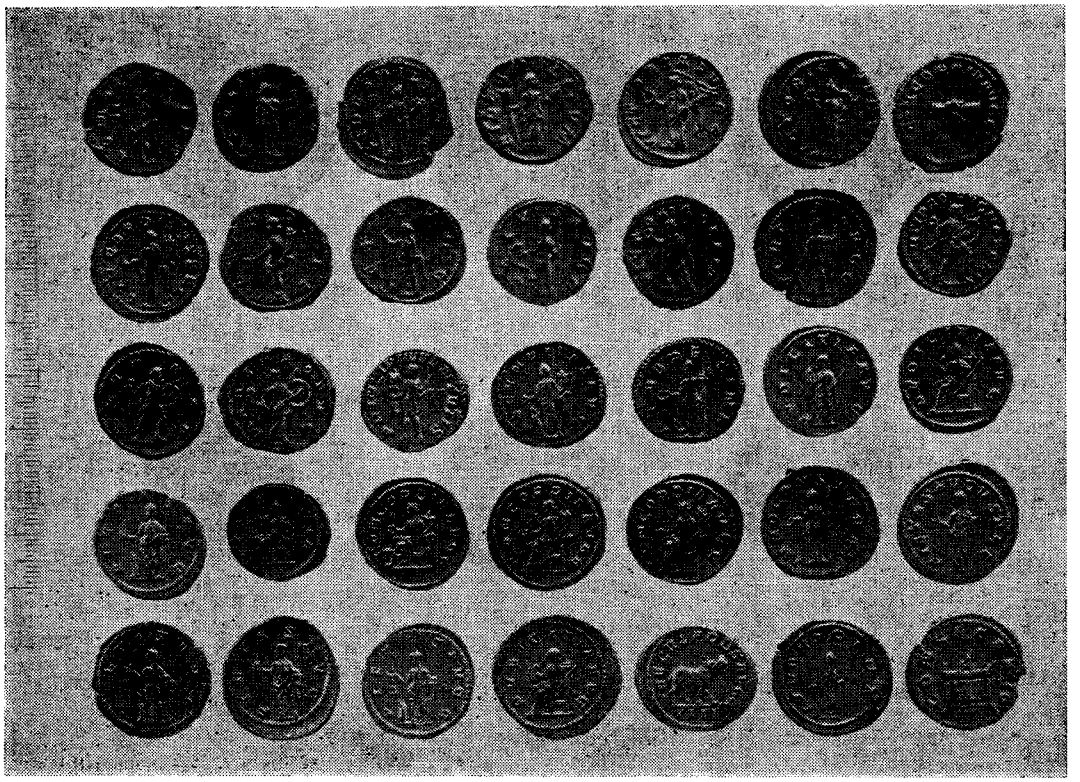


Fig. 16 b — Monnaies d'argent du trésor (revers).



Fig. 17 — Fouille de la Stoa d'Artémis Astias. En haut et à droite, les exèdres; à gauche, stylobate de la stoa.



Fig. 18 a/b — Monnaies en bronze d'Iasos (droit au-dessus du revers).

# EXCAVATIONS AT KARATAŞ-SEMAYÜK AND ELMALI, 1970

Prof. MACHTELD J. MELLINK

The 1970 campaign lasted from July 28 to September 25.[1] Work was continued at Karataş-Semayük on a small scale; the project of cleaning and conserving the painted tomb Southwest of Elmalı made considerable progress; two robbed tumuli West of Semayük were investigated in a salvage operation.

1. *Semayük-Karataş.* A sounding was made at the East end of the cemetery area excavated in 1963, c. 175 m. to the South of the central Karataş mound, to investigate if the latest Early Bronze II tombs had been expanding in this direction. A trench of 12 × 12 m. (trial trench 125) yielded a series of eight pithos burials of the expected well developed type. Just to the North of these burials was the edge of the ancient village. A house of 10.50 × 6.00 m. was preserved in foundations only (fig. 1). It was of the megaron type constructed in pisé and wood, as is evident from the setting of the foundation stones. The front was at the West side with a deep porch; a shallower back porch existed as usual on the East; buttresses along the exterior of the long walls suggest that shallow porches or a considerable overhang of the pitched roof had provided shelter along these sides as well; a novel feature at Karataş. This megaron was of the Early Bronze II period and overlay an earlier burnt pisé house.

On the small mound at Karataş, the 1969 excavations of the Southeast area had exposed a series of open fireplaces on prepared sloping ground. Further digging in this MEE trench yielded more evidence of the same kind. Stratified surfaces of clay form gradients with burnt areas on top; the fills are clean but contain pieces of pithoi in overfired and underfired condition; some *Fehlbrände* also occurred; our present hypothesis is that part of the mound was used by a pithos making establishment.

Closer to the center of the mound, in the habitation area of the upper levels, an unburnt rectangular house with white plastered pisé walls was recognizable in outline; its raised hearth (fig. 2) was of the type known from Kusura and Beycesultan in the Early Bronze Age: a rectangular platform flanked by screens and with a semicircular apron in front.

Progress was made on the cleaning and storage of pithoi from the Karataş cemetery; an additional 36 mended and catalogued burial jars of various shapes and sizes were shipped in three truck loads to the Antalya Museum (fig. 3) where they are stored in the *depo* to await their display in the new museum. The expert mending of these huge jars was done in previous seasons by restorer Abdurrahman Çulha of the Ankara Museum.

[1] The representative of the Department of Antiquities was Assistant Director Ayfer Aker of the Museum of Antakya, to whom we want to exmpress our sincere gratitude. The authorities of the Antalya Museum have consistently aided us in our efforts and in housing the material from our excavations; our thanks go to former Director Ismail Ünal and Secretary İbrahim Işıldağ. The excavation staff of the Bryn Mawr College expedition consisted of the graduate students Sevim Buluç, Marie-Heniette Carre, Dian Duryea, Tamara S. Wheeler and restorer Franca Callori di Vignale.

2. *The Kızılbel tomb Southwest of Elmalı.*

This built tomb, disturbed in 1969 and salvaged by a special joint enterprise of the Antalya Museum and the Bryn Mawr College expedition in October of that year, was extensively examined, cleaned and preserved thanks to the expert care by Signorina Franca Callori di Vignale. The painted surfaces as found were partly covered with lime encrustation, soot, roots, and dirt. Much of the original decoration had been permanently damaged or lost by the action of nature and by human interference; what remains of the paintings has now been cleaned and the colors fixed in a complete initial treatment. The condition of the walls will be re-examined in 1971 so as to check on the need of additional measures of preservation. The tomb has been reburied and a guard appointed to protect the site until final conservation measures can be taken in 1971.

The Kızılbel tomb is a built chamber with a portcullis doorway in the South wall; the interior of the chamber has a gabled roof and is neatly finished in partly coursed, partly trapezoidal masonry. The plan measures c. 2.00 × 2.45 m. with a maximum height of 2.30 m. in the interior. The fragmented, recently broken door slab was mostly pieced together in 1970 (fig. 4). The paving slabs of the floor had unfortunately been radically smashed by the tomb robbers, as had the painted kline on which the burial had rested against the West wall of the tombchamber.

The paintings, as was noted in a previous report (*Türk Arkeoloji Dergisi* XVIII. 2, 1969, pp. 142 - 144) covered the walls in three to four registers of uneven height (fig. 5). The most prominent friezes were the Gorgon frieze on the South wall, with the birth of Pegasus and Chrysaor at the right end, and the charioteer fresco on the West wall (fig. 6) illustrating the departure of a warrior who says farewell to his family. A winged demon hovers above the chariot (fig. 7). At the right end of this frieze is a poorly preserved banquet scene.

The themes of the other registers are: parades of warriors and their horses or chariots (West, North, and East walls); hunting scenes (boar hunt by boat in the marshes, East wall; archers shooting a lion who is attacking a bull, South wall, (fig. 8); a voyage by sea-going ship on the wavy blue Mediterranean (North wall lower register, fig. 5) with an important passenger in the place of honor shaded by a parasol (fig. 9); a presentation of a suppliant to an enthroned dignitary with armed guards in attendance (North wall; this could be a scene from the career of the dignitary buried in the tomb, or a mythological tableau); possibly mythological scenes (Troilos? frieze on the South wall, badly damaged; on the North wall a parade of blue men, girls in Ionic attire (fig. 10), a team of horses all moving to the left where an enthroned female figure faces what may be a hero returning triumphant from a battle against a monster : Herakles or Bellerophon? all this very fragmentary and conjectural).

The figures are contoured in preliminary red and final black. Solid filling colors consist of several shades of red, a bright blue, and some white. No green or yellow are observed. The plaster has often fallen away along the contours of the painted figures. Pockmarks are abundant, and many details are permanently damaged even in the preserved figures.

The style of the paintings is East Greek in the general sense of the word; more precision is called for in the stylistic analysis of what is Ionian, what is East Anatolian-Lydian, and what is Lycian, but this is a problem for which the Elmalı paintings will furnish new evidence. They will in any case show in some detail what wall painting of the late sixth century was like in the Southwest of Anatolia, and begin to fill in our knowledge of the counterparts of the lost paintings

of mainland Greece and the preserved Etruscan wall paintings. Ample cross references to the Greek and Etruscan repertories are in evidence in Elmalı. The study of the iconography of the paintings has been started by Dian Duryea; Signorina Callori will publish a detailed study of the technique and preservation of the paintings.

3. *The tumuli on the Karaburun ridge.*

Soundings and surface explorations in the vicinity of the Kızılbel tomb did not reveal any additional tomb chambers, although some evidence for sixth century and later habitation was found on the ridge immediately adjoining to the Southeast. In recent years the villagers opened some built tombs farther to the West of Elmalı, near Kışlaköy. Additional damage had been done to two tumuli on the ridge between Karataş-Semayük and the village of Bayındır, just to the West of the main road leading from Elmalı to Korkuteli. These small tumuli had been noted by us in the early years of the Karataş excavations; they stand high on a ridge called Karaburun which had attracted our attention because of a scatter of handmade, Chalcolithic, pottery related to our finds at Bağbaşı nearby.

A new visit to the ridge in August 1970 revealed an extensive robbers' operation in the easternmost tumulus, with a trench of 5 × 20 m. cut into the side of the tumulus invisible from the road (fig. 11). The West tumulus showed signs of deep ancient disturbance and recent halfhearted probings. We cleaned and investigated both tumuli with the special purpose of protecting any paintings that might be contained in the tumuli.

*Karaburun I* (East tumulus). The cleaning and straightening of the robbers' trench led to the finding of a plain limestone sarcophagus with pedimental lid (fig. 12). The sarcophagus had been covered with a rockpile and a mound of firm dirt; as preserved after erosion, the tumulus was about 2.50 m. high over a thin Chalcolithic habitation stratum and bedrock. The diameter of the tumulus is now about 35 m.

The sarcophagus measures 2.18 × 1.03 × 0.94 m., the lid is 0.48 m. high; the orientation was Northeast-Southwest. The West corner had been broken off anciently and again slightly damaged in the recent robbery; evidently the original robbery was of Roman date. According to the villagers nothing was found in the recent digging. The Roman looters had taken the precious tomb gifts but had discarded the pottery; the latter they had thrown away as useless. All of the fill in and around the sarcophagus was therefore sifted and the scarps of the stone pile searched under the supervision of Miss Sevim Buluç who was in charge of the Karaburun operations. A few remnants of human bones were collected; also pieces of a thin alabastron, and fragments of the following incomplete vessels; a horizontally fluted, red glazed bowl of imitation Achaemenian type; an Attic black-figure lekythos of the second quarter of the fifth century B.C.; an Attic black glazed miniature stemless kylix; a local ware black polished lid to fit the kylix; a trefoil oinochoe with streaky glaze and simple dash pattern on the shoulder, East Greek or Rhodian. The pottery fragments point to a date well before 450 B.C. for the burial.

*Karaburun II* (West tumulus). A trench laid out in the area of ancient disturbance led us promptly to the roof (fig. 13) and East side of a tomb chamber constructed of limestone ashlar and monoliths. The tumulus was slightly larger than Karaburun I, but not more than 50 cm. of fill was preserved over the ridge of the gabled tomb. A stone packing lay over the roof and against the East side of the chamber, continuing all around. The building blocks were left roughly dressed on the exterior. Two enormous slabs formed the gabled roof, the length of which is 3.80 m. East-

West. They were very neatly fitted, the South block overlapping the North slab and the join waterproofed with mortar *(horasan)*. The East side of the tomb (fig. 14) was exposed by us to the level of an ancient Roman robbers' hole which had been cut in the central block of the lowest course; this block had anciently been kept in reserve to be pushed into place after the burial had been inserted; there was no doorway to this tomb. The width of the East side is about 3.00 m. We entered throught the robbers' hole, which measured c. 40 × 33 cm, crawling in on a pile of dirt left as a ramp by the ancient tomb robbers. The interior of the tomb chamber was finished in excellent detail and provided with a central, intermediate pediment of the type also known in the construction of the wooden tomb chamber of Midas in Gordion. The side walls of Karaburun II were made of two full height slabs each; the back wall has two blocks horizontally joined, the upper one forming the gable and part of the wall, the lower one forming the back panel in front of which stood a stone kline. The East wall had a lower course of three blocks, the central one movable; an intermediate course of two, and a gable formed by a single block. The chamber measured 2.62 × 3.00 m. with a pedimental height of 2.66 m. The floor had been paved with rectangular slabs, partly pulled up and damaged by the tomb robbers who had dug an abortive hole below the pavement.

As the first glance through the robbers' hole revealed, the tomb had painted decoration. The kline against the West wall (fig. 15) had polychrome detail imitating furniture mouldings and showing a cock (fig. 16) and running dog on the front; on the kline, all traces of the burial were gone. The surface instead was covered with a mass of broken plaster fragments but on the wall above the kline was the main painted scene of the tomb (figs. 17-22): the tomb owner, a bearded and diademed dignitary, reclining on a couch. Behind him stands his wife; in front are two attendants. To the left and right of this main scene the single frieze continued on the South and North walls. The South wall had a funerary procession with chariots and attendants in Persian costumes; the North wall adds two servants (fig. 23) to the retinue of the reclining nobleman; then, under the overhanging central pediment, scale, direction, and subject change, and a lively battle scene shows the bearded tomb owner in action on horseback (fig. 24). On the East wall, to the left of the movable block, stands a grey bearded man, a wise old guard.

The scenes as first encountered were badly encrusted and partly covered with wet black roots of the vegetation that had crept into the tomb chamber (fig. 17, 21), allowing no more than glimpses of the fine detail and color of the paintings. The condition of the plaster was such that immediate measures had to be taken for preservation. Many pieces of plaster had fallen off the walls, other parts were semi-detached or buckling; a slight settling of the blocks had made all paintings crack and break off along the masonry joints; black roots and humidity were a general menace. Signorina Callori took prompt action to safeguard the paintings. The first step therefore was not a careful recording of the semi-visible designs, although the status quo was completely photographed, but the fixation of the colors and the application of gauze and specially prepared adhesives to the threatened parts of the decoration. The roots were removed as much as possible, but no further cleaning was attempted. The pieces of broken and fallen plaster were assembled in groups by location and stored in the tomb; finally the central intermediate pediment, a single triangular block with horizontal extensions anchored in the sidewalls, was propped up with the aid of a sturdy wooden support near an ominous crack in its North end. The

entire operation was performed towards the end of the season after the cleaning of the Kızılbel tomb had been completed. The newly discovered Karaburun II paintings are now in a safe interim condition, but it will require a long season's work by Signorina Callori to uncover, clean and permanently protect them. This tomb also has been closed and covered with a waterproof mound for the winter. A special guard has been appointed for the Karaburun tumuli.

The preliminary inspection of the Karaburun paintings has provided us with encouraging information. The tomb is later than Kızılbel, and of Graeco-Persian rather than archaic Lycian-East Greek style. Yet the two tombs cannot be more than 50 years apart, and several pictorial and architectural traits link them. Karaburun II has a simplified pictorial design, with a single, biographical and representational frieze. The ceremonial banquet is the main theme. The tomb owner stretches out his right hand towards his servants, in his left he holds a fluted Phrygian-Achaemenian phiale (fig. 20). He is richly attired in a white chiton with red rosette borders around sleeves and neck; over this he wears a draped green cloak with thin purple border; a red-blue checked diadem sits high on his dark hair (fig. 19); an earring, the string (of a seal?) around his neck, and bracelets are his jewelry. The first attendant facing him is is the fan and towel bearer; the second brings liquids in Achaemenian vessels (a two-handled goblet with griffin finials, a bowl and ladle); these men wear long-sleeved tight-fitting robes and knotted belts (fig. 22). The woman standing behind her husband offers a fillet and an alabastron; on the North wall, following her, the first servant holds a rectangular, red-blue plaited fan, with no doubt an ivory handle ending in a ram's head (fig. 23); his companion again carries an alabastron and a fillet.

The scenes on the North and South walls are difficult to see and describe in detail before the final technical treatment. The funeral procession includes the chariot with the sarcophagus under a red cloth (cf. the recently discovered Daskyleion stelae); there also is a wheeled throne in which a bearded man in Persian attire rides; a third chariot is barely visible. The battle scene on the North wall has a variety of soldiers; all are fighting on foot except for the purple-robed dominant horseman (fig. 24) who rides a black horse with red saddle-cloth. Blue is used for the mane, hoofs and tail. The drawing of the drapery of the soldiers' tunics takes us stylistically to the early fifth century; the main figure (cf. the details in fig. 20) and his costume are impressive samples of gifted draftsmanship of this period, with genuine pictorial innovations (cf. the himation border).

The paintings are in colors partly unknown at Kızılbel: the black, red, and blue are there; the red again in several shades, but now we also have purple, green, and brown. The women are white, the men are a pink flesh color. Red is extensively used for preliminary sketches. The technical preparation of the walls is different. At Karaburun II the stone was smoothed with the claw chisel, then a sturdy layer of intonaco was applied, and on this, a layer of fine white plaster painted in fresco technique. At Kızılbel the hard white plaster clings directly to the chisel-marked surface of the stone.

The discovery of a second painted tomb in the Elmalı plain, the presence of other built chambers in small tumuli on ridges in this area (e.g. a long since denuded tomb chamber on the hill of Müğren North of Semayük, with traces of ancient paint but Byzantine overpainting), the evidence for a developing tradition of wall painting in these tombs at least for the period of c. 525 to 475 B.C., all make it imperative for modern archaeology to direct its attention to this category of monuments in the Elmalı plain

and in general in Southwest Anatolia. The art of monumental wall painting of Lydia, Caria, Lycia and perhaps other Anatolian regions is not lost; the ancient palaces with their fabled wall decorations may indeed not be recovered, but the tumuli still contain the buried record of painting in this rich and pioneering land of ancient art.

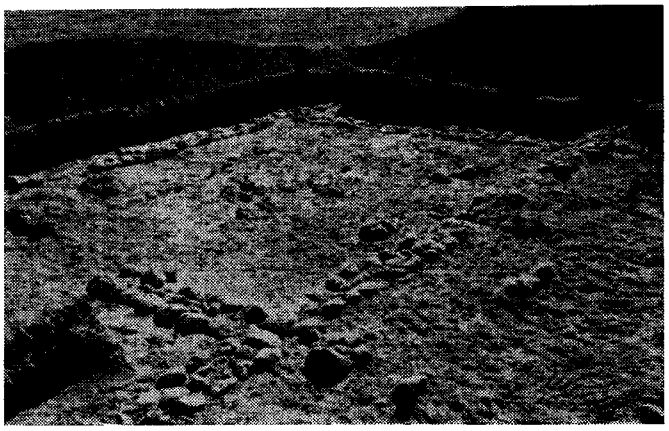


Fig. 1 — Karataş. Megaron foundations with lateral porch.



Fig. 2 — Karataş. Domestic hearth with platform.



Fig. 3 — Karataş. Burial pithoi prepared for transport to Antalya.



Fig. 4 — Elmalı-Kızılbel. Built tomb, entrance with fragments of door slab.

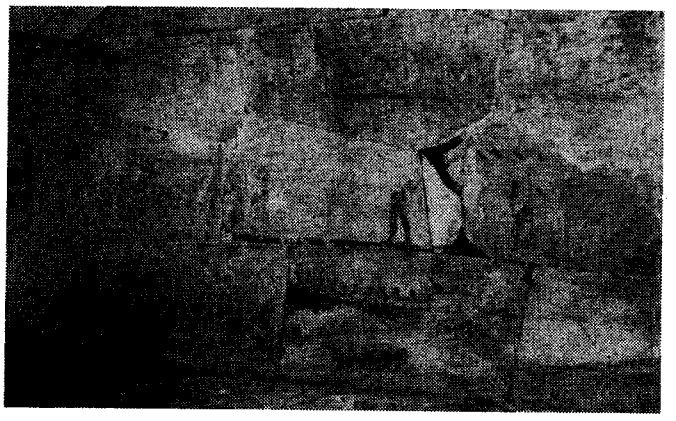


Fig. 5 — Elmalı-Kızılbel. North wall of tomb: painted friezes.



Fig. 6 — Elmalı-Kızılbel. West wall friezes.



Fig. 7 — Elmalı-Kızılbel. West wall, winged demon.



Fig. 8 — Elmalı-Kızılbel, South wall. Archers defending a bull.



Fig. 9 — Elmalı-Kızılbel. North wall. Detail of boat with passenger under parasol.

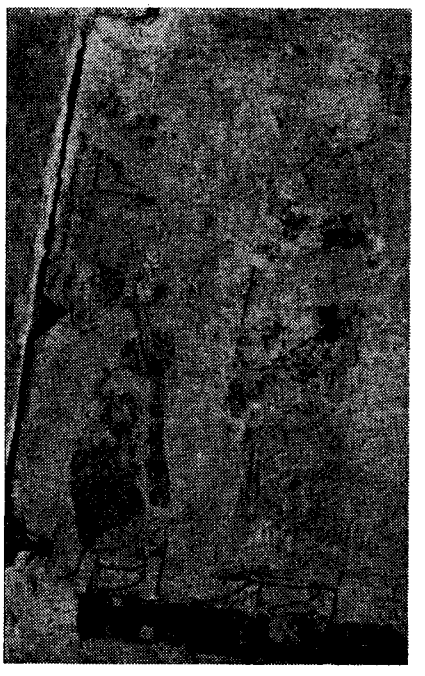


Fig. 10 — North wall. Girls in Ionic costume.

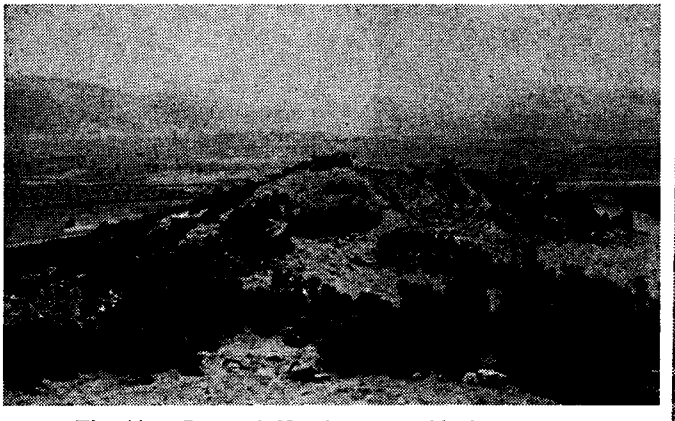


Fig. 11 — Semayük-Karaburun. Robbed tumulus I.



Fig. 12 — Semayük-Karaburun. Tumulus I: sarcophagus.



Fig. 13 — Semayük-Karaburun. Roof of chamber in tumulus II, view to tumulus I.

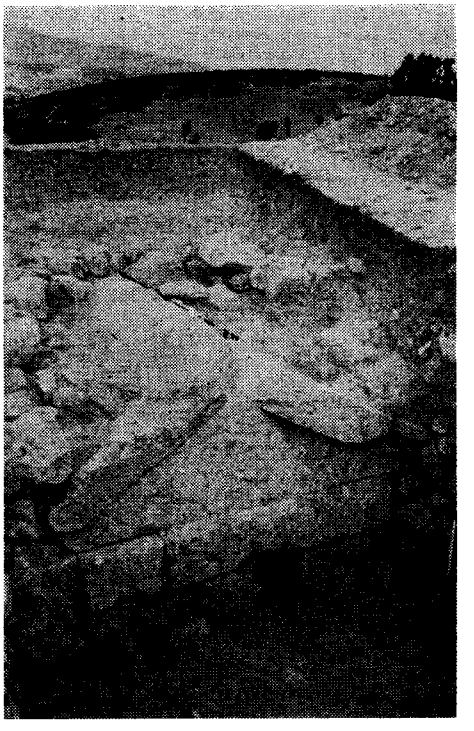


Fig. 14 — Semayük-Karaburun. Tumulus II: tomb chamber with robbers' hole.



Fig. 15 — Karaburun II. Kline with debris as found.



Fig. 16 — Karaburun II. Cock painted on kline.



Fig. 17 — Karaburun II. West Wall, main frieze as found. Tomb owner reclining.



Fig. 18 — Karaburun II. Main frieze after removal of roots.



Fig. 19 — Karaburun II. Head of main figure.



Fig. 20 — Karaburun II. Detail of main figure: hand and phiale, drapery.



Fig. 21 — Karaburun II. Left side of main frieze, as found with roots.



Fig. 22 — Karaburun II. Left side of main frieze, roots removed.



Fig. 23 — Karaburun II. North wall, servant with fan.



Fig. 24 — Karaburun II. Horseman on battlefield. North wall.

# FOUILLES DU LETOON ET DE XANTHOS EN 1970

Prof. HENRI METZGER

Notre campagne de fouilles a duré du 24 août au 10 octobre. Une équipe a travaillé au Létoon comme elle l'avait fait depuis 1962, une autre équipe a repris pied sur le site de Xanthos dont la fouille proprement dite, sinon l'étude, avait été suspendue en 1959[1].

Létoon

La campagne a porté, comme la précédente, sur le Nymphée, sur le temple B et sur la région située au Nord des trois temples.

Le fouille du nymphée, déjà bien avancée lors des deux campagnes précdédentes, a été poursuivie de manière intensive dans la moitié Sud de l'édifice. Nous avons dégagé son flanc méridional jusqu'aux fondations (salle rectangulaire centrale, exèdre latérale, mur de fond du portique semi-circulaire développé autour du bassin central). Au Sud de la salle rectangulaire, la fouille a révélé l'existence d'une pièce limitée par deux murets de moellons maçonnés au mortier, qui sont venus, postérieurement à la construction du nymphée, s'appuyer à ses structures; sous le niveau d'occupation de cette construction tardive, est apparue une forte canalisation en terre cuite, d'orientation approximativement Nord-Sud et qui passait sous le sol de la salle rectangulaire; elle paraît contemporaine de l'édifice romain. Les travaux dans cette zone ont d'autre part permis de mieux dégager le départ d'un portique latéral, entrevu en 1969, dont le stylobate est formé de belle dalles de calcaire blanc dur; ce portique, dont le symétrique avait été fouillé sur une courte distance en 1968 au Nord de la salle rectangulaire centrale du Nymphée, comportait des colonnes de briques, dont il reste des traces en place, qu'il faut peut-être rapporter à une réfection; il semble en tous cas avoir été à l'origine conçu en fonction du nymphée. Dans l'épaisse couche de destruction du monument on a trouvé en particulier, un fragment d'une tête féminine en marbre de style classicisant, qui provient très vraisemblablement d'une des statues qui devaient décorer la salle rectangulaire.

On a par ailleurs achevé la fouille de l'aile Sud du portique, jusqu'au niveau du sol antique (des sous-couches de pavement demeurent en place dans toute cette zone). La partie basse du mur de fond, à double parement, d'appareil polygonal de blocs de calcaire et noyau de blocage au mortier de tuileau, est assez bien conservée; sur le parement interne, elle porte une épaisse couche de mortier comportant les empreintes de placages en marbre, et même par endroite des éléments de plaques en place; les élévations en revanche, qui étaient construites en brique, ont disparu complètement. Le portique se terminait au Sud par un mur de façade percé d'une ouverture pour une porte à double vantail: le seuil donnait sur un escalier de trois degrés au moins (Fig. 1), formé de belle dalles de calcaire blanc fin, qui ne paraît pas entièrement conservé dans son état primitif;

[1] La mission comprenait, sous la direction d' H. Metzger, au Létoon A. Balland, chargé de la fouille romaine, Chr. Llinas, chargé de la fouille hellénistique, L. Bayrou et H. Beau architectes, à Xanthos J. P. Sodini, chargé de la fouille byzantine et Bl. Junod, architecte. La Direction générale des Antiquités nous avait délégué Selahattin Erdemgil.

il permettait d'accéder à une chaussée limitée vers le bassin par une sorte de digue formée de gros blocs irréguliers dressés sur plusieurs assises; il fait pendant, quoiqu'il soit d'orientation et de technique différentes, à l'escalier qui, à l'extrémité de l'aile Nord du portique, mettait ce dernier en communication avec le bâtiment qui fait face au nymphée; il ne semble pas qu'au Sud une telle communication ait existé entre les deux constructions.

Enfin au pied du mur stylobate du portique, à l'intérieur du bassin, ont été retrouvés plusieurs éléments de l'entablement, que l'on a pu dégager et transporter sur un emplacement réservé: six nouveaux blocs de corniche et de frise, de même type que ceux trouvés dans le bassin en 1969, un bloc d'architrave en deux fragments qui donne la mesure exacte de l'entraxe et un chapiteau d'ante bien conservé, de type corinthien, mais sans décor sur la partie supérieure du calathos.

A l'issue de la campagne de 1970 le le plus gros de la fouille est pratiquement terminé pour le sorps Ouest du complexe architectural centré autour du bassin (Fig. 2).

Des sondages complémentaires ont permis de préciser l'assiette et le plan du temple B, dont la péristasis avait été largement dégagée au cours des précédentes campagnes. Dressées sur le stylobate, sans l'intermédiaire d'une base, les colonnes, au nombre de trente ($6 \times 11$, les colonnes d'angle comptées deux fois) comportaient vingt cannelures à arêtes plates. Des vestiges, nombreux et menus d'un entablement dorique présentent des dimensions concordantes et conviendraient aux entrecolonnements du temple (*regulae* d'architrave, mutules, débris de triglyphes). Le chéneau était, tout au moins sur les rives, incorporé à la corniche; sur les fragments les plus importants la doucine est décorée de palmettes et de lotus.

Les murs du sékos devaient être ordonnés comme ceux du temple A (tambours de demi-colonnes engagées, blocs d'ante de l'opisthodome attestant une forte retraite du mur de fond, par rapport à la face de l'ante). Au-delà du pronaos la partie centrale antérieure de la cella présentait une sorte d'*impluvium* avec panneau central en mosaïque: d'après les indices recueillis ce dispositif ne s'explique pas par une réfection tardive, mais appartient à l'époque hellénistique. Le sujet de la mosaïque (Fig. 3) est d'un intérêt particulier pour l'histoire du sanctuaire (lyre, rosace, arc et carquois). Il reste néanmoins à achever l'exploration du fond de la cella et à dégager plus complètement les abords du temple.

Au Nord des temples nous avons poursuivi sur une douzaine de carrés la fouille des niveaux romain et lycien reconnus au cours de la campagne précédente (Fig. 4). Nous ne comprenons pas encore le plan des édifices de la période romaine, qui comportaient entre autres une vaste salle quadrangulaire dont les parois internes étaient revêtues d'un mortier de tuileau. Cette salle se trouvait reliée à un escalier monumental dont les trois marches inférieures avaient appartenu à un escalier d'époque lycienne. De l'édifice dont faisait partie ce premier escalier nous ne pouvons encore rien dire sinon qu'il se développait d'Est en Ouest sur une longueur d'au moins trente mètres et présentait deux murs de refend orientés Nord-Sud, puis un genre de plateforme. Une canalisation creusée sur une banquette courait à l'intérieur de l'édifice. Nous ignorons encore où menait cette canalisation et nous ignorons aussi jusqu'où se développait l'édifice lycien vers l'Ouest et vers le Nord. Il nous apparaît néanmoins désormais que les deux bâtiments superposés ou les deux ensembles de bâtiments faisaient une large place à l'eau, aux bassins et aux canalisations. Notre surprise a été grande de retrouver au Nord des temples un complexe d'édifices qui dans leur principe semblent s'apparenter au nymphée fouillé au Sud-Ouest de ces mêmes temples.

Xanthos

En vue de préciser l'histoire de Xanthos à l'époque paléochrétienne nous avons entrepris de fouiller la vaste basilique, située à l'Est de la ville; (Cf. Demargne, *Fouilles de Xanthos*, I, p. 25 ef pl. en fin de volume; *RE, s. v. Xanthos in Lykien*, col. 1378, n.22). La fouille s'est limitée, dans cette première campagne, au dégagement des nefs et du narthex ainsi qu'au nettoyage de l'ébside rendue au jour en 1959 par P. Demargne (Fig. 3). Les dimensions importantes de l'édifice rappellent celles des basiliques des grans centres urbains (notamment celles de l'Acheiropoiétos de Thessalonique). L'abside, saillante et semi-circulaire, était dotée, sur son pourtour interne, d'un *synthronon* à plusieurs degrés, revêtu de marbre. Son dallage, détruit, était en *opus sectile:* l'empreinte des plaquettes de marbre est encore visible sur le lit de stuc rose où elles reposaient. Un épais socle, monolithe et carré, constituait apparemment le support de la table d'autel, non retrouvée. Au Nord et au Sud de ce socle ont été mis au jour des puisards assurant l'évacuation de l'eau utilisée dans la liturgie, ainsi que diverses canalisations. La clôture du sanctuaire n'a été dégagée que sur une faible portion et il est prématuré de vouloir la décrire.

La basilique comportait trois nefs, séparés par un stylobate fait de blocs remployés. Leur sol était recouvert d'un pavement de mosaïque qui n'est bien conservé que dans son tiers Ouest. Dans la nef centrale on a affaire essentiellemnt à de vastes compositions à bases de cercles et de losanges; plus à l'Est, on trouve des tapis de motifs décoratifs (losanges, peltes); ce second type de décor reparaît dans les nefs latérales; dans la nef Sud se succèdent des combinaisons de formes ovales et circulaires, de losanges et de carrés, de polygones et de losanges; la nef Nord n'offre, pour la partie fouillée, qu'un vaste champ d'entrelacs, bordé à l'Ouest par un panneau représentant des cefs affrontés de part et d'autre d'un vase, suivant un schéma iconographique courant (Fig. 6). Les nefs communiquaient avec le narthex par cinq passages, un pour chacune des nefs latérales, trois pour la nef centrale, suivant une disposition que l'on observe à Istanbul dans certaines églisé (Sainte Sophie, Saint Jean de Stoudios, Sainte Irène); les montants de la porte de la nef centrale sont des remplois d'époque impériale, choisis en fonction de leur caractère particulièrement décoratif: pour les nefs latérales on s'est contenté de blocs ornés d'une mouluration simple. Le narthex a reçu dans ses parties latérales un pavement en *opus sectile*. Plus à l'Ouest s'ouvre un vaste atrium dont nous espérons commencer la fouille en 1971.

Le bâtiment paraît avoir été abandonné à la fin de l'époque paléochrétienne, puis réoccupé à l'époque médio-byzantine (Xème-XIIème siècles), comme en témoignent certaines reconstructions dans la partie Nord du narthex et surtout les fresques découvertes à l'extrémité Est de la nef Nord. Elles tapissent la paroi interieure du mur Est et l'angle Sud-Est de la nef. Plusieurs personnages y sont figurés: dans l'angle Sud-Est l'inscription CTEΦANOC permet d'identifier le saint vêtu d'une tunique blanche et tenant dans sa main un encensoir (Fig. 7). Par la suite un épais remblai fut élévé dans partie Nord de la basilique. La partie Sud servit de cimetière : neuf tombes, relativement récentes, sommairement aménagées et sans offrandes y furent repérées, la plupart reposant sur le sol de la mosaïque.

En un point où la mosaïque avait été complètement détruite nous avons procédé à un sondage jusqu'au rocher: sous l'épais remblai que constitue la terrasse aménagée lors de la construction de la basilique ont été trouvés quelques restes de murs enduits de stuc ainsi qu'une abondante céramique des IIème et IIIème siècles de notre ère.



Fig. 1 — Exrémité de l'aile Sud du Portique: l'escalier.

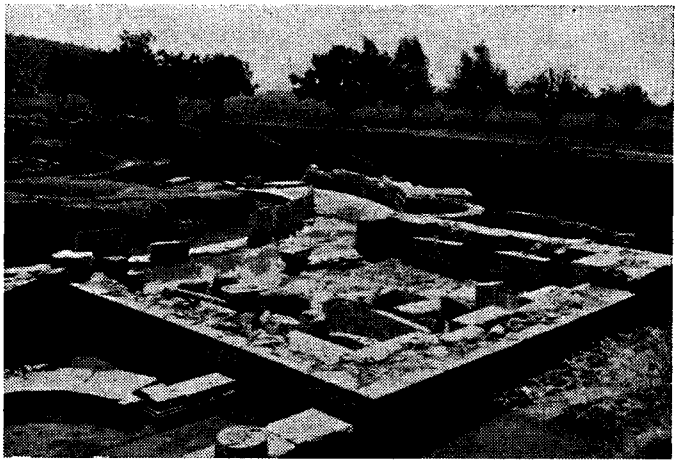


Fig. 2 — Vue d'ensemble du nymphée (bâtiment Ouest) à l'issue de la campagne de 1970.

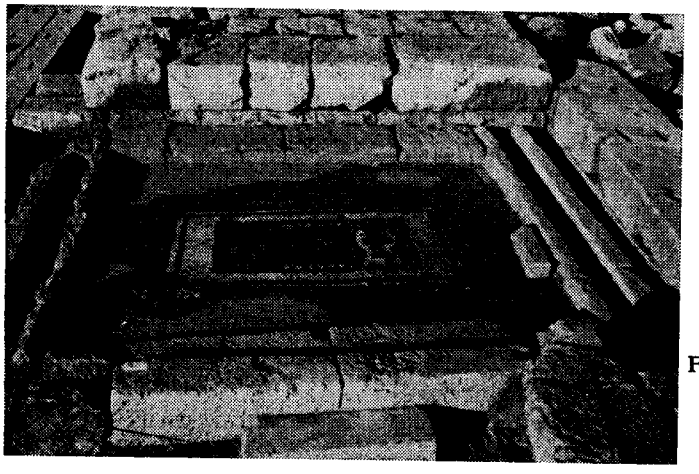


Fig. 3 — Impluvium et mosaïque du temple B.

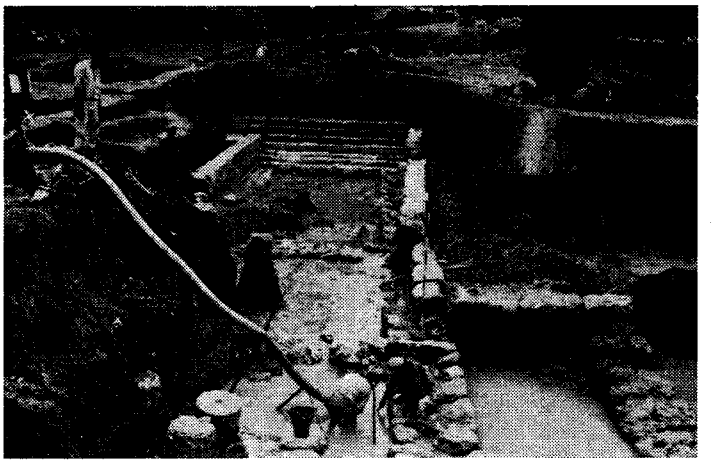


Fig. 4 — Fouille des édifices lycien et hellénistique situés au Nord des temples.



Fig. 5 — Fouille de la basilique Est du Xanthos.



Fig. 6 — Détail de la mosaïque de la nef Nord.

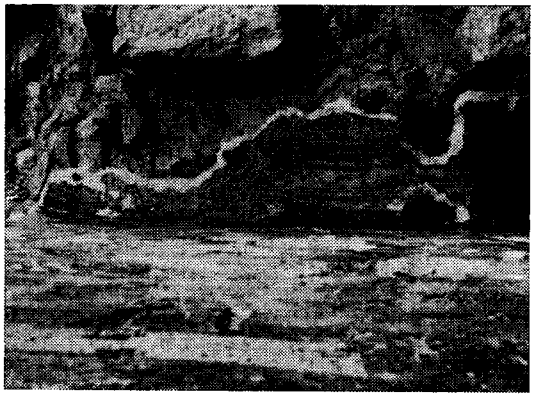


Fig. 7 — Fresque de l'époque médio byzantine.

# BERICHT UBER DIE DEUTSCHE BOĞAZKÖY-EXPEDITION IM JAHRE 1970

PETER NEVE

Die diesjährige Kampagne war vor allem dem Aufarbeiten von Fundmaterial der letzten Ausgrabungen sowie der Erstellung eines geräumigen Depot-Neubaus bestimmt. Die Ausgrabungen durften daher nur bescheidene Ausmasse annehmen und beschränkten sich somit auf folgende Punkte (vgl. Abb. 1) :

1. Klärung von erst teilweise untersuchten beziehungsweise freigelegten Objekten im Bereiche des Südareals:

a) engültige Freilegung des phrygischen Hauses 3/69 südwestlich von Komplex 1/Südareal,

b) endgültige Freilegung von Komplex 2/Südareal,

c) Untersuchungen im Bereiche des hieroglyphen-beschrifteten Steinquaders vor der Südecke des Tempelbezirks.

2. Grabungen im Bereiche nordwestlich des Grossen Tempels (Stadtplanquadrat J/19).

Der Mitarbeiter-Stab setzte sich diesmal aus nur sechs Personen zusammen: Fräulein B. Grunewald, Fotografin, P. Neve, Architekt und örtlicher Grabungsleiter, H. Otten, Hethitologe, P. Röhe-Hansen, Zeichner und Restaurator, Frau Chr. Rüster, Hethitologin, und Fräulein F. Yildiz als Repräsentantin der türkischen Generaldirektion der Altertümer und Museen. Für die Grabungsarbeiten standen 25 Mann unter Leitung unseres bewährten Vorarbeiters Ahmet Akay zur Verfügung.

## 1a.

Die endgültige Freilegung des phrygischen Hauses 3/69 konnte mit verhältnismässig geringem Aufwand bewerkstelligt werden, da die Ruine hangwärts nur unter einer dünnen Erddecke begraben lag. Wegen seines guten Erhaltungszustandes und dazu des bemerkenswerten Fundinventars (vgl. den Bericht von 1969) soll das Bauwerk hier eingehender beschrieben werden (Abb. 2, 3, 4).

Das nach Art der phrygischen "Grubenhäuser" teilweise in das Hanggelände eingesenkte Gebäude nimmt eine Grundfläche von nur 5,6 × 8,0 m ein und ist mit seiner Längsachse - wie die meisten Häuser seiner Nachbarschaft - südwestlichnordöstlich, das heisst dem Hanggefälle entsprechend orientiert.

Im Innern enthält es zwei Räume: einen annähernd quadratischen Hauptraum von 4,0 m Tiefe und 4,2 m Breite, sowie eine ihm im Nordosten vorgelagerte, 2,0 m tiefe Vorhalle in antis, deren Breite allerdings mit Rücksicht auf die nach Norden hin anschliessende Bebauung auf 3,5 m reduziert werden musste.

Vor-und Hauptraum waren durch eine in der Mittelachse des Hauptraumes angeordnete Tür verbunden. Ihre einst hölzerne, heute nur noch durch Kohlereste kenntliche Schwelle lag mindestens 40 cm über dem Fussbodenniveau, so hoch also, dass diesseits und jenseits des Durchganges je eine monolithe Trittstufe von knapp 26 cm Auftrittsbreite vorgelagert werden musste – übrigens eine Bauweise, die man heute noch in den älteren Häusern des Dorfes beobachten kann. Dicke Aschenlagen in der Mitte des Hauptraumes, dazu ein etwa zu drei Viertel erhalte-

ner Pithosrand, verweisen auf eine einst hier gelegene Feuerstätte, die vermittels des Pithosrandes zu einem kreisrunden Herdplatz ausgebildet war. Dicht westlich daneben liegt – leicht in den Stampflehm des Fussbodens eingedrückt – ein oben abgeflachter Stein. Vermutlich diente er als Basis eines Holzpfostens, der sowohl als Deckenstütze, vor allem aber auch – denn darauf verweist die benachbarte Herdstelle – als "füerboom" (holsteinische Mundart), das heisst zum Aufhängen grösserer Kessel über dem Feuer, Verwendung fand.

Gegenüber dem Eingang, also vor der Mitte der Rückward, fanden sich noch Reste einer zweiten Feuerstelle. Sie wird, den Überresten eines Scherbenpflasterbodens und einer Stampflehmwandiung nach zu urteilen, als kleiner, kuppelüberwölbter Backofen zu rekonstruieren sein. Auch hier steht dicht westlich daneben ein Steinklotz, diesmal ein wiederverwendeter, hochkant gestellter, hethitischer Quader mit einem Bohrloch an der Oberseite. Wahrscheinlich besass er eine ähnliche Funktion wie die Basis in Raummitte. Ausser den geschilderten Einrichtungsgegenständen fand sich kein weiteres Inventar, etwa Gerät oder Geschirr, im Hauptraum an. Anders verhält es sich in dieser Beziehung mit dem Vorraum. Hier lagen noch auf dem Fussboden in der südlichen Raumhälfte die Überreste von zwei Pithoi und einem nahezu vollständig erhaltenen, mit zwei Rotellenhenkeln versehenen Topf[1]; sodann, unmitelbar vor der nördlichen Ante ebenfalls auf dem Fussboden beziehungsweise in dem zum Teil verkohlten Gehäudeschutt dicht darüber, drei Fragmente einer steinernen Miniaturstele[2] (s. Bericht von 1969). Ihre Fundlage lässt annehmen, dass sie einst vielleicht auf einer hölzernen Konsole stand, die an der Wand befestigt war.

In seiner konstruktiven Beschaffenheit entspricht das Gebäude den gleichzeitigen Anlagen in der Nachbarschaft und auf Büyükkale. Es war vermutlich, wie die Steinschuttmassen innerhalb und ausserhalb des Hauses, aber auch die stellenweise noch über 1 m hoch anstehenden, steinernen Mauerstümpfe bezeugen, ganz aus vermörteltem Bruchsteinmauerwerk errichtet. Horizontale oder vertikale Hölzer als zusätzliche Aussteifung der 70 bis 90 cm starken Mauern konnten in unserem Falle zwar nicht mit Sicherheit nachgewiesen werden; doch scheint die auffällig abgekippte, derzeitig obere Steinlage der Südmauer die Lücke eines einst hier in knapp 1 m Höhe eingefügten Balkens anzudeuten. Verkohlte Holzreste, die auf den Fussböden im Gebäudeinnern herumlagen, haben wahrscheinlich als Überreste der eingestürzten Dachdecken-Konstruktion zu gelten. Angesichts der flach fundierten, in den unteren Lagen lediglich aus der Innenschale bestehenden Grundmauern ist anzunehmen, dass das Gebäude nur ein Erdgeschoss besass.

Trotz der oben begründeten Unregelmässigkeit an der Vorhalle ist die betonte achsiale Anordnung der Eingangstür und der Feuerstellen im Hauptraum bemerkenswert. Wir sind daher zweifellos berechtigt, auch diese Anlage –wie verschiedene Bauten der gleichen Siedlungsschicht– hinsichtlich ihres Grundriss schemas als Megaron zu bezeichnen. Ihm wegen des Stelenfundes eine besondere Funktion, etwa die eines Kultbaus, zuschreiben zu wollen, steht wohl ausserhalb jeder Diskussion. Allenfals mag das Gebäude einem bestimmten wirtschaftlichen Zweck, vielleicht als Back-oder Kochhaus, innerhalb eines mehrere Bauten umfassenden Wohn-und Wirtschaftsbereiches gedient haben. Diese Frage soll jedoch an anderer Stelle im Zusammenhang mit städtebaulichen Problemen, die diese Siedlung betreffen, näher untersucht werden.

[1] Inventar Nr. 69/1179-1181 (Gefässe 1-3, s. Abb. 2).

[2] Inv. Nr. 69/1119.

1b.

Der Komplex 2 war –wie sich bei der vorjährigen Grabung herausstellte– in seinem südlichen Bereich von kleineren Anwesen überbaut, die nach Ausweis der in-situ-Funde noch als hethitisch zu gelten haben. Im Verlaufe der diesjährigen Nachuntersuchungen wurde nun ein Teil dieser jüngsten hethitischen Bauschicht abgetragen, um die Stratigraphie genauestens zu überprüfen, aber auch um den definitiven Abschluss des Komplexes 2 endgültig zu klären.

Zunächst war festzustellen, dass die jüngeren Gemäuer nur flach in eine dicke, homogene Schicht aus Scherbenschutt und Geröll gegründet waren, die ihrerseits die Überreste der Südmauer von Komplex 2 unmittelbar überlagerte. Der Scherben-und Geröllschutt füllte eine bis zu 12 m breite, etwa west-ost verlaufende Rinne aus, die sich über dem gesamten südlichen Teil des Komplexes 2 erstreckte, aber über dessen Südwestecke zwischen zwei flankierenden, hoch anstehenden Felsmassiven auf knapp die Hälfte ihrer ursprünglichen Breite eingeengt wurde. An eben dieser Stelle erreicht die Rinne mit noch nachweisbar 1,2 m ihre grösste Tiefe, während sie in Richtung Osten und Norden allmählich in die einstige Oberfläche ausläuft.

Mit diesem Befund ist meines Erachtens ganz eindeutig dargetan, dass es sich bei der Rinne um eine natürliche Erosionserscheinung handelt. Die homogene konsistenz der Schuttmassen bezeugt allerdings, dass sie nicht als das Ergebnis jahrelanger, wiederholter Erosionsprozesse angesehen werden dürfen, was zweifellos zu einer stärkeren Schichtung und Trennung in ihre verschiedenen Substanzen nach Schwere und Grösse geführt hätte, sondern in verhältnismässig kurzem Zeitraum entstanden sind.

Da andererseits die Fundamente des Komplexes 2 –soweit sie noch in seinem südlichen Bereich vorhanden sind– unmittelbar von diesen Schuttmasen überlagert werden, dürfte das Ende des Bauwerks durch diese Erosionen –vielleicht als Folge einer verheerenden Naturkatastrophe– herbeigeführt worden sein. Der Befund schliesst allerdings nicht aus, dass diesem Ende eine gewaltsame Zerstörung durch Menschanhand vorangegangen ist, das Gebäude also zur Zeit der Erosionen bereits verlassen dalag. Darauf soll weiter unten im Zusammenhang mit der Datierung der Bauschichten noch näher eingegangen werden.

Zunächst zum Gebäude selbst: die Südwand ist nunmehr in ihrem Verlauf endgültig gesichert (Abb. 5). Grosse zusammenhängende Fundamentreste bezeugen, dass sie als knapp 1,7 m breiter Mauerzug im Anstand von 19,8 m genau parallel zur Nordfront des Hauses geführt war. Ihre Gesamtlänge misst jedoch nur 29,0 m gegenüber 31,2 m der nördlichen Aussenward. Infolgedessen erhält der Grundriss eine leicht trapezoide Form, deren Ursache wohl kaum auf ein Versehen der Baumeister zurückzuführen ist. Vermutlich war das Gebäude nicht freistehend wie vergleichsweise die Bauten auf Büyükkale– sondern musste auf eine Nachbarbebauung Rücksicht nehmen. Tatsächlich deuten sich Spuren weiterer Gebäude durch Fundamentgräben und Steinpackungen unmittelbar südwestlich und südlich vor dem Komplex 2 an.

Der im Plan (Abb. 5) ergänzte Grundriss vermag nur wenig über die ursprüngliche Erschliessung und Funktion der Räumlichkeiten auszusagen. Allein schon die Rekonstruktion eines Hauptzuganges bereitet wegen des Fehlens der sonst für die hethitischen Gebäude typischen Eingangsräume[3] erhebliche Schwierigkeiten. Vielleicht sind sie mit den Räumen 6/7, das heisst an der Westseite des Komplexes und damit dem hier vorgelagerten Hof oder Platz zugewandt, ange-

[3] Gemeint sind die "Korridore" der Gebäude G (X), J (V) und M (4) auf Büyükkale, sowie die Eingangshallen der Gebäude D (XI) und E (9, 13) ebenda.

deutet. In dem südlich anschliessenden Raum 8 ist ein noch 2 m über dem Hofniveau anstehendes Felsmassiv einbezogen worden, sodass dieser Raum nicht oder nur teilweise zu ebener Erde benutzt werden konnte. Vielleicht diente er, wie die aus ähnlichen Voraussetzungen geschaffenen Anlagen in den Tempelmagazinen, zur Unterbringung eines Treppenhauses? Denn angesichts der beachtlichen Mauerstärken von 1,3 bis maximal 2,1 m dürfte das Bauwerk zweigeschossig zu rekonstruieren sein. Von den übrigen Räumlichkeiten, deren Grösse zum Teil nur geschätzt werden kann und die möglicherweise –z.B. Raum 5 und 9, evt. auch 8– in noch kleinere Einheiten gegliedert waren, scheint nur noch Raum 10 auf seine ursprüngliche Funktion zu verweisen. Vor den Fundamenten seiner Südwand fanden sich nämlich noch die Böden zweier Pithoi in einer Lehmauffüllung eingelassen, sodass anzunehmen ist, dass dieser Raum einst als Wirtschaftsraum, vermutlich als Vorratsraum, diente. Zur Datierung des Komplexes 2 und der jüngsten hethitischen Bebauung müssen auf Grund der neuen Untersuchungsergebnisse noch einige wesentliche Angaben gemacht werden. So lässt sich nunmehr der bisher nur aus dem Zusammenhang mit der umgebenden Bebauung gewonnene, relativ frühe Entstehungstermin mit einiger Sicherheit auf den Beginn der Bauperiode 2/Unterstadt festlegen. Diese Feststellung stützt sich vor allem auf das Scherbenmaterial aus der Erosionsrinne, das sich am besten mit der Keramik der Schicht IVb/Büyükkale und der Schicht 2/Unterstadt in J/19 und K/20 vergleichen lässt, aber auch auf gewisse konstruktive Entsprechungen zu den neu freigelegten Bauwerken in J/19 (Zeit Unterstadt 2, s.u.), besonders im Hinblick auf die Anlage und Beschaffenheit der Fundamente.

Wie wir sahen, wurde das Ende des Gebäudes durch eine Naturkatastrophe, das heisst durch verheerende Sturzfluten und Abschwemmungen, besiegelt. Danach aber setzte im Bereiche des Komplex 2 eine Neubesiedlung aus verhältnismässig bescheidenen Anwesen ein, die durch ihr Inventar noch eindeutig als hethitisch zu gelten haben. Da diese Siedlung mehrfache Umbauten und Ergänzungen erfahren hat, ist anzunehmen, dass sie noch einen nicht unerheblichen Zeitraum weiter existierte, und zwar zusammen mit den auf Grund ihrer soliden Bauweise offenbar unversehrt gebliebenen Monumentalbauten des Tempelbezirks. Nun ist es interessant zu wissen, dass ähnliche katastrophale Naturereignisse im Verlaufe der Zeit des hethitischen Grossreichs Umbauten an der benachbarten Quellgrotte[4], sodann Neubebauungen weiter Areale in der Unterstadt (Schicht 1b-a in J-K/20)[5] und Reparaturen an der Anlage Büyükkales (Schicht IIIa)[6] auslösten. Wie der stratigraphische Befund zeigte, sind der Komplex 2 und die Quellgrotte zweifellos durch eine und dieselbe Ursache, also zum gleichen Zeitpunkt, beschädigt resp. zertört worden. Aber auch im Hinblick auf die Ereignisse in der Unterstadt (J-K/20) zeichnet sich eine gewisse Übereinstimmung ab. Ausser der Naturkatastrophe sind es vor allem die jeweils danach erfolgten Neubebauungen, die auffallende Entsperechungen, zeigen und zwar in dem dürftigen Charakter der Bauten, der sie deutlich von ihren

[4] Boğazköy IV, 31.

[5] MDOG 91, 1958, 9 Abb. 2a: die von mir als "kleinsteinige, kiesartige Pflasterpackung" bezeichnete Schicht ist wahrscheinlich nichts anderes als angeschwemmter Siedlungsschutt, der sich durch Versagen des alten Kanalisationssystems(2) vor der Temenosmauer aufstaute. Die jüngere Abwasserleitung (1b), die offenbar nur kurze Zeit später über der älteren Kanalisation neu angelegt wurde, hat man in die Schwemmschicht eingegraben.

Derselben Ursache verdächtig sind auch die angeschwemmten Schuttmassen in L/18, die allerdings von W. Schirmer, WVDOG 81, 20 ff. Abb. 6, Beil. 10, der sich dabei auf die Angaben von Löschcke stützt, als Verfallsschutt vom sog. Haus am Hang gedeutet werden. Vgl. aber Anm. 51 ebenda!

[6] MDOG 95, 1965, 25.

Vorgängern unterscheidet, und in ihrer stratigraphischen Situation, nämlich als jeweils oberste, das heisst jüngste hethitische Bauschicht. Es liegt daher nahe, die Bauschichten auch zeitlich zu identifizieren. Die Zerstörung des Komplexes 2 — und der ursprünglichen Anlage der Quellgrotte– fiele demnach in die ausgehende Periode 2 der Unterstadt, die Neubebauung aber –zusammen mit den Reparaturen an der Quellgrotte– in die Periode 1b, der vermutlich die Schicht IIIa auf Büyükkale entspricht. Allerdings sind damit nur relative Zeitangaben gewonnen; eine absolute Datierung scheitert nach wie vor an dem Fehlen zeitlich exakt bestimmbarer Objekte in einwandfreier, das heisst primärer Fundlage.

1c.

Vor der Südecke des Tempelbezirks wurden die umgestürzten Quader Nr. 4 und 5 wieder an ihrem ursprünglichen Standort aufgestellt (Abb. 6, 7a, b). Dabei ergab sich der überraschende Befund, dass die Vorderseite des fünften Steinblocks ebenfalls mit hethitischen Hieroglyphen-Zeichen beschriftet war.

Zum besseren Verständnis der Bedeutung dieser Inschriften und ihrer relativen zeitlichen Einordnung muss zunächst auf gewisse bautechnische Details, die die "Eckworlage" betreffen, aufmerksam gemacht werden. Beide Quader sind nämlich nach einem Verfahren bearbeitet, das durchaus den auch an anderen Monumentalbauten der Grossreichszeit beobachteten Handwerkstechniken entspricht[7]. Die Steinblöcke kamen also nicht als fertige Werkstücke aus dem Steinbruch, sondern wurden offensichtlich erst an der Baustelle zugerichtet, wobei der letzte Arbeitsgang im Glätten der Frontseiten an den bereits in den Mauerverband eingefügten Blöcken bestand. Bezeichnend für diese Arbeitsweise sind daher bei beiden Quadern die bruchroh belassenen unteren Partien (vgl. Abb. 7), die zweifellos einst von dem Strassenpflaster verdeckt blieben.

Angesichts dieser Arbeitstechnik ist zu folgern, dass die drei übrigen, östlich anschliessenden Blöcke (Nr. 1-3) in unfertigem Zustand belassen wurden. Zwar waren sie bereits-wie Stein Nr. 2 in situ, aber auch die bearbeiteten Lager-und Anschlussflächen der abgestürzten Steine Nr. 1 und 3 bezeugen– an ihrem endgültigen Standort aufgestellt; zu einer abschliessenden Bearbeitung ihrer Frontflächen ist man aber offenbar nicht mehr gekommen.

Diese Feststellung hilft uns allerdings nicht weiter, den eigentlichen Sinn des Bauwerks genauer zu klären als es im letzten Vorbericht möglich war. Doch könnte damit die auffallende Diskrepanz zwischen dem wohlgefügten, wenn auch unvollendetem Quadermauerwerk und der geradezu dürftig wirkenden Inschrift dahingehend ausgelegt werden, dass diese als sekundäre Zutat, etwa im Sinne der ähmlichen "Kritzeleien" auf dem Strassenpflaster, zu verstehen ist und nichts mit dem ursprünglich beabsichtigten Bauwerk zu tun hat. Zwischen der Anlage des Bauwerks, gleich welche Funktion es erfüllen sollte, und der Inschrift muss also kein inhaltlicher Bezug existieren, genau so wenig wie ein unmittelbarer zeitlicher Zusammenhang zwingend ist, das heisst die Inschrift könnte beträchtlich später eingemeisselt worden sein.

Zur Inschrift auf den Quadern vor der Südecke des Tempelbezirks (von H. Otten)

Die beiden mit Schriftzeichen versehen Quader heben sich deutlich von dem umgebenden Bruchsten- Mauerwerk Zunächst glaubten wir, auf dem rechten Stein, etwa im linken oberen Viertel, eine sitzende Figur erkennen zu können, die

[7] Boğazköy IV, 12 u. 22 (unvollendete Türsteine in den Tempel-Magazinen und in Raumgruppe XV/ Komplex 1-Südareal), vgl. auch die unvollendete Westfront des Nordturmes vom Löwentor und im Gegensatz dazu etwa dessen bereits abgeglichene Südflanke!

über ihrer ausgestreckten Hand das W-Zeichen hält. Stete Überprüfung hat uns jedoch dazu geführt, lediglich Schriftzeichen auf beiden Steinen anzuerkennen.

Die Schriftrichtung läuft von oben cnach unten –waagrechte Zeilenanordnung ist nicht gegeben– und von rechts nach links. Dies ist festzustellen gegenüber Laroche Les Hieroglyphes Hittites I,253 (Toutes les inscriptions couvrant plus d'une ligne sont boustrophédon), deckt sich aber mit dem Befund der Stele vor der Quellgrotte (s. Boğazköy IV, 50). Auch in der bis zu einem gewissen Grade freien Anordnung der Zeichen und ihrer Ausführung besteht engste Übereinstimmung zu der Stelen-Inschrift.

Der linke Stein zeigt etwas unterhalb der Mitte links deutlich drei hh-Zeichen übereinander: L.363 ("gross"), L. 326 ("Schreiber") und wahrscheinlich L. 175 (1a), in einer allerdings bei Laroche so nicht belegten graphischen Variante. Die Verbindung "Schreiber-la" = tuppala ist bei Laroche S. 167 unter Ia belegt, der "Gross-Schreiber" S. 16 Ic (Lesungsvorschlag tuppa(la)n-ura- "grand des scribes" Ug. III, 139 Anm. 7).

Darunter oder auf der freien Fläche links davon sind keine weiteren Schriftzeichen erkennbar, obgleich der Stein in seiner unteren Hälfte verhältnismässig gut erhalten ist. Die Beschriftung schliesst also mit dem Titel: vom vorhergehenden Namen, der darüber anzunehmen wäre, ist nichts erhalten. –Von einer rechts davon verlaufenden Kolumne ist lediglich ein Zeichen ungefähr auszumachen, das einem nach rechts gewendeten Tierkopf, am ehesten L. 105 in der Variante 3, ähnelt. Darunter könnte man aus den Spuren eventuell das "Schreiber"-Zeichen (L. 326) herauslesen, dessen Namen dann auf ...u(wa) enden würde.

Auf dem vorherzehenden rechten Stein steht ziemlich weit oben und nahe an den linken Rand gerückt eine Zeichengruppe, die mit einiger Sicherheit als L. 199, 39, 391 (Lücke) und 326 ("scribe") bestimmt werden kann. Der Name des Schreibers beginnt also mit dem Wettergott-Zeichen-tà- d.i. Tarhuntà und wird fortgeführt durch –mi, ob die dann folgende Lücke noch durch ein (oder zwei ausgeschriebene) Zeichen ausgefüllt war, bleibt unklar.– Ein Personenname W-tà-mi ist bei Laroche S. 108 unter Ziffer 15 aufgeführt.

Die soeben besprochenen Zeichen stehen in auffällig kleiner, wenn auch sauberer, Schrift am linken Rand des Quaders. Die etwas höher beginnende, rechts davon stehende Schriftkolumne hat demgegenüber bedeutend grössere Zeichen, beginnend mit L. 199 als Zeichen des Wettergottes. Darunter steht ein breites, nach rechts in vier Ausläufern endendes Zeichen,darunter vier oder fünf senkrechte Striche. Diese Ahnlichkeit mit dem vorher besprochenen Tarhun-tà-mi ist so gross, dass man mit einer Wiederholung des Namens rechnen möchte. Für das "Hand"-Zeichen L. 39/41 kann man dabei darauf verweisen, dass weiter unten in der Kolumne ein ähnlich stark gegliedertes Schriftzeichen "Hand" verwendet ist. Dassdieses obere "Hand"-Zeichen schlecht geraten war, könnte geradezu der Grund dafür gewesen sein, den ganzen Namen noch einmal links (von einem anderen Steinmetzen?) zu wiederholen (s. oben).

Unter dem "mi"-Zeichen sind noch Spuren erkennbar, die aber nicht zu einem anderen Zeichen zusammengefasst werden können. Auf jeden Fall scheint das "Schreiber"-Zeichen L. 326 zu fehlen, und links oben neben dem W scheint auch noch ein weiteres Zeichen zu stehen, das sich in den Lesungsvorschlag Tarhuntà-mi nicht einfügen lässt.

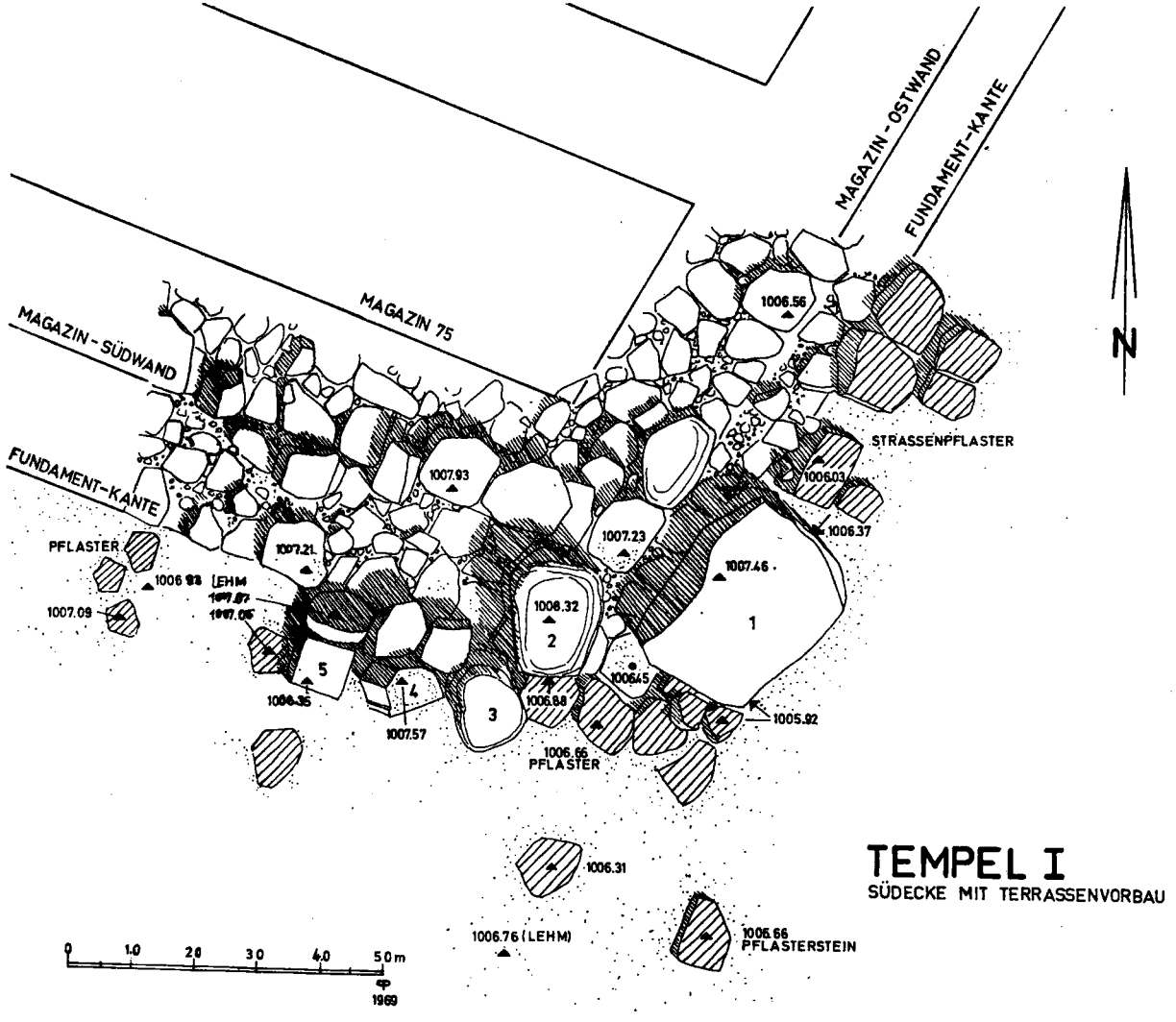
Auch die folgende Zeichengruppe bietet einen "Schreiber"- Namen und besteht aus L. 39/41, x, 376, 376, 175, 19 und 326 ("scribe"), das wäre Tà-x-i-i-la-à, Schreiber, - der Name bleibt fürs erste singulär, eine Lautfolge -i-i- scheint anderweitig nicht belegt.



Abb. 3



Abb. 4




# TEMPEL I
SÜDECKE MIT TERRASSENVORBAU

Abb. 6

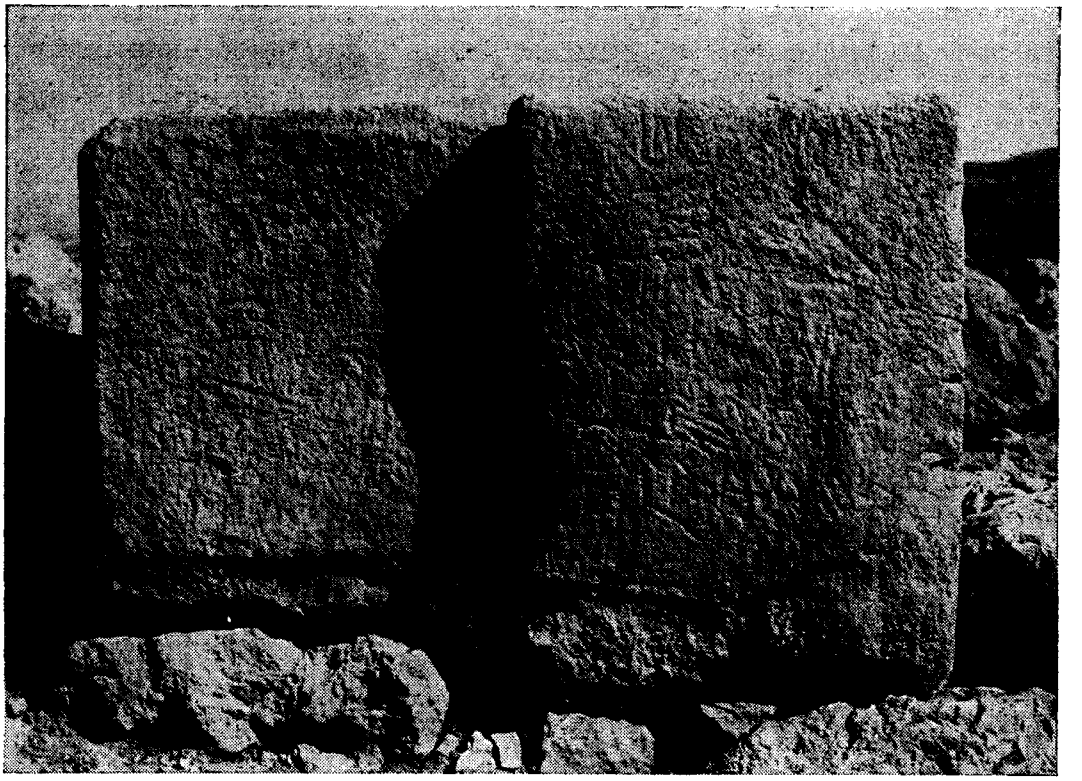


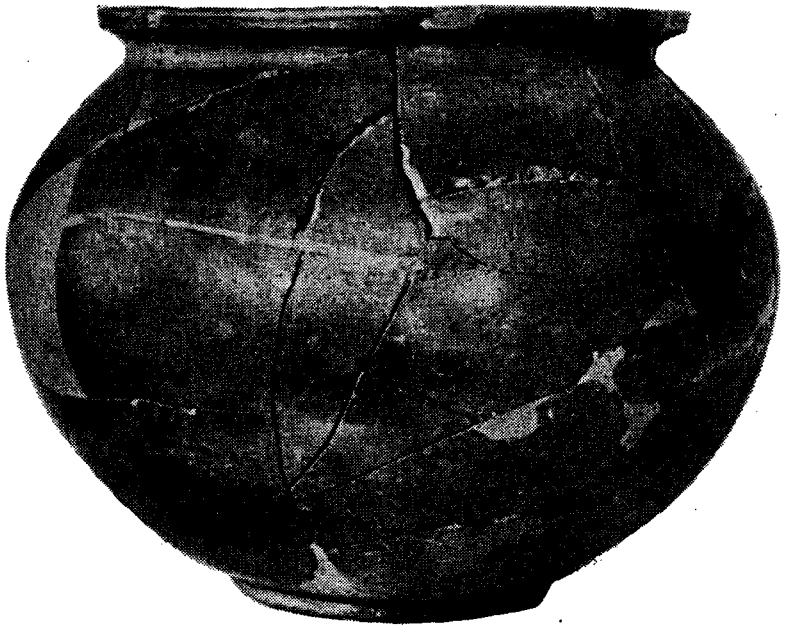
Abb. 7a



Abb .7b



Abb. 8



Bo 70/37 a

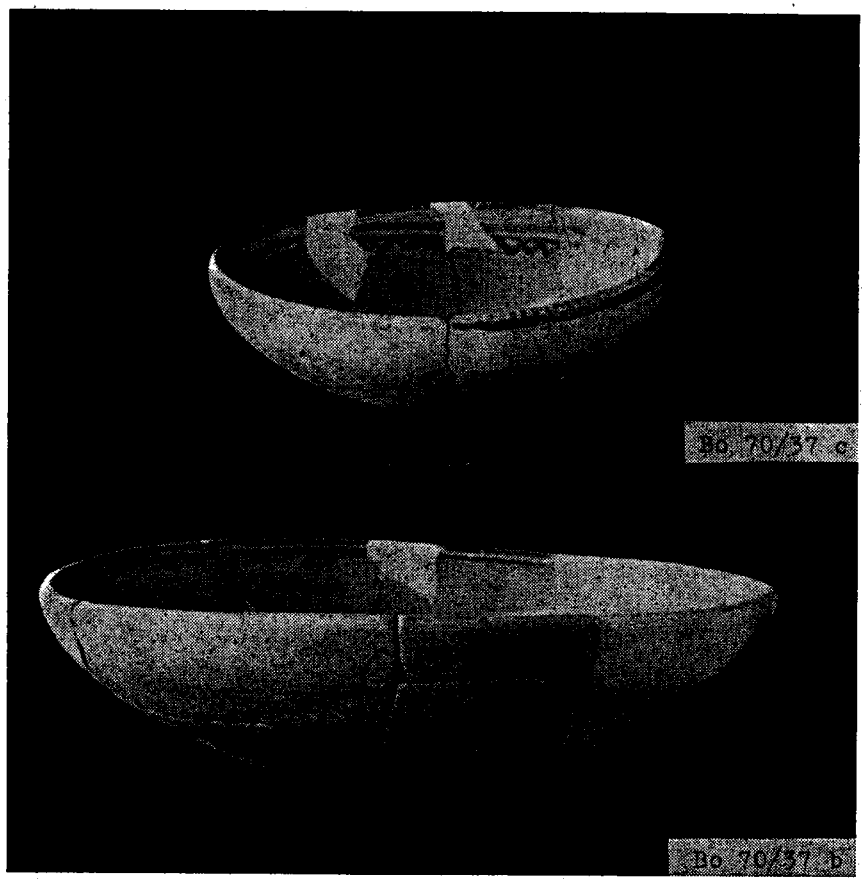
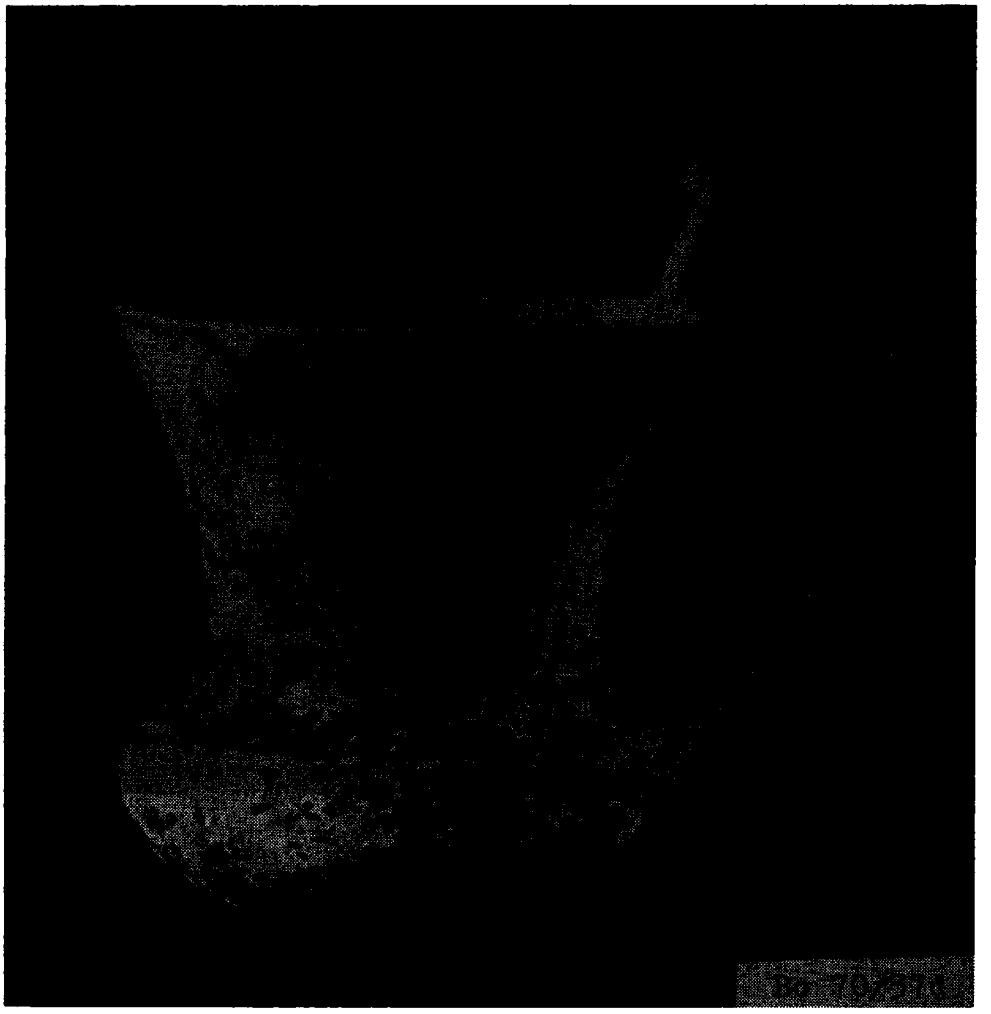



Abb. 9 a - c





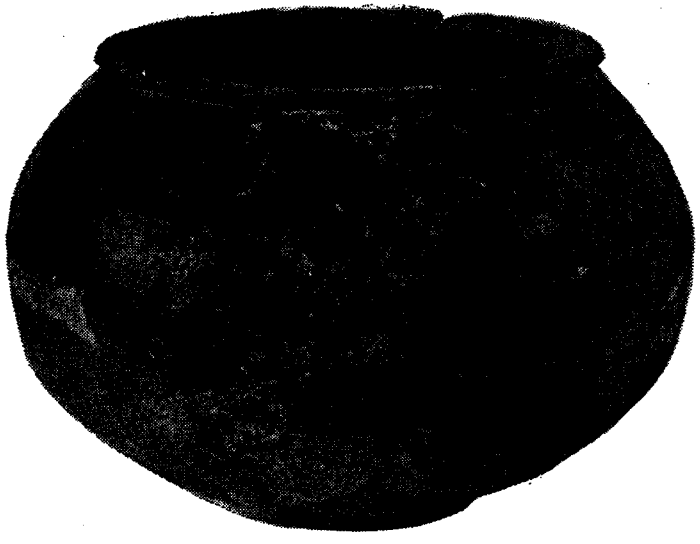
Bo 70/37 e



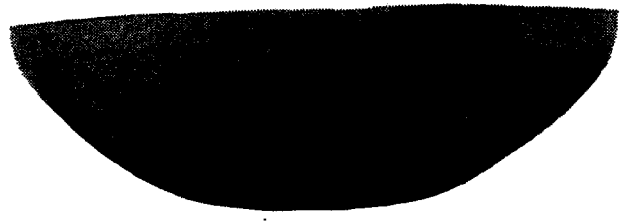
Bo 70/35



Abb. 9 c - e



Bo 70/101 a



Bo 70/101 b

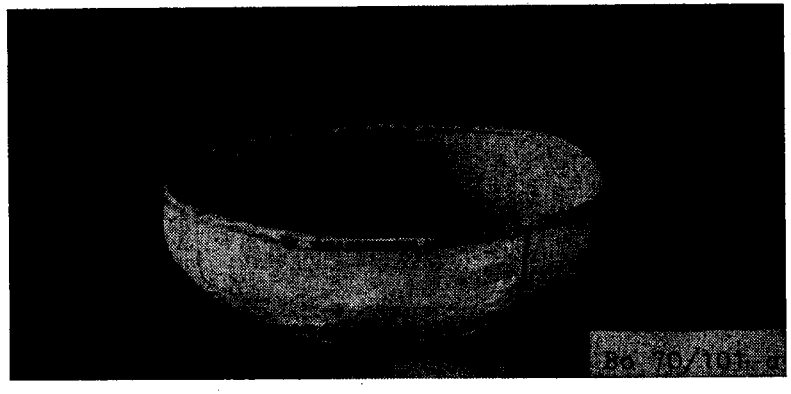


Abb. 10 a - c

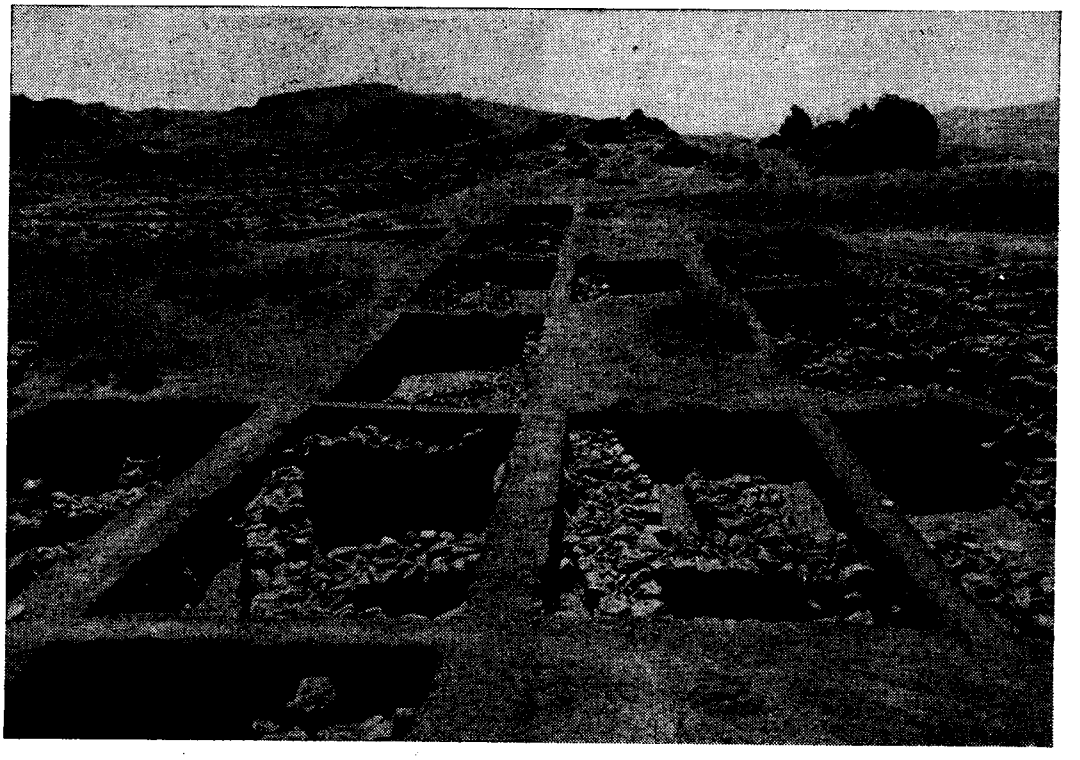
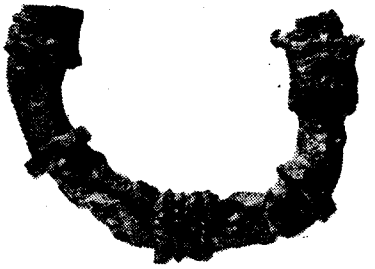


Abb. 12



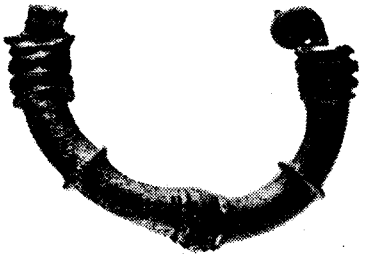
Abb. 14



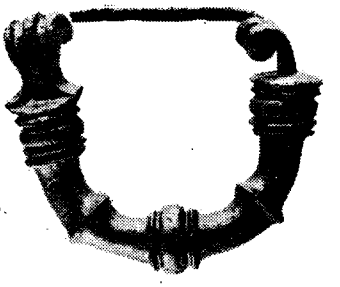
Bo 70/101 d



Bo 70/101 e



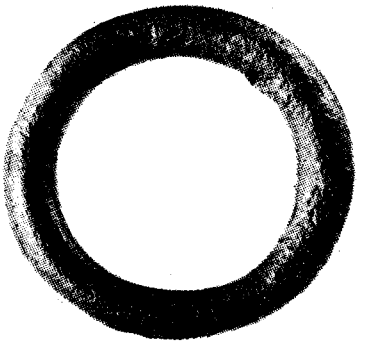
Bo 70/95



Bo 70/96



Bo 70/98



Bo 70/94

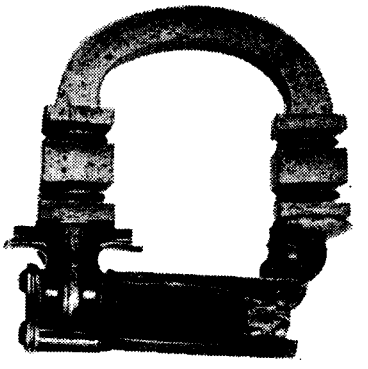


Bo 70/97

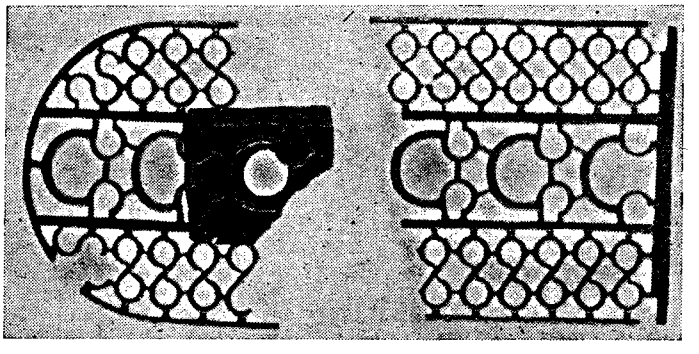
Abb. 10 d - j



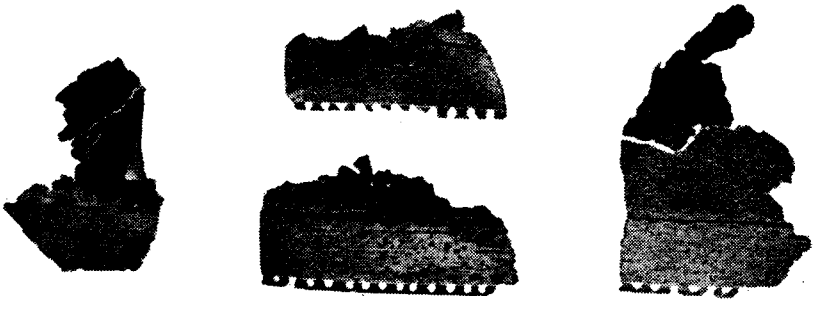
Bo 70/39



Bo 70/40

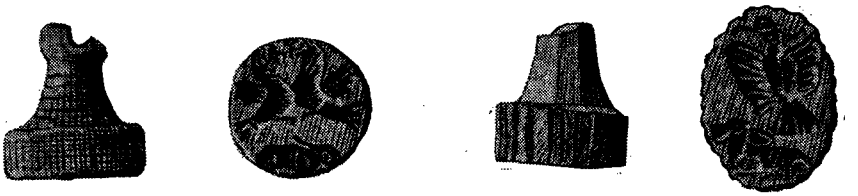


Bo 70/38

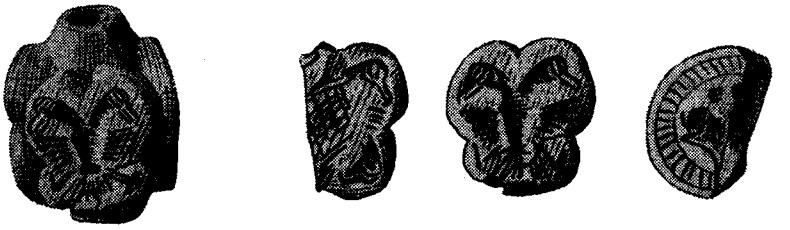


Bo 70/41

Abb. 11 a - d



Bo 70/205 Bo 70/20



Bo 70/203

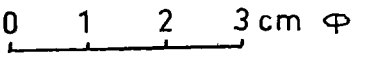



Abb. 16 a - c

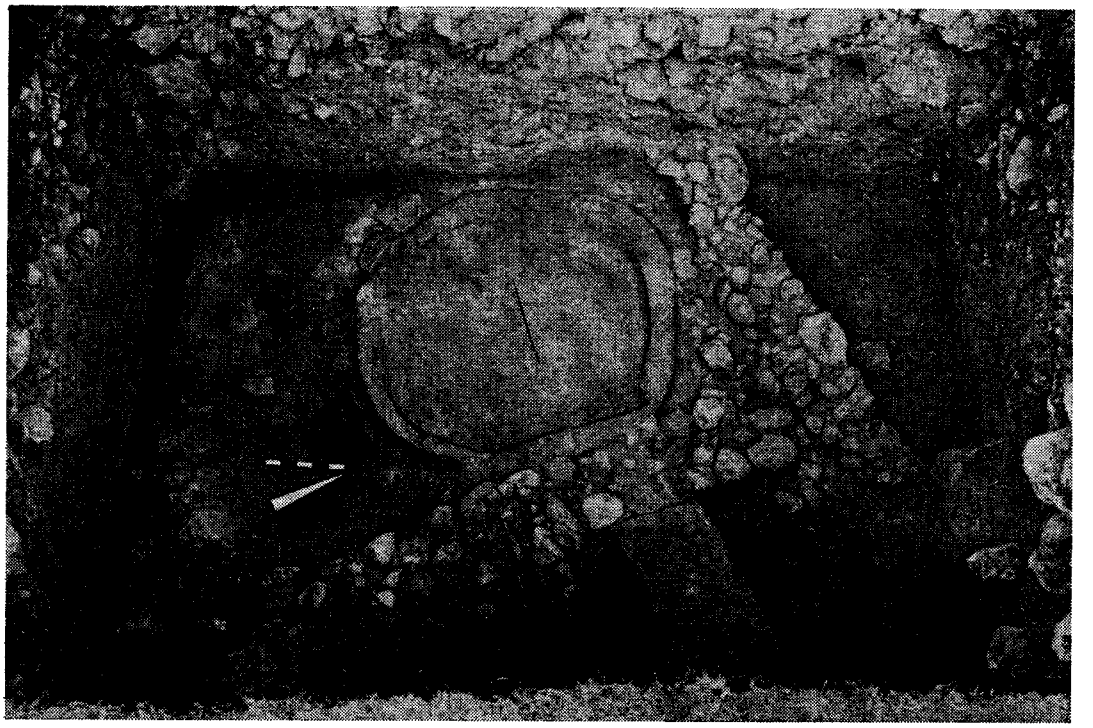


Abb. 15

Die rechts davon sichtbare Schriftkolumne ist nicht recht identifizerbar, das erste Zeichen könnte jedoch wieder ein W sein, das zweite hat Ahnlichkeit mit L. 105 vom zweiten Stein. Von irgendwelchen Lesungsvorschlägen möchte ich absehen.

Folgendes darf man aber wohl feststellen :

Es handelt sich bei beiden Steinen um Inschriftblöcke mit Nennung mehrerer Schreiber. Insofern haben die Quader ihre nächste Enstsprechung in jenem Kalksteinblock, der 1956 vor dem Tor in I/19 eingemauert vorgefunden wurde, mit der ebenfalls grob eingeschlagenen Inschrift des Pa-ta-sà-na und eines weiteren "Schreibers" (MDOG 89, 1957, 18 f. Abb. 18). – Die breite Strasse, die jenes Tor in ostwestlicher Richtung mit dem Fundplatz der beiden neuen Blöcke unmittelbar am östlichen Eingang (K/18) verbindet, zeigt ihrerseits auf den Pflastersteinen mehrere Graffiti mit "Schreiber"-Zeichen (Boğazköy IV, 53 mit Abb. 15).

Diese Häufung von Schreiber-Inschriften entlang der Ost-West-Strasse dürfte kein Zufall sein, sondern den Schluss erlauben, dass hier Schreiber ihre Dienste den Vorübergehenden anboten, oder dass sie eingesetzt waren zur Kontrolle des Zuganges in diesem, ja noch zum Tempel gehörigen, Bezirk-vgl. zu dieser Deutung insbesondere die Nennung des Gross-Schreibers.

Die Inschriftstele vor der Quellgrotte (Boğazköy IV, 49 ff.) schliesslich dürfte zeigen, dass im ganzen Bezirk des Südareals nur eingemeisselte hieroglyphenhethitische Inschrifften vorhanden waren. Die Lesung hat, so möchte man den Quader-Inschriften entnehmen, von oben nach unten zu erfolgen, womit der Deutungsvorschlag von H. G. Güterbock, Boğazköy IV, 52 (Ende Ziffer 1) entfiele. Diese Anordnung wie vor allem die eingemeisselte Schriftform legen es nahe, sie als jünger anzusetzen als die in erhabenen Zeichen geschriebene Inschrift vom Nişantaş (ca. 1220), vgl. Laroche, Les Hieroglyphes Hittites, S. 250 ff.

2.

Mit den Grabungen im Areal J/19 sollte das hethitische Stadtgebiet nordwestlich des Grossen Templs näher untersucht werden. Denn wie bereits die Ergebnisse früherer Grabungen (1907, 1956) andeuteten, war hier im Gegensatz zu den nördlich und östlich des Tempels gelegenen Bereichen mit einer ausgedehnten grossreichszeitlichen Siedlung zu rechnen, die dicht an den Tempelbezirk heranreichte und vermutlich die auffallend gewinkelte beziehungsweise gekurvte äussere Begrenzung von dessen Magazintrakten bedingte. Es galt vor allem, ein relatives zeitliches Verhälthnis dieser Siedlung, aber auch der zuerwartenden älteren Kulturschichten, zu der Tempelanlage und dem Südareal einerseits sowie zu der nordwestwärts gelegenen Stadtmauer andererseits zu ermitteln, und damit verbunden natürlich auch ihre Beziehung zu der aus den Arealen J-K/20 bekannten Schichtabfolge. Ausserdem sollte ein erster Eindruck von der Bebauungsweise und der Funktion der grossreichszeitlichen Siedlung gewonnen werden.

Unter Umgehung der bereits ergrabenen Bereiche wurden sechs Suchschnitte angelegt (Abb. 1 + 13), davon einer in nordost-südwestlicher (I), die übrigen fünf (II-VI) in südost-nordwestlicher Richtung. Die Gräben massen 4,5 m (I, II) oder 8,0 m (III-VI) in der Breite und waren, um möglichst viele unabhängige Kontrollen zu erhalten, in Abschnitte von jeweils 4,5 × 8,0 m unterteilt. Tiefgrabungen, die bis auf den gewachsenen Boden hinunterreichten, wurden in den Abschnitten I/0,6, II/1,2 und V/1 ausgeführt. In den übrigen Anschnitten mussten sich die Arbeiten auf die Freilegung der obersten Bauschicht beschränken.

Mit den Tiefgrabungen konnte nachgewiesen werden, dass das Gelände ur-

sprünglich steiler nach Norden abfiel und zudem durch Felskuppen stärker gegliedert war, als man heute angesichts der nur schwach in Richtung Norden und Nordwesten geneigten, dabei fast ebenen Oberfläche annehmen möchte. Diese Veränderung, die zweifellos auf die Jahrhunderte und Jahrtausende währenden Erosionsbewegungen –begünstigt durch die Stauwirkung der nordwestlich vorgelagerten, hethitischen Stadtmauer– zurückzuführen ist, bedingte, dass sich in den tiefer gelegenen Bereichen eine bis zu 3,5 m mächtige Ablagerung alten Siedlungsschuttes erhalten konnte, Diese Schuttdecke nimmt in Richtung Süden, also hangwärts, rasch an Dicke ab. Sie mass am obersten, von uns kontollierten Punkt nur noch knapp 60 cm.

Der Geländesituation zufolge ergab sich ein sehr unterschiedliches stratigraphisches Bild. Während im Süden ausser einer dünnen Lage Oberflächenschuttes nur eine Siedlungsschicht nachgewiesen werden konnte, waren im nördlichen Grabungsbereich mindestens sieben Schichten zu registrieren, denen fünf und mehr Siedlungsperioden entsprachen. Im Abschnitt I/6 sind dies von oben nach unten :

Stratum 1 : humöser Oberflächenschutt.

Stratum 2 : zum Teil mehrfach umgelagerter Stein-, d.i. Verfallsschutt der oberen (1.) Bauschicht.

Stratum 3 : obere, d.h. 1. Bauschicht mit zugehöriger Lehmerdeauffüllung (in Abschnitt II/2 mit drei Bauphasen, in II/3 mit zwei).

Stratum 4 : stark lehm-und scherbenhaltiger Schutt seitlich und unter den Mauern der 1. Bauschicht (jüngere und ältere Phasen).

Stratum 5 : zum Teil offenbar mehrfach umgelagerter Lehmziegelbrand, der stark mit Holzkohle durchsetzt ist; in II/2 nur Holzkohle nachweisbar

Stratum 6 : fester Lehm, der sich in I/6 unter dem Ziegelbrand anfand, vor allem im südlichen Grabungsabschnitt

Stratum 7 : untere, d.h. 2. Bauschicht, zum Teil von Ziegelbrand (5), zum Teil von Lehm (6) überdeckt; Andeutung mehrerer Bauphasen in II/1

Stratum 8 : gewachsener Boden.

Die Schichten erbrachten im einzelnen folgenden Befund: Unter der Oberfläche (1) und zum Teil tief in den Steinschutt (2) eingelassen fanden sich die Überreste verschiedener Bestattungen, und zwar ein Steinkistengrab mit Steinkreis in I/6, eine Steinkiste in I/4 sowie zwei Urnengräber in I/1 und III/2. Die Steinkiste in dem einst etwa 7,5 m im Durchmesser weiten Steinkreis besass noch alle vier Decksteine in situ. Sie war ost-west-orientiert und enthielt in ihrem Innern die Skelettreste eines erwachsenen Mannes –mit Kopf nach Osten. Beigaben wurden nicht festgestellt. Unter dem Steinkreis lagerten jedoch die Fragmente einer bemalten Schale des sogenannten galatischen Stils, die vielleicht als Grabbeigabe gedeutet werden darf. Immerhin weist das Fundstück daraufhin, dass die Grabanlage wahrscheinlich noch in die hellenistische Periode zu datieren ist. Die zweite, mehr nordöstlich orientierte Steinkiste ist ihrer Decksteine beraubt. Von einem evt. zugehörigen Steinkreis konnten keine Spuren gefunden werden. Im Innern der Kiste lagerten noch kümmerliche Reste eines Skelettes mit nach Nordosten ausgerichtetem Schädel.

Einen aufschlussreichen Befund boten die beiden Urnenbestattungen. Grab 1/70 fand sich dicht unter der Geländeoberfläche im Steinschutt, der die Gemäuer einer grossen hethitischen Ruine überdeckte (Abb. 8). Als Graburne diente ein grauer, henkelloser Topf[1], über beziehungsweise in dessen nach Süden gerichteter Öffnung die Trümmer zweier einst ineinander gestülpter, bemalter Deckschalen[2] lagen (Abb. 9a, b). Im Innern des mit Leichenbrand gefüllten Gefässes stak der of-

[1] Inv. Nr. 70/37a.

[2] Inv. Nr. 70/37b-c.

fensichtlich durch Feuereinwirkung stark verzogene und korrodierte Überrest einer Bronzefibel[3]. Unmittelbar westlich neben dem Topf stand eine kleine, dünn wandige Henkeltasse[4]. Ihre Aussenfläche ist creme-weiss grundiert und weist noch Spuren einer fein gemusterten, geometrischen Verzierung in dunkelbrauner Farbe auf. Etwa 1 m nordwestlich davon lag ein weiteres stark korrodiertes Bronzestück[5]. Es gehörte einst zu einem Gürtelschloss und ist, wie sein Erhaltungszustand und seine Fundlage bezeugen, mit einiger Sicherheit unserem Grabinventar zuzuschreiben (Abb. 9c-e). Gerade im Hinblick auf die Fundlage ist bemerkenswert, dass alle hier aufgezählten Gegenstände auf einer Fläche lagerten, die im Umkreis von 2 m durch dicht verstreute Holzkohleteilchen auffallend schwarz gefärbt war und demnach vermutlich auch als Schauplatz der Leichenverbrennung in Frage kommt. Verbrennung und Beisetzung fanden also am selben Orte statt[6]. Nach der Beisetzung aber hat man den Platz mit dem Steinschutt der hethitischen Ruinen aufgefüllt, vielleicht sogar, was sich allerdings nicht mehr überprüfen lässt, zu einem kleinen Tumulus aufgehäuft[6a].

Dank des Umstandes, dass es tief unter einer schützenden Steinschuttmasse verborgen lag, blieb Grab 2/70 fast unversehrt erhalten. Die wiederum graue, henkellose Graburne[7] war in einer kleinen, eigens dazu hergerichteten Steinkammer, und zwar senkrecht, aufgestellt. Als Deckel des Gefässes dienten auch hier zwei ineinandergestülpte Schalen[8], von denen eine bemalt ist. Der Gefässinhalt bestand aus Leichenbrand, Holzkohleresten und den Fragmenten zweier stark korrodierter, mit Asche zusammengeschmolzener Bronzefibeln[9] (Abb. 10 a-e). Zwei weitere, ähnliche, aber weniger beschädigte Exemplare[10] sowie korrodierte Überreste eines driten[11], ausserdem ein dicker Bronzering[12] und ein schlnakes, spatelförmiges Gerät[13] lagen westlich beziehungsweise nordwestlich der Grabkammer im Abstand von nicht mehr als 60 cm verstreut herum (Abb. 10 f-j). Zweifellos gehörten die Beigaben, wie ihr Zustand eindrucksvoll bezeugt, ursprünglich zur Kleidung des Verstorbenen. Entsprechend werden auch die Bronzen des Urnengrabes 1/70 zu erklären sein.

Ein in seiner Fundlage, aber auch seinem Charakter nach ähnlicher, allerdings durch frühere Grabungstätigkeit gestörter Sammelfund ist wahrscheinlich einer dritten Bestattung zuzuweisen. Denn auch er setzt sich aus Gegenständen, die einst Bestandteile der Kleidung einer vermutlich sogar vornehmen Person bildeten, zusammen: Teile eines bronzenen Gürtelbeschlages[14], dazu ein in kunstvollem Filigran gearbeiteter Verschluss[15] mit evt. zugehöriger Schnalle[16], auserdem eine vollständig erhaltene Bronzefibel mit Sicherheitsriegel[17] (Abb. 11). In dieser Hinsicht erscheint es zudem nicht ausgeschlossen, dass ein 1967 über dem Nordwestende des Magazin 48 entdeckter Hort, bestehend aus drei Fibeln und einem Bronzebecher, gleicher Bestimmung war, also einem vierten Grab angehörte[18].

Auf einem verhältnismässig begrenzten Raum existierten demnach mehrere Bestattungen, vielleicht-wie sie mit ihrer weitläufigen Verteilung und auch Grab 1/70 (s.o.) andeuten - in Form kleiner Tumuli.

[3] Inv. Nr. 70/37e.
[4] Inv. Nr. 70/37d
[5] Inv. Nr. 70/35.
[6] Homer, Ilias XXIII, 161 ff. (Bestattung des Patroklos n. Übersetzung von J. H. Voss).
62 AJA 59, 1955, 17 u. AJA 61, 1957, 325.
[7] Inv. Nr. 70/101a.
[8] Inv. Nr. 70/101b, c.
[9] Inv. Nr. 70/101d, e.
[10] Inv. Nr. 70/95, 96.
[11] Inv. Nr. 70/98.
[12] Inv. Nr. 70/94.
[13] Inv. Nr. 70/97.
[14] Inv. Nr. 70/41.
[15] Inv. Nr. 70/38.
[16] Inv. Nr. 70/39.
[17] Inv. Nr. 70/40.
[18] Boğazköy IV, 34 Taf. 20 b, c.

Ihre Datierung ist durch die Fundlage und die Ausstattung gesichert. Demzufolge sind sie nachhitischen Ursprungs, und zwar, gehören sie alle, nach Ausweis ihrer charakteristischen Beigaben[19], in die ältere Phase (BK IIa) der sogenannten phrygischen Besiedlungsperiode Hattusa's. Das bedeutet aber, dass sie –grob gesehen– mit der "altphrygischen" Stadtanlage zeitgleich anzusetzen sind, also mit jener, offenbar nicht unbedeutenden Stadt, die sich von Büyükkale herunter bis in den Tempelbezirk und und das sogenannte Südareal erstreckte. Da bezeichnenderweise diese Siedlung in dem neu untersuchten Gebiet, ber auch schon in dem nördlichen Bereich des Südareals[20] fehlt, ist anzunehmen, dass dieser Raum als Nekropole genutzt wurde[21] und diese Bestimmung noch über Jahrhunderte hinaus erfüllen sollte.

Überreste einer Besiedlung fanden sich erst unter dem Steinschutt (Stratum 2). Sie ist, dem bisherigen Befund nach zu urteilen, zwei deutlich getrennten Bauschichten zuzuweisen. An den Gebäuden der oberen Bauschicht konnten mehrfache, maximal bis zu drei Umbauten oder Überbauungen festgestellt werden. Sie sind jedoch lokal begrenzt und zeitlich voneinander unabhängig, geben daher, wie noch näher zu erörtern ist, nützliche Anhaltspunkte für ein zeitlich langes Bestehen dieser Siedlung.

Die Gebäude waren solider konstruiert als die Bauten der benachbarten "altphrygischen" Stadt und die Anlagen der dort nachgewiesenen späthethitischen Bauschicht[22]. Ihre in der Regel 90 cm, in besonderen Fällen bis zu 150 cm starken Fundamente greifen tief in den älteren Siedlungsschutt und führen häufig bis auf den gewachsenen Boden hinunter (Abb. 12). Sie sind aus Lese-und Bruchsteinen ganz unterschiedlicher Grösse erstellt. Aus dem gleichen Material wird wahrscheinlich auch das aufgehende Mauerwerk, zumindest in der Sockelzone, errichtet gewesen sein. Daraufhin verwaisen nicht nur die stellenweise noch meterhoch anstehenden Mauerstümpfe, sondern auch die mächtigen, die Ruinen unmittelbar überlagernden Steinschuttmassen (Stratum 2).

Zur grundrisslichen Gestaltung der Gebäude und zu ihrem städtebaulichen Arrangement können noch keine detaillierteren Angaben gemacht werden. In jedem Fall waren es offenbar vielräumige, zum Teil wahrscheinlich auch, wie die besonders soliden Substruktionen vermuten lassen, zweigeschossige Anlagen ganz unregelmässigen Zuschnittes. Sie standen dicht an dicht, oft mit verwinkelten Aussenmauern ineinander verzahnt und wurden durch schmale Gänge oder Gassen erschlossen, die sie zudem in Blocks von mehreren Gebäuden, sogenannten insulae, sonderten (Abb. 13).

Als Hauptverkehrsader dieses Stadtteils diente zweifellos der vom Stadttor in I/19 in südöstlicher Rishtung führende Strassenzug. Er war ursprünglich durch eine Tonrohrleitung kanalisiert, die im Verlaufe einer späteren Bauphase, offenbar im Zusammenhang mit der Verbreiterung und dem Ausbau des südöstlichen, zwischen dem Tempelbezirk und dem Südareal verlaufenden Strassenabschnittes, durch einen grossen, kragsteinüberwölten Entwässerungskanal ersetzt wurde[23]. Südwestlich der Hauptstrasse zeigen sich mit breiten, zum Teil aus besonders grossen Steinblöcken aufgeschichteten Fundamenten die Überreste eines einst vielleicht bedeutenden Bauwerks an, auf das man augenscheinlich bei der Anlage von Komplex 1 im Südareal Rück-

[19] zur Henkeltasse vgl. MDOG 86, 1953, 36 Abb. 14: "sp5tes Büyükkale II" (K. Bittel), zur Fibel mit Sicherheitsriegel vgl. AJA 62, 1958, 146 ff., 152 Abb. 20 und E. Akurgal, Phrygische Kunst, 85 ff. Taf. 60 b: 2. Hälfte 8. Jhdt. v. Chr.

[20] Anzeichen einer phrygischen Siedlung fehlten nordwestlich der Raumgruppen XIII und XIV des Komplex 1 im Südareal

[21] Boğazköy IV, 42 Abb. 9a, b: nachheth. Urnengrab in Magazin 5, Raumgruppe XVI/Komplex 1.

[22] vgl. Bericht 1969.

[23] Boğazköy IV, 21.

sicht zu nehmen hatte. Spuren eines in die Flucht des neu ausgebauten Strassenabschnittes zurückverlegten Fundamentes lassen jedoch annehmen, dass eine Verbreiterung der Hauptstrasse in ihrer gesamten Ausdehnung, unter Reduzierung wenn nicht sogar völliger Preisgabe dieses Bauwerks, beabsichtigt war.

Weitere Anzeichen von Veränderungen, die das Viertel vor seiner endgültigen Zerstörung durchmachte, und zwar wieder im Zusammenhang mit der Anlage des Tempelbezirks, konnten ausserdem an der Bebauung der gegenüberliegenden, nordöstlichen Strassenseite festgestellt werden. Haus 2 erfuhr Umbauten, als nordwestlich daneben und gleichzeitig mit dem Strassenausbau der stattliche, aus drei Gebäuden oder Gebäudeteilen bestehende Komplex 6a-c[24] neu errichtet wurde. Haus 3, mit mehreren in seinem Fussboden eingelassenen Pithoi (Abb. 14), könnte einem darüber vorgefundenen, künstlichen Lehmauftrag nach zu urteilen, planmässig aufgegeben worden sein. Ein ähnliches Schicksal scheint auch Haus 4 erlitten zu haben, das zudem noch durch spätere, wohlmöglich durch den Abbruch ausgelöste Erosionen bis auf die untersten Steinlagen der Fundamente fast vollständig von der Bildfläche verschwand. Ein weiteres, aus gleicher Ursache nur noch in kümmerlichen Resten erhaltenes Bauwerk ist vordem offensichtlich von dem Fundamentgraben der unteren Tempelterrase zerstört worden, während das weiter westlich gelegene Haus 5, abgesehen von einigen Veränderungen in seinem nördlichen Flügel, in seiner Substanz erhalten blieb.

Mit diesem archäologischen Befund ist also eindeutig bezeugt, dass die Siedlung der obersten Bauschicht zur Zeit der Gründung des Tempelbezirks und des Südareals sowie des dadurch bedingten Ausbaus der alten Hauptverkehrsstrasse bereits bestand, um auch neben den Sakralbauten in dem davon nicht beanspruchten Gebiet, zum Teil sogar in deren unmittelbarer Nachbarschaft, weiter benutzt zu werden, wenn auch –wie wir sahen– unter offenbar allmählich fortschreitenden Veränderungen. Angesichts ihrer räumlichen und stratigraphischen Zuordnung, aber auch der wenigen, primärer Fundlage entstammenden Tongefässe oder Gefässbruchstücke besteht kein Zweifel, dass die Bauschicht hethitischen Ursprungs ist und zudem einen langen Zeitraum innerhalb der hethitischen Besiedlungsperiode Hattuša's dokumentiert. Auffallend sind die Entsprechungen zu der Konstruktionsweise und dem Arrangement der Bauten in der Unterstadt J-K/20 (Schicht 2)[25] und auf Büyükkale (Schicht IVb)[26]. Sie könnten darauf hinweisen, dass sdie Anfänge der Siedlung in jene Perioden zurückreichen, also noch der frühen Grossreichszeit angehören. Parallelen bei den Keramikfunden, in unserem Falle aus den Gebäuden der ersten Bauphasen, helfen diese Annahme bestätigen[27]. Für eine endgültige Beurteilung des Befundes sind jedoch die zukünftigen Grabungsergebnisse abzuwarten.

Der gleiche Vorbehalt betrifft aber auch die älteren Schichten, die –wie oben erwähnt– nur auf begrenztem Raum untersucht werden konnten.

Neben, stellenweise auch unter den tiefer reichenden Fundamenten der oberen Bauschicht zeigte sich zunächst eine bis zu 55 cm dicke Lage aus fester Lehmerde. Sie war durch feine Çorak (Lehm-) einsprengsel grünlich gefärbt und zudem von mehreren Schichten Scherbenschuttes und Holzasche durchsetzt, die in Richtung Norden, also talwärts, an Mächtigkeit zunahmen. Die Entstehung dieser Schichten ist wahrscheinlich auf natürliche Um-

[24] MDOG 89, 1957, 22 Abb. 20 (der nordöstliche Teil des Gebäudes wurde 1970 freigelegt).

[25] MDOG 91, 1958, Abb. 3. R. Naumann, Boğazköy III, 21.

[26] MDOG 97, 1966, 19ff., Abb. 7.

[27] z. B. F. Fischer, WVDOG 75, Nr. 389, 390 (Tüllenkannen mit Siebausguss, U. St. 2), Nr. 473, 474, 488, 490 (weiss und rotbraun polierte Linsenflaschen mit Nahtrippe, Zeit U. St. 2, Bk IVa, b).

lagerungen alten Siedlungsschuttes zurückzuführen.

Unter den Keramikfunden ist der Antail an typisch älterhethitischem Geschirr bemerkenswert[28].

Diese von uns als Stratum 4 (s.o.) bezeichnete Schutablagerung überdeckt eine unterschiedlich dicke Schicht verbrannter Lehmziegel und Holzkohle (Stratum 5), die im gesamten Bereich der Tiefgrabungen festgestellt werden konnte. Zusammen mit Einschlüssen massiven Lehmes, welche vielleicht als die Überreste eingestürzter Decken zu deuten sind (Stratum 6), bildete sie die Schuttkappe der direckt darunter vorgefundenen unteren oder zweiten Bauschicht (Stratum 7).

Die Bauschicht besteht aus den Überresten zahlreicher, stellenweise offenbar mehrfach überbauter Häuser. Ihre nur 45 bis 50 cm starken Fundamente sind aus kleinen Lesesteinen zusammengefügt. Sie enden kaum 30 cm über den grösstenteils noch erhaltenen Fussböden und besassen, umgestürzten Wandteilen nach zu urteilen, einen Aufbau aus Lehmziegeln (festgestellte Dicke der Ziegel: 8 - 9 cm). In einigen Rävmen tanden sich noch viereckige oder auch kreisrunde, gepflasterte und mit einem Lehmestrich versehene Feuerstellen (Abb. 15). Auf den Fussböden vorgefundene Fragmente zweier Schüsseln mit über dem Umbruch steil aufsitzenden Querhenkeln[29], vor allem aber ein gut erhaltenes Knaufsiegel des sogenannten kappadokischen Stils[30], dazu zwei weitere "kappadokische" Stempelsiegel aus allerdings sekundärer Fundlage (Abb. 16)a-c)[31] beweisen, dass die Bauschicht in die Zeit der altassyrischen Handelskolonien zu datieren ist und damit –wie auch der Architekturbefund bestätigt –der Schicht 4 in der Unterszadt J-K/20 entspricht[32].

Mit nachstehender Tabelle wird eine vorläufige, zusammenfassende Darstellung der Grabungsergebnisse in chronologischer Reihenfolge und in vergleichender Gegenüberstellung zu dem Befund der bisher untersuchten Gebiete in der Unterstadt und auf Büyükkale gegeben :

| Zeit | J/19 | Grasser Tempel Südareal | I/19 | J-K/20 | L/18 | Büyükkale |
|---|---|---|---|---|---|---|
| byzantinsch | | Gräber | | | Gräber | Einzelfunde |
| römisch | | Gräber | | Gräber | | befestigte |
| hellenistisch | Grberä | Gräber | | Gräber | 1 | Siedlung |
| | | | | | 2 | I a-c |
| phrygisch | Brandgräber | Brandgräber und Siedlung | | | 3-4 | II a-b |
| | | Überbaung von Komplex 2 von Reparaturen an der Quellgrotte | | 1 a-b | | III a |
| | Haus 6 Strassen- | | | | 5 | III b-c |
| hethitische | ausbau | Pfkasterstrasse | Stadttor | | | |
| Grossreichs- | Abbruch uon | Komplex | | | | |
| zeit | Haus 3,4 | Tempel I mit Magazinen | | | | |
| | Heus 1 ältere Strasse mit Kamal | Komplex 2 | | 2 | 6 | IV a-b |
| althethitisch | Stratum 4 ? | Siedlung | | 3 | 7 | IV c |
| vorherhitisch (Karum-Zeit | Untere Bauschicht | Siedlung | | 4 | 8 a-b | IV d |

[28] z. B. WVDOG 75, Nr. 897, 887 (Schalen der sog. Goldglimmerware, Zeit U. St. 3 und BK IVc). dünnwandige Schale mit Zierleisten aus Knubben, Goldglimmerüberzug innen und aussen (BK IVc). WVDOG 75, Nr. 862, 864-866 und 838, 840 (Schalen mit verdickten braun oder rot überzogenen Rändern, (U. St. 3, BK IVc).

[29] WVDOG 75, Nr. 940 (BK IVd).

[30] Inv. Nr. 70/205.

[31] Inv. Nr. 70/20 u. 70/203.

[32] MDOG 89, 1957, 39 ff. (Stempelsiegel aus U. St. 4). Boğazköy III, 22 ff. MDOG 91, 1958, 17 ff., Abb. 13, 14.

# TOPAKLI THE 1970 CAMPAIGN OF EXCAVATION

LUIGI POLACCO

The 1970 campaign to excavate the hüyük of Topakli[1] took place from July 5th to 1st September. Taking part in it were Professor Luigi Polacco, director; Dr. Elena di Filippo and Dr. Guido Rosada, excavation assistants; Giuseppe Penello, restorer and draughtsman; Severino Ton, personnel manager. The Commissioner for the Turkish Authorities was Mr. Şemsettin Köksal. The fact that the campaign did not last as long as usual and that there were fewer people taking part in it, was due to beaurocratic hitches and delay in the assignment of funds, with the result that it was necessary to formulate a reduced emergency plan at the last moment; on the other halnd the calender of academic and scientific duties made it impossible for the expedition to taken place at any time other than that previously allotted to it.

We have there fore attempted to make up for the smaller amount of digging by greater individual effort and this pause for reflexion and re-thinking should perhaps, in the end, be considered largely positive. Most important of all we were able to revise and record material prediously excavated and thus to embark on two specific studies, one concerning the paleochristian martyrion and the other concerning the Hellenistic pottery –two important themes which have found new and well-defined material in the excavation of Topakli and which will be dealt with in separate reports to appear shortly. Both by re-examining the building structures that have so far come to light at the various levels of the dig and by making analogous investigations into the hills surrounding Topakli, I was able to start work on a general report on the lapidary materials and the construction techniques used in the different levels.

Investigation into the quarries which led us to explore the surroundings of Topakli within a range of about 10 km., and the chance discovery of some colossal pithoi in the near by village of Çaliş (fig. 1) (c. 3 km. E of Topakli) by some workmen who were putting down electric cables, gave us the starting point for some deductions which seemed, though with obvious reservations, to be very important. On July 30th Mr. Katip Bekir, the vicemuhtar of Çaliş, came to Topakli to tell us that when digging a ditch for a pylon actually in the village, three enormous vases had come to light intact. I went over there with the Turkish Commissioner Şemsettin Köksal. They were indeed very beautiful pithoi, oval in shape and with braided decoration, Roman in date at least judging from the masks that had been applied to the shoulders of one of them.

Çaliş is a village with a thousand inhabitants lying in a valley that goes down longitudinally from Ismail Zirvesi. There

[1] *Topakli* 1967 *Kazisi* in "Türk Ark. Derg." XVI 1967, p. 177 sq.; *Topakli. Prima Campagna di scavo* 1967. *Notizia preliminare* in "SMEA" VIII 1969, p. 76 sq.; *Topakli, Campaign of excavation* 1968 in "Türk Ark. Derg." XVII 1969, p. 165 sq.; *Topakli, Campagna di scavo* 1968. *Relazione preliminare* in "SMEA" X 1969; p. 54 sq.; *Topakli, Campagna di scavo* 1969, *Relaiinare* in SMEA XII, 1971 (in print). Thd reports in SMEA are henceforward quoted in an abbreviated form: *Topakli* 1967 etc.

appears to be no hüyük on the site or in the immediate neighbourhood. Nevertheless the presence of the pithoi is sufficient to indicate the presence of social life, not a village perhaps, but at least a farm. This small valley is irrigated and faces the sun and even today it is intensively and carefully cultivated with allottments and vineyards.

Two volonteers from the village extended the ditch mentioned above in our presence and a fourth pithos was found in fragments of even more colossal dimensions. The three complete pithoi were taken to the muhtar's house (to await transfer to the Nevşehir Museum, of which it had been duly advised) and the fourth pithos in fragments was taken to our headquarters for restoration first.

But our visit to Çaliş was the occasion of what I think to be an even more important discovery, namely of a Roman inscription (fig. 2) which was preserved in K. Bekir's house and which I have transcribed here[2]:

IMPERATOR
CAESAR CAIVS
IVLIVS VERVS
MAXIMINVS
PIVS FELIX INVI
CTVS AUG ET CA
IVS IVLIVS VER
VS MAXIMVS NO
BILISSIMUSCAE
SAR VIAS E PONTE
VETUSTATE CVN
LAPSAS A SASRES
[EN]E VER....

This inscription together with other material (marble funeral stelai with Graeco-Roman inscriptions, various moulded objects) which were shown to us, did not however come from Çaliş but from Belkuyu, a locality 10 km. to the north. On August 11th I went there with K. Bekir and S. Köksal.

Bel-Kuyu is a small and sheltered hollow in the not very high range which separates the territory of Topakli from that of Kalaba (Fig. 3). As the crow flies it lies about 10 km S of Çaliş and 10 km W of Topakli. A practicable track for vehicles goes from Çaliş to Bel-kuyu, but the hollow is chiefly open to the NW in the direction of Kosakli (to which another track leads but which we did not take). The range gets steeper towards Kalaba; a third track goes in that direction crossing a small and easy pass. The whole of the inside ridge of the range is dotted with twenty or so small tumuli. Today the hollow is all inhabited; wheat is grown in the bottom of it (men come up from Çaliş to work there), the slopes on the other hand are steppe-like with vast solid slabs of bare stone. Not in the hollow itself but immediately around it there are some quarries both to the S and E. In the bottom of the hollow the traces of a city are clearly visible. The colour range in the grain crops, traces of wall structures breaking the surface, long open corridors (roads?) great heaps of rubble, plenty of pottery on the surface and even of decorated marble elements (fragments of funerary stelai and architectural motifs) all denote the presence of a considerable urban settlement, definitely of the Roman period. The area of the city seems to be about 1 km. sq.. Nearby, on the edge or perhaps just outside the city, to the East, is a small hüyük about 5 m. high, on an oval plan with axes c. 20 × 40 m.. Pottery fragments can be found on the surface of various periods from Graeco-Roman to E. B. Surreptitious excavations have been carried out in the middle (the excavated earth heaped up nearby has formed a small summit on the E slope). But the small hüyük did not

[2] While the reading for the lines 1-11 is certain, there is some doubt about line 12 which could perhaps read SASREV in place of SASRES. Line 13 is badly damaged but we hope eventually to get a reliable reading from it. The inscription is to be found on a local cippus (landmark) with oval sections and rapidly decreasing in diameter towards the top. It is in fine grained marble with strong greish impurities. H. 0.92 m.; diam. at the base 0.42 m. and at the top 0.32 m.. Unfortunately the lower part is missing below line 13.

seem to me, at least not at this initial moment, to be as important as the Roman city.

The inscription preserved at Çaliş and mentioned above tells us explicitly that here we have an important road network system. It is to be supposed that the bridge was on the Kizil Irmak either near Avanos or rather towards Kayseri. The *Sasresene* (or *Sasrevene*) is perhaps to be identified with the *Aquas Aravenas* of the Peutingerian Tablet and therefore with the *Sarvena* of Ptolemy, the site of which has been a controversial point. The reckoning of the miles referred to in the Peutingerian Tablet could lead us to identify *Sermusa* here (54 from *Mazaca Caesarea*, Kayseri; 40 from *Aquas Aravenas*, Kirşehir?, distances which approximately coincide with those of Bel-kuyu from the modern localities just mentioned).

But setting aside this very important topographical question, (which we intend to return to and discuss in a separate study), the presence of this large inhabited centre only a few kilometres away from Topakli makes us re-think about what has so far emerged from Topakli and to see archaeological data in a different light. We are confronted with the necessity of providing a historical explanation of how a big city in Roman times such as appears from the ruins of Bel-kuyu and a conspicuous hüyük such as Topakli come to be so close to each other. Without in any way wishing to anticipate a solution which can only come from a comparative examination of the widest possible series of historical, archaeological and topographical data, I cannot but remember how in the levels C-G, which we defined generically as Hellenistic-Roman, all datable finds were earlier than the usual period or later than 3rd Century A.D.. Only because "a priori" it seemes impossible for there not to have been 'Roman' levels below the Byzantine ones and having taken account of the continuity of typology and style in Hellenistic pottery right up to late antiquity, we preferred to speak in our preliminary reports of a single Hellenistic-Roman period. But the presence only a few kilometres way, of a considerable sized city certainly Roman in date, has suggested the hypothesis which is very far from being unsupported, that in the stratigraphy of the hüyük, levels that are typically Roman are absent or at least are drastically limited in their importance[3]. The amphora seal and the Hellenistic lamps already found in level D[4] may now perhaps be taken not merely as a general terminus post quem but as true and proper labels of absolute chronology.

If this new prospect should be confirmed by an analytical study of the material, a new and important typological and chronological classification of Hellenistic pottery in Asia Minor could emerge from the excavation of Topakli. For this reason also, when the excavation was closed on August 15 th, the journey I undertook with Dr. Rosada looking at many excavation sites and Anatolian Museums, particularly in the central-east area, was very useful.

This year too, at the end of the dig, 22 vases which had come to light during the campaign that had just closed, were handed over to the Nevşehir Museum as well as 15 finds of various sorts which had been dug up in the 1968 and 1969 expeditions and which had been restored in 1970. In one of the rooms of this Museum we have already seen exhibited, among other things, about twenty pieces that come from the hüyük of Topakli. We have been assured that during the winter measures will be taken to equip a

[3] Even the finding of pithoi in the surrounding countryside could bring us to imagine a scattered agricultural environment. And I must mention (something that I have not done so far) that in 1967 during the building of a Mobil filling station a little outside the inhabited area of Topakli towards the E, another pithos was found.

[4] *Topakli* 1969.

room with the material from Topakli. The Commissioner himself S. Köksal will be seeing to its arrangement.

*The Excavation*

The construction of the TT (Time-scale tranch), which in 1969 had reached a depth of -9.00 m. had left two problems unsolved (fig. 4). The presence of the late Roman building right at the opening of the TT towards the NE slope put us in a dilemma as to whether to divert the TT to the N or to sacrifice a bit of the building itself. What was more from -6.00 to -9.00 m. work had had to be done in a very restricted area (8 × 4 m.). In the programme for 1970 it was intended to open up the whole of the TT to the outside and to bring all the remaining part to the same depth of at least -9.00 m.. This would have allowed us to check the levels A-G further and to extend the documentation of the levels H-M. Thus, once the TT had been opened up downhill, the conditions would at last have been realized for subsequent excavations below -9.00 m. to be carried out more easily and quickly without the serious problem of removing the excavated earth to the outside, since by then it, whould have a clear road onto the downhill face of the TT to be dumped directly outside and below the TT to the N or S.

Just as the upper terrace of the hüyük slopes very gently outwards, except for here and there where it rises slightly towards the edge, the stratigraphy shows an analogous inclination[5]. The negative values in one and the same layer are obviously different and gradually increase the closer one gets to the periphery. The values we assumed this year as an index of the various levels have been calculated on the N wall corresponding approximately to the intersection of the quadrants HG 12-13. Since the level of excavation here is at -2.50 m. we can say that the 1970 dig has run the TT to a maximum width of 6.50 m. and for a maximum length of 24.50 m. (calculated at a depth of -9.00 m.).

I will say first of all, and I take the responsibility for this, that we decided to sacrifice the part of the late Roman building which stood in the TT. Although I was fully aware, as I have said before, of the importance of that building, to have preserved it, would have meant jaking the TT make a bend along the quadrants H 12-13 and G 12. The increase in labour involved (and all for levels already wellrecognized), the difficulty of marking the quadrants exactly as we no longer had a trigonometric cippus, the unpleasant appearance and the awkwardness of a bend in the trench, our distrust based on ample experience, of being able to preserve a rubble-filled structure against the rigours of the Anatolian climate, the fact that the building had already been extensively uncovered and photographed and in any case about three fifths of it would remain untouched outside the TT, a significant and valid testimony to an architectural type and a cultural phase, all of which seemed to us to be more than adequate reasons for preferring to keep the TT to its original line.

The dig, as we have said, was concerned with the end part of the TT and was to take it from -3.70 m. (the average depth of the floors of the late Roman building) to -9.00 m., i.e. the maximum depth reached so far in the TT. The succession of the levels C to M was therefore re-checked revealing the continuity of the architectural structures up to the edge of the hüyük, their morphology and succession. Documentation of the finds was considerably enriched, some being dated or datable with adequate approximation. On the whole

[5] The terms *level* and *stratum* have been used with quite different meanings. Level refers to a precise architectural organism and so the reference to a cultural moment is implicit in it. Stratum is simply a variation in the terrain due to any cause. A level therefore may have several strata nor need these be constant and homogeneous throughout the level to which they belong.

both vertically for chronology and horizontally for culture, the picture that emerged from the 1969 dig was confirmed.

Levels C-D: -3.70/4.20 m.. No architectural structure. The stratification seemed uniform with occasional and confused strata (of broken kerpiç, desiment, films of ash). In the periods relating to these levels the settlement seems to have been limited to the centre-west area of the hüyük. There is a uniform coherence in the finds among which a considerable quantity of pottery fragments so called "Megarian", some of excellent workmanship with zone decoration, in which the motifs in high relief are chiefly of plants (palmettes, lanceolate leaves, "drop" motifs, etc.) or with eagles and even with an erotic symplegma. Other fragments show an engraved decoration and others still are partly engraved and partly impressed with geometric patterns. Very much present is that common type of pottery found in great quantities in the corresponding levels of the "acropolis", with a smooth surface sometimes painted in red or brown bands: plates, cups, bowls, jugs, pots, and pitchers. There are others with red or black paint among which there is a noteworthy fragment of an umbelicated patera with engraved palmettes and a small jug. The cultural qualification of these levels as Hellenistic or at the latest at the beginning of the Imperial age now becomes clear, as we said above. A definite confirmation is offered by a fragment made up of three bits put together of a vase for common purposes made of a fine play impasto, with a well-diluted yellow "ingubbiatura" bearing the inscription ... OY XAPIC (fig. 5). A similar fragment with a similar inscription came up from T 16 NE in level D in the 1968 campaign. From the writing and comparison with known Pergamene material J. Schäfer considers this formula to come at the latest from the beginning of the Imperial age.

Level E: -4.20/5.85 m. (fig. 12 above). On this level the architectural structures go right up to the edge of the hüyük; it is therefore the last period of complete extension of the settlement, before it draws itself in towards the W. In fact from an architectural point of view, it is closely linked to level F below, of which it is merely an integration or partial re-making. I shall there fore go into greater details about the architectural forms later on when discussing that level. A large quantity of ferrous fragments and scoriae were noted in the corresponding stratification. The considerable percentage of "Megarian" and engraved pottery continues but there is also some pottery painted with rather fine generic geometrical motifs and with plant motifs. Particularly interesting were: a) a necked vase (fig. 6) with a narrow opening, no handles and mostly put together by restoration, made of good impasto with a yellowish "ingubbiatura" and decorated with horizontal brown bands round the bulge, it had a very narrow network in the zone between the bulge and the foot, with palmettes on the shoulders; b) a fragment of a grey clay vase with a shiny brown glaze and narrow vertical ribbing in relief; c) an piriform aryballos in pale clay. These types bring us well into the Hellenistic period. Two coins found at this level cannot be used as testimony –as indeed finds of this type never can. One of them is of Constantine and the other modern, arabic or osmanlic but they are scarcely leggible as they are almost completely worn or oxidized.

Level F: -4.85/5.20 m. (fig 12 above). Running along the whole of this end part of the TT in an E direction are some long wall structures. So the orientation encountered last year at the same level remains; then it was thought to be some courtyard but now a long corridor has also appeared and two great bases that mark perhaps the front of a doorway opening towards the edge of the hüyük. The "Megarian" pottery seems to have disappeared and instead there is a large quantity of painted fragments with red

bands, wolves' teeth, red or brown zigzags, on a grey or yellow background. Particularly noteworth is a bone pin that has been well-worked with an elegant head with rigid profile (another fine pin had been found at the same level last year) and a fragment of a plate of green veined marble.

Level G: -5.20/6.10 m. (fig. 12 down). The "critical" nature of this level glimpsed last year at this point has been decisively confirmed. An important phenomenon has been verified, namely that there is a change in the orientation of the peripheral architectural structures in relation to the central structure (fig. 7). The spaces 1 and 2 are disposed radially more or less following the external line of the hüyük, but the inner levels are orientated on the cardinal points as in the levels above. At first there was a suspicion that we were faced with a defensive structure, but the walls are of the normal dimensions and technique and seem to *enclose* the inhabited area. Naturally we cannot for the moment say whether this fact is verified along the whole of the periphery or not; we can only suggest is as a working hypothesis. In reality it would seem possible to guess at a particular purpose for these places. Already in level F attention was drawn to the considerable amount of scoriae and ferrous fragments found. These continued to appear in this level too but in smaller quantities and several syloi and fireplaces appeared; almost on the very edge a singular oval structure (fig. 8) appeared consisting of a paved area surrounded by a circle of upright stones (diametres 1.30 × 1.10 m; ). Near the external circumference and inside the paved area there is a construction like a square box with upright stones at the sides and two stones laid one on top of the other at the bottom. That this could be a tomb was absolutely excluded and we thought it more likely that this was the working surface of some artisan, a potter perhaps. Something of this sort can still be found in Anatolian villages. In the levels underlying these rooms on the outskirts, we were to find, as we shall soon relate, thick deposits of fire-clay and among the finds some chalk shapes were to come to light and some strange bowls of very poor quality earthernware which still bear traces of coloured earths. Great fire-places, scoriae and syloi were found in T 15-16, that is at the extreme opposite end of the hüyük, during the 1968 dig. Perhaps all round the inside on the outskirts of the inhabited area, the artisan quarters were placed. In G the "Megarian" pottery has completely disappeared together with the red and black shiny glazed pottery. A brown or red spatulated pottery begins to appear. Even the painted pottery is very different from analogous pottery in the upper levels (which however does not disappear): alongside the usual wide bands or wolves' teeth in a very dilute red colour, there are much richer and more organic decorations both as regards the subject-matter, which is more varied, and technique, which is more careful, and the colour is warm and alive. Although I cannot, I would say, call it Phrygian, it is an obvious continuation of it. Certain basins with a rigid profile and inverted lip seem to us typical both with and without a small foot. There is another typical shape which should be noted and that is the keeled vase, and example of which was found almost complete in its "box" in the oval paved area described above (fig. 9).

Level H: -6.10/6.70 m. (fig. 13 above). The radial nature of the periferal structures is to be found at this level too. Here too there is a circular floored area that has been considerably upset and on top of it and near it, as we have said above, there is a large quantity of fire-clay. The pottery is decidedly of the brown or red spatulated glaze type. I would again mention the chalk shapes and the cups for the colours. The very close unity of the levels G and H hits the eye. By now we are outside the material culture of the Hellenistic age and come into what is rather an

extreme continuation of Phrygian culture.

Level I: -6.70/7.20 m. (fig. 13 down). this level fragments of painted pottery of a clearly Phrygian type appear in great quantities, both as regards its shape and decoration. There are plates, cups, dishes with rigid profiles, the lip is turned outwards and is distinct from the body. A keeled vase like that found in G but shorter and better proportioned, with an omphalos on the base is particularly notable (fig. 10); also another small piriform vase with perforated base narrow neck and straight edge whose external surface seems to have been polished with a stick. At this level some glass paste pearls were found as well as a hone of green basalt, a bone gaming-dice which in addition to the cavities indicating the various numbers on the faces also has two holes to be used perhaps, as an apotropaic ornament. Other small strange clay objects came to light, they were trapezoid in shape with a flat base and a vertical border open on the smaller side; perhaps these too make up part of the artisan equipment mentioned above. At this level there are two rectangular paved areas of 1.80 × 1.40 m. and 2.00 × 1.50 m. respectively whose regularity of shape and lack of relationship to the wall structures lead one to think that they serve a purpose similar to that of the circular platforms of the preceding levels.

Level L: -7.20/8.00 m. (fig. 14) The general lay-out of the structures in this level seems to be based on different criteria from those of the levels above, namely towards a greater unity of orientation. Only towards the edge of the hüyük did we establish the presence of a wall whose lay-out is secondary to the boundary itself. It is too early to talk of an enclosing wall (which in the upper levels is certainly and constantly absent); its seriously damaged state has prevented us from measuring its thickness. It is certain that the technique with which the walls at this level have been built shows some differences: the structures have a greater width 0.80/1.00 m. and are more solid in their composition, since larger blocks than usual have been used which have been more carefully squared and joined. In H 13 NE there are some areas of different shapes enclosed with small stones. The earth contained in them is mixed with ash and the stones and walls nearby are blackened by fire. Three vases have been found in situ here of which two are quite common while the third is of pale clay although not of excellent impasto and is covered with a shiny yellow glaze and painted with plant motifs in a reddish brown. The vase is of the mamelonated type with random linear partitions (fig. 11). Another interesting structure is to be found to the E of the previous area in G 13 SW. Here some blocks of sandstone of considerable size (e.g. 0.80 × 0.40 m.) have been arranged carefully so as to form a very open angle. It is certainly the NE surface that can be seen; other blocks which are arranged in the inside area lead one to think that all or almost all that area must have been carefully and solidly paved in this way. Since the series of blocks shows signs of continuing within the S wall of the TT, we are not in a position to be able to say what the finished shape of this area must have been and still less what was its function. The painted vase described above may be set alongside that found in E but it is a good deal more elegant and imaginative. Many fragments of painted pottery of the late or middle-Phrygian type and two gems (one a cornelian and the other a hard stone of a lovely green colour) oval in shape and without any decoration confirm the difference of the cultural horizon found at this level.

Level M: -8.00/9.00 m.. This level has not been defined architecturally yet. The structures indicated at Fig. 14 will have to integrated with others that are still buried. The pottery finds are more and more typical of late and middle-Phrygian. Of note is a strange pebble of grey-

green sandstone, oval (axes 0.26 × 0.225 m.) and hemispherical (h.m. 0,137) which has a very rough drawing of a sort of cross of which three arms are pointed while the fourth has a flat base. Again there are two fragments with inscriptions; one, of reddish impasto and yellowy-green glaze carries a rather untypical alpha, the other, of similar impasto and glaze, reads ψυα [...] or else .... [ψυχ]. The writing on the second fragment takes us back quite clearly to the Archaic period.

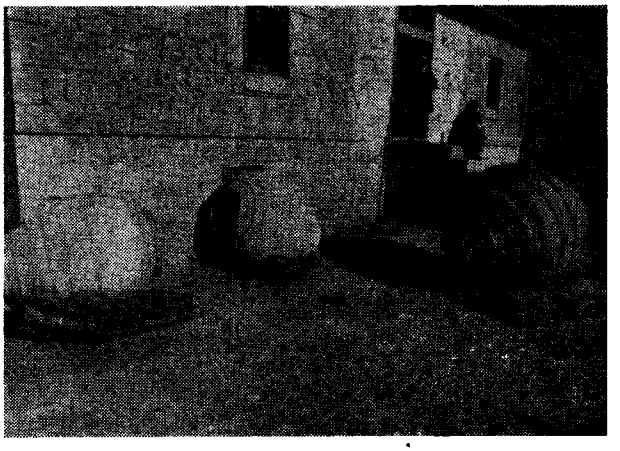


Fig. 1

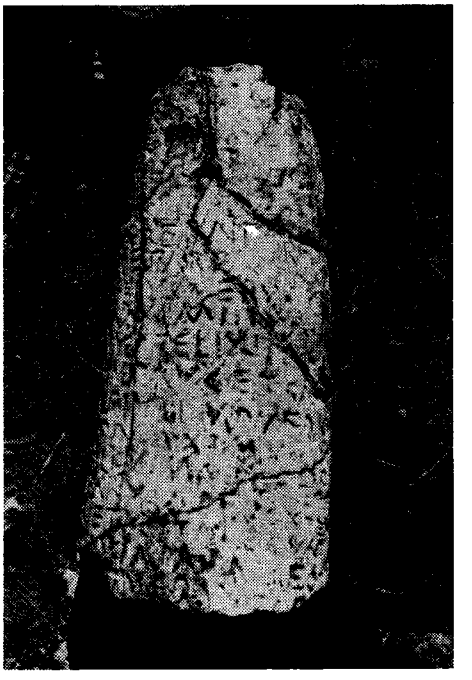


Fig. 2

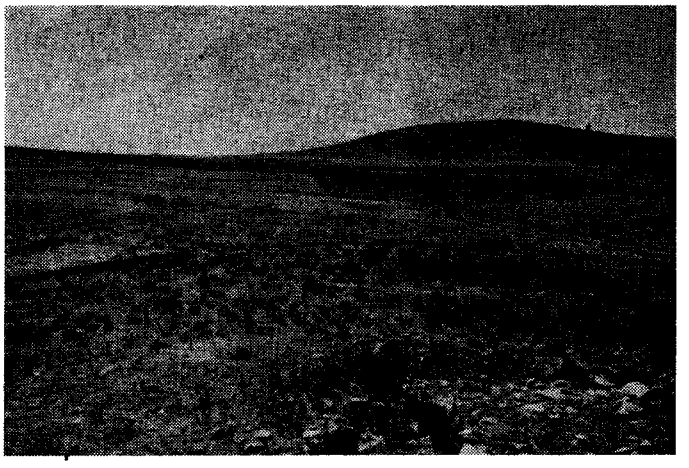


Fig. 3



Fig. 4

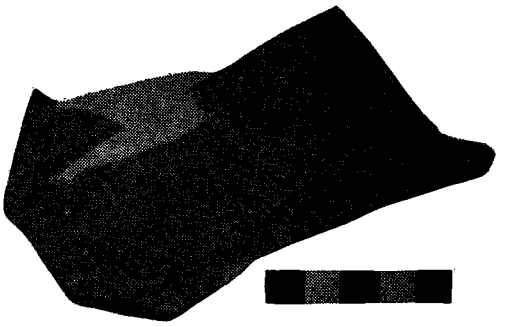


Fig. 5



Fig. 6



Fig. 7



Fig. 8

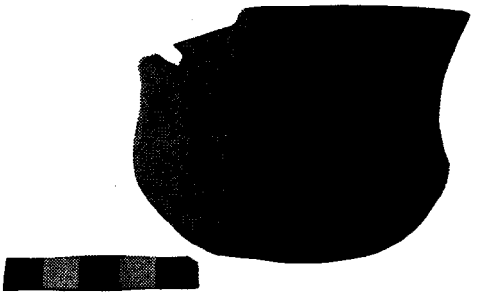


Fig. 9

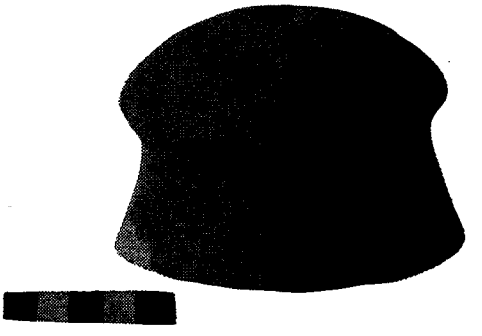


Fig. 10



Fig. 11

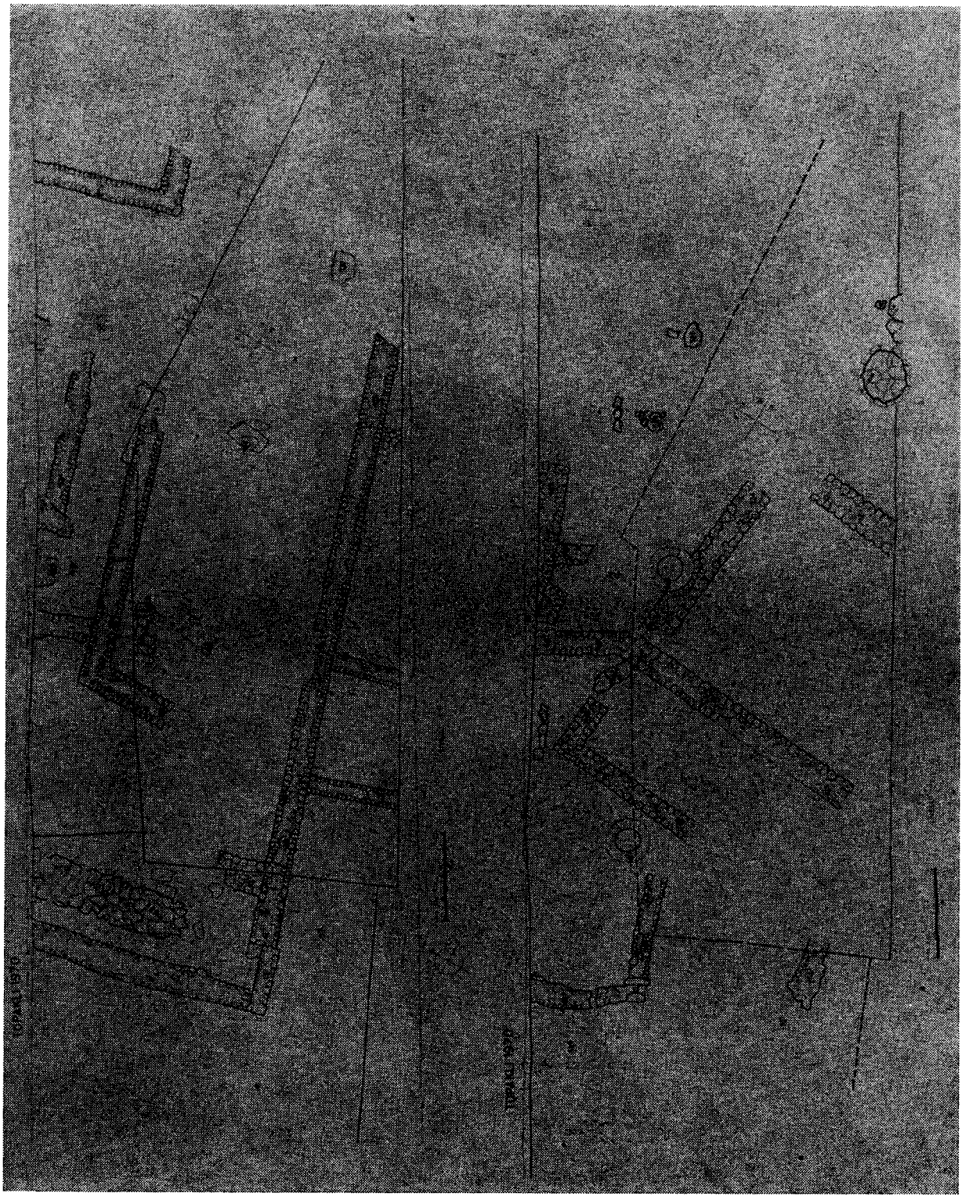


Fig. 12

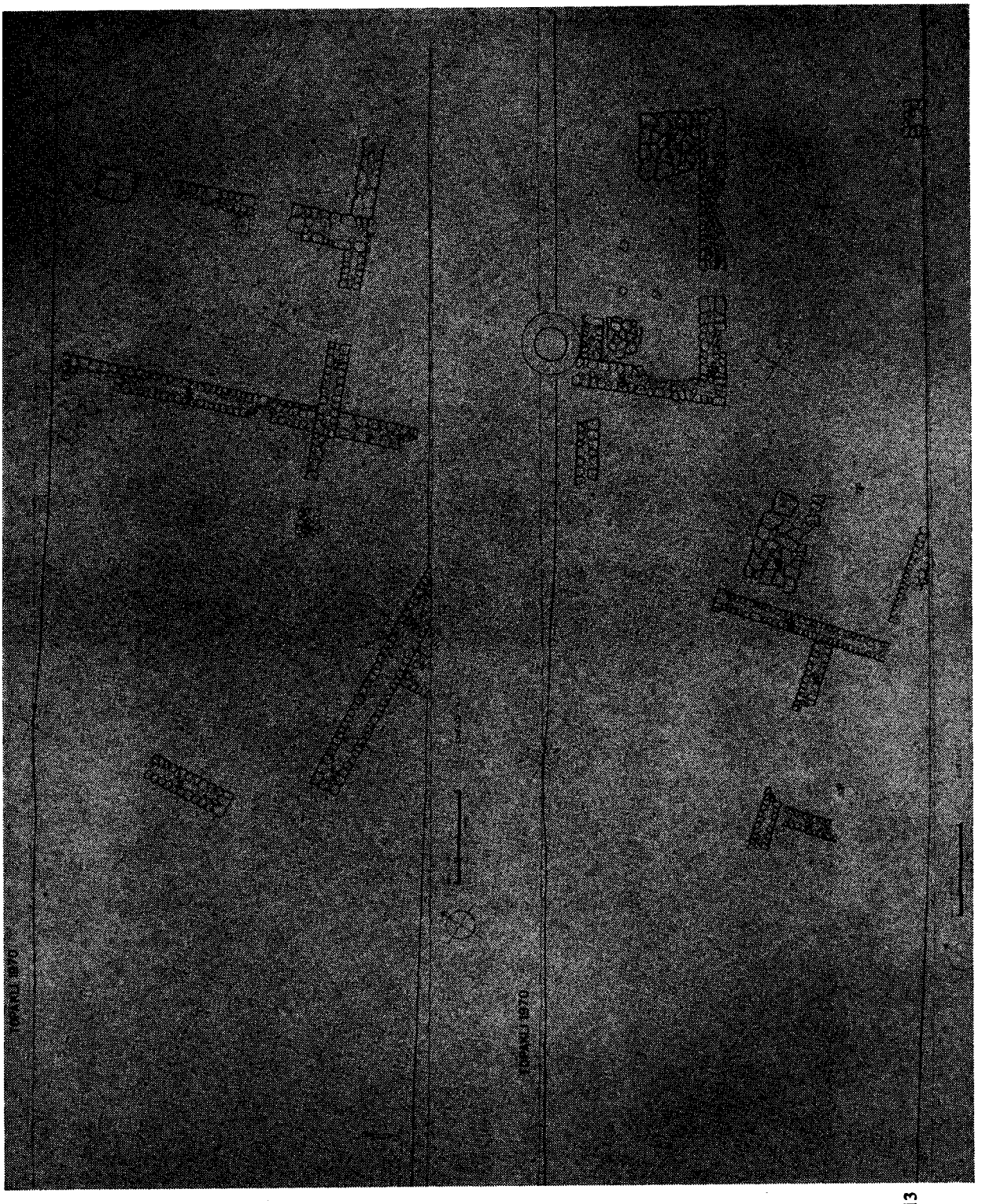


Fig. 13

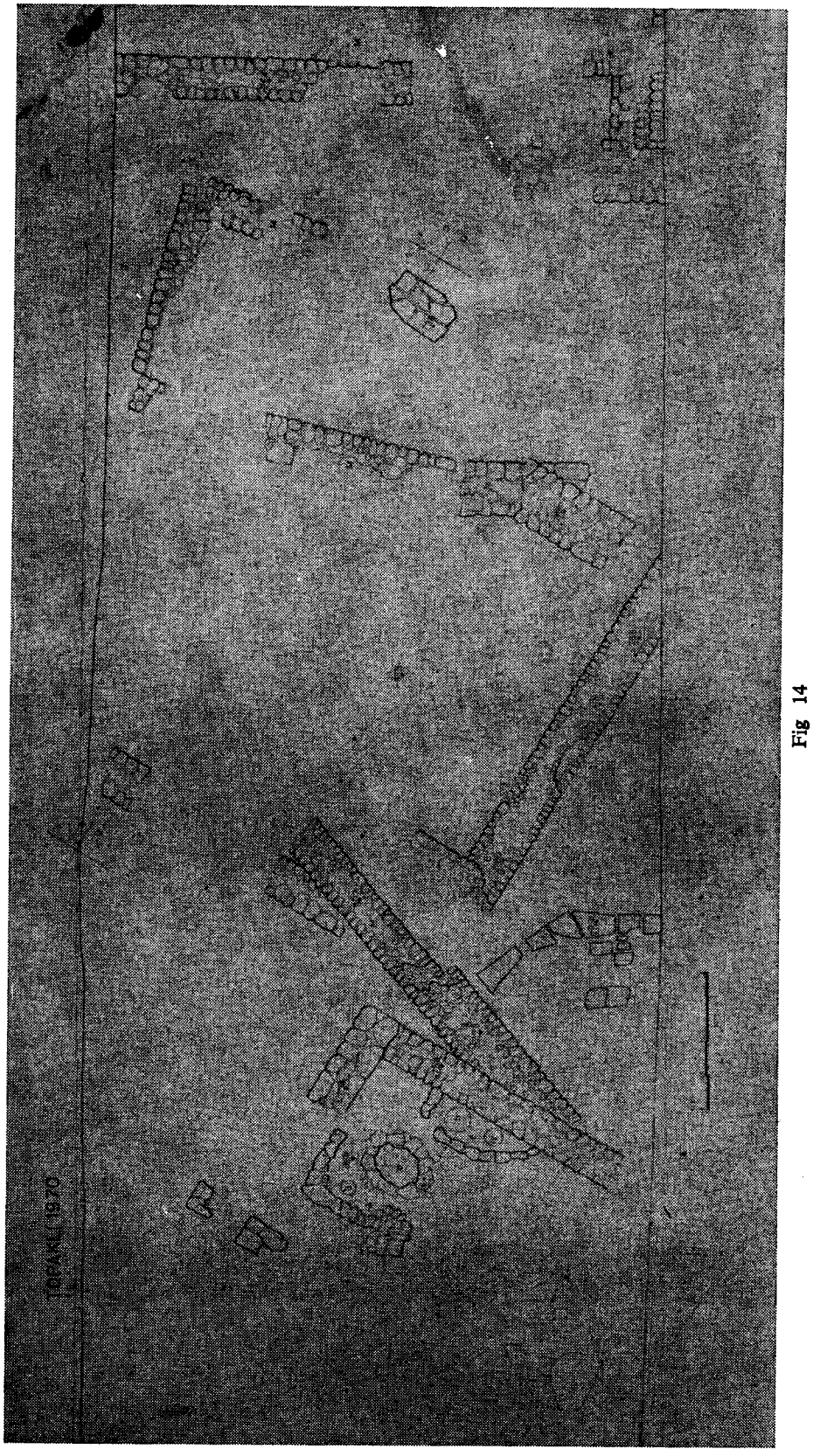


Fig 14

# İSTANBUL ARKEOLOJİ MÜZESİNE GELEN 47 ADET PİŞMİŞ TOPRAK HEYKELCİK

MEHMET İ. TUNAY

1969 senesinde İstanbul Arkeoloji Müzesine gelen 47 adet pişmiş toprak heykelciğin tam geliş yerini satıcısı söylememiştir.

İlk nazarda bunların, Karya bölgesi pişmiş toprak heykeltraşı eserleri ile yakın benzerlik gösterdikleri görüldü. Bu benzerliğin arkasında ise halledilmesi gereken bazı problemler yatmaktaydı. Bunlar; buluntu yerinin tespiti, hangi tanrı ve tanrıçalar için yapıldıkları, önce şehirde sonra da bölgede hakim olan kültlerin neler oldukları ile eserlerin tarihlerinin tespiti gibi problemlerdi.

Bu gurup içindeki heykelcikleri iki ana bölüme ayırabiliriz. *Birincisi;* başında hydria taşıyan giyimli panatheia şenliklerinin genç kızları tipinde olanlar, *ikincisi;* ellerinde Phiale tutan yarı giyimli Asklepios-Zevs tipli, genç-sakalsız, yaşlı-sakallı erkek heykelcikleri.

Heykelciklerin kil, üslûp ve tekniklerinden Karya bölgesinin Bodrum çevresinden gelmiş oldukları anlaşılmaktadır. Standart Bodrum kilinin özellikleri olan kaba, büyük kristaller halindeki mika ve Bodrum kiline has olan renklerden krem renginin elimizdeki heykelcikler de de mevcut olması bu neticeye varmamızı kolaylaştırmıştır.

Elimizdeki heykelciklerin en yakın benzerlerini; 1857 senesinde Sir C. Newton[1] tarafından Mauzeleoum'un yanındaki bir yer altı odasında yaptığı kazıdan bulduğu ve bugün British Musum'da[2] teşhirde olanlar ile yine Bodrum civarında 1966 senesinde Teangela[3] denilen mevkide bulunan gurup teşkil etmektedir. Bunların yanında; Lindos[4], Rodos[5], Kos[6], Kalymnos[7], Priene[8], İzmir[9] Myrina[10] ve Iasos[11]'dan bazı örnekler ile de benzerlik göstermektedirler.

Son senelerde çıkmış olan gurup olması sebebiyle Teangela gurubu eserleri incelendiğinde heykelciklerin Bodrum, Iasos, Lindos, Rodos ve Kos heykelcikleri ile olan bu benzerliği bizi bir bölge Arkeolojisine götürmektedir. Dikkatli araştırıldığında hepsinde aynı tanrı, tanrıça ve kült ile mabed birliğini bulabiliriz. Bu benzerliğin de bu nedenlerden ileri geldiğini anlayabiliriz.

Ortaya çıkmış problemleri, bazı yardımcı sorularla açacak ve o yoldan ilerliyecek olursak, ancak o zaman gün ışığına çıkarabiliriz.

Bu heykelcikler, hangi ihtiyaç ve istek için yapılmışlardır? Ait oldukları şehirde hangi tanrı ve tanrıçalara ibadet ediliyordu ki, bu eserler meydana getirilmiştir?

[1] Newton: 1865, s. 325.

[2] Higgings : 1954, 102-141.

[3] R. E. "Theangela", V. A. 2, 1373-1377.
Bean, J. E. Cook, J. M. B. S. A., 50, 1955, s. 113-117.

[4] Blinkenberg: 1931, s. 679-681, 705-706 1v. 133 Rs. 2881, 1v. 140, Rs. 3003, 3007.
Mendel: 1908, s. 58, 75.

[5] Higgins: 1954, s. 102, 1v. 49, Rs. 285.
Mendel: 1908, s. 127.

[6] Mendel: 1908, s. 142-147, 1v. III, Rs. 7, 16.

[7] Higgins: 1954, s. 102.

[8] Mendel: 1908, s. 248-249.

[9] Besques: 1954, s. 112, 1v LXXX, Rs, 175.

[10] Mendel: 1908, s. 369.

[11] Levi : 1969, s. 537 v. d.

Bölgedeki kültlerin buluntu yerine ne gibi tesirleri olmuştur ?

İlk nazarda görünüş ve daha sonra da yapı ve teknik yönüyle Teangela'da bulunup Bodrum Müzesine getirilen ve bugün bir kısmı aynı Müze'nin yeni açılan Karya seksiyonunda teşhirde olan gurup ile İstanbul Müzesine gelen gurubun çok yakın benzerlik gösterdiğinden söz edilmişti. Heykelciklerin çevredeki arkeolojik istasyonlarda bulunan eserler ile olan benzerliği de bizim araştırmamızı çevreden başlatıp merkeze doğru getirmektedir. Kos'da ünlü Asklepios kültü[12], Bodrum'da Athena[13], Lindos ve Rodos'un[14] M.Ö. 5 ve 4. y.y.larda gördüğümüz bilinen tipinin karışımını Teangela eserlerinde rahatlıkla görmekteyiz. Teangela'da mevcudiyeti bilinen bir Athena mabedi[15], kaynaklardan varlığını bildiğimiz bir Afrodit mabedi[16] ile geniş kült sahaları buranın dini bir merkez olduğunu doğrulamaktadır. Bu fikri kuvvetlendirecek bir diğer husus da heykelciklerin bir antik merdiven üzerinde bulunmuş olmalarıdır. Bilhassa kandillerin yanık izlerinin bugün dahi görülmesi bu yerin bir kült yeri olduğunu doğrulamaktadır. Heykelciklerin bir çoğunun tam, kandillerin yanık olması, Newton'un bulduğu ve bir dükkandaki "eşyalar" gibi istif edilmiş olan gurup[17] ile benzerliği olmadığı gibi bir atölye yeri olma fikrini de çürütmektedir[18].

Teangeladaki Athena mabedi ve adak için yapılmış panathenia şenliklerinin hydria taşıyan genç kızları ile Rodos, Lindos, Iasos, ve bilhassa Kos'un tesirinde kalınarak meydana getirdikleri sakallı-sakalsız, yarı giyimli erkek heykelcikleri de burada bir Asklepios kültünün var olduğunu ortaya çıkarmaktadır. Antik merdivenli saha da belki bir Asklepios kült sahasıdır.

İstanbul Arkeoloji Müzelerine gelmiş olan 47 adet pişmiş toprak heykelciğin önce Karya bölgesinin sonra da Teangela'nın olduğunu tespit edebildik. Bu gurup: esas gurubun bulunuşu sırasında İstanbul'a getirilmiş olan küçük bir parçadır. Çevredeki Asklepios ve Athena kültlerinin Teangelaya tesiri olmuş ve bu heykelcikler yapılmıştır. Bu iki kültün tesiri altında kalınarak hydria taşıyan genç kızlar ile sakallı ve sakalsız, yarı giyimli Asklepios heykelcikleri, adak eşyası olarak yapılmışlardır.

Asklepios-Zevs karışımı erkek heykelcikleri Olympia Zevs heykeltraşisi üslûbu (M.Ö. 490-460) ile panathenia şenliklerinin genç kızları, parthenon heykaltraşisi üslûbu (M.Ö. 460-420) tesiri altında kalınarak yapılmışlardır. Taş heykellerin birer kopyesi olan bu eserler, o devrede Anadolu ile Yunan Dünyası arasındaki sanat anlayışından dolayı pişmiş toprak heykeltraşiye daha geç bir devrede intikal etmiştir[19].

İstanbul Arkeoloji Müzelerindeki 47 parçalık gurubu; Bodrum, Lindos, Rodos, Iasos, Kos, Priene, İzmir ve Myrina'da bulunan heykelciklerle karşılaştırdığımızda benzer hususlarından dolayı M.Ö. 5. y.y. sonu ile 4 y.y. ortalarına tarihlendirebiliriz.

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[14] Higgins: 1954, s. 102.
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[15] R. E. "Theangela", V. A. 2, s. 1376.
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[16] R. E. 'Theangela' V. A. 2 s. 1376.

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## KATALOG:

*M.Ö. 5. y.y. sonu:*

1 — *Erkek Heykelciği:*

Yks. : 13.7 cm. Env. No: 7328
Kaide Yks. : 2.2 cm.

Krem renkli topraktan. Ayakta, yarı giyimli, başında Kalatos'u var. Sağ elinde Phiale tutuyor. Sol eli ise bir desteğe dayalı. Vücut ağırlığı sol bacak üzerinde toplanmış Kaidesi var.

Boyaları dökük vaziyette.

Krş : *Higgins* : 1954, 1v. 61, res. 424.

2 — *Erkek Heykelciği:*

Yks. : 13.9 cm. Env. No: 7329
Kaide Yks. : 1.6 cm.

Krem renkli topraktan. Ayakta, yarı giyimli, sakallı, başında Kalatos'u var. Sağ elinde Phiale tutuyor. Sol eli yanındaki desteğe dayalı. Vücut ağırlığı sağ bacak üzerinde toplanmış. Kaidesi var.

Kalıp deliği yok. Boyaları dökülmüş.

Krş : *Higgins*: 1954, 1v. 61, res. 424.

3 — *Erkek Heykelciği:*

Yks. : 11.5 cm. Env. No: 7330
Kaide Yks. : 1 cm.

Krem renkli topraktan. Ayakta, yarı giyimli, sakallı, başında Kalatos'u var. Sağ elinde Phiale tutuyor. Sol eli serbest(?). Vücut ağırlığı sol bacak üzerinde toplanmış. Kaidesi var.

Üzerinde boya izleri mevcut.

Krş : *Higgins* : 1954, 1v, 61, res. 424.

4 — *Erkek Heykelciği:*

Mevcut Yks. : 11.4 cm. Env. No: 7331.

Krem renkli topraktan. Ayakta yarı giyimli, başında Kalatos'u var. Sağ elinde Phiale tutuyor. Sol eli ise bir desteğe dayalı. Vücut ağırlığı sol bacak üzerinde toplanmış.

Boyaları dökülmüş. Kaidesi ön taraftan kırık.

Krş : *Higgins* : 1954, 1v. 61, res. 424.

5 — *Giyimli Erkek Heykelciği:*

Mevcut Yks. : 10.6 cm. Env. No: 7363

Krem renkli topraktan. Ayakta, giyimli. Başında Kalatos'u var. Sağ elinde Phiale tutuyor. Sol eli bir cisme dayalı. Dizlerinin altından aşağısı kopuk.

Krş : *Higgins:* 1954, 1v. 61. res. 424.

6 — *Erkek Heykelciği:*

Yks. : 19.3 cm. Env. No: 7326
Kaide Yks. : 2.5 cm.

Krem renkli topraktan. Ayakta, yarı giyimli, sakallı, başında Kalatos'u var. Sağ elinde Pihale tutuyor. Sol eli ise, yanındaki desteğe dayalı. Vücut ağırlığı sağ bacak üzerinde toplanmış. Kaidesi var.

Kalıp deliği etrafı kırık, boyaları dökülmüş.

Krş: *Higgins:* 1954, 1v. 61, res. 426, 427, 429.

7 — *Erkek Heykelciği:*

Mevcut Yks. 12.5 cm. Env. No: 7334

Krem renkli topraktan. Ayakta, yarı giyimli, başında Kalatos'u var. Sağ elinde

Pihale tutuyor. Sol kol dirsekten kırılmış, sol el elbiseyi tutmakta. Vücut ağırlığı sol bacak üzerinde toplanmış.

Boyaları dökülmüş. Kaidesi kırık.

Krş: *Higgins:* 1954, 1v. 61, res. 426, 427, 429.

8 — *Erkek Heykelciği:*

Mevcut Yks. : 12.4 cm. Env. No: 7337

Krem renkli topraktan. Ayakta, yarı giyimli, sakallı, başında Kalatos'u var. Sağ elinde Phiale tutuyor. Sol eli ise elbisesinde. Vücut ağırlığı sol bacak üzerinde toplanmış.

Boyaları dökülmüş. Kaidesi ayak bileklerinden itibaren kırk.

Krş: *Higgins:* 1954, 1v. 61, res. 426, 427, 429.

*M.Ö. 4. y.y. başı*

9 — *Erkek Heykelciği:*

Mevcut Yks.: 6.9 cm. Env. No: 7360

Krem renkli topraktan. Ayakta, yarı giyimli, sakallı, başında Kalatos'u var. Sağ elinde Patera tutuyor. Sol eli ise elbisesinde. Vücut ağırlığı sol bacak üzerinde toplanmış. Boyaları dökülmüş, kaidesi ayak bileklerinden itibaren kırık. Kalçasından aşağı kısmı mevcut.

Ön tarafta küçük bir delik var.

Krş: *Higgins:* 1954, 1v. 63, res. 448. Levi; 1969, s. 574, fig. 42.

10 — *Başsız Kadın Heykelciliği:*

Mevcut Yks.: 14.7 cm. Env. No: 7372

Krem renkli topraktan. Ayakta giyimli, sağ kol omuz altından kopuk. Sol kol bir desteğe dayalı. Göğüsler tebaruz ettirilmiş. Vücut ağırlığı sağ ayakta, sol ayak hafif bükük. Kaidesi var.

Krş: *Higgins:* 1954, 1v. 63, res. 448.

11 — *Giyimli Kadın Heykelciliği:*

Mevcut Yks. : 15 cm. Env. No: 7364

Krem renkli topraktan. Ayakta, yarı giyimli. Başında sağ elini yukarı kaldırıp tutmak suretiyle bir Hydria taşıyor. Sol kol dirsekten kıvrık ve bele dayalı. Vücut ağırlığı sol ayak üzerinde toplanmış. Sağ ayak kıvrık. İki kısımlı sağlam kaidesi var

Eser tam.

Krş: *Mendel :* 1908, s. 75, 127, 142-147, 248-249, 369.

*Blinkenberg :* 1931, 1v. 140, res. 3003, 3007.

*Besques :* 1954, 1v. LXXX, res. 175.

*Higgins :* 1954, 1v. 49, res. 285, 1v. 63, res. 449 - 452.

Levi : 1969, s. 574, fig. 43.

12 — *Giyimli Kadın Heykelciliği:*

Mevcut Yks.: 13 cm. Env. No: 7365

Krem renkli topraktan. Ayakta, giyimli. Başında sağ elini yukarı kaldırıp tutmak suretiyle bir Hydria taşıyor. Sol kol dirsekten kıvrık ve mantonun bir kısmını taşıyor. Vücudun ön yüzünde silinme var. Vücut ağırlığı sağ ayak üzerinde toplanmış. Sol ayak kıvrık. İki kısımlı kaidesi var.

Sağ göğsün hemen yanında küçük bir delik var. Eser Tam'a yakın.

Krş: *Mendel :* 1908, s. 75, 127, 142-147, 248-249, 369.

*Blinkenberg :* 1931, 1v. 140, res. 3003, 3007.

*Besques :* 1954, 1v. LXXX, res. 175.

*Higgins :* 1954, 1v. 49, res. 285, 1v. 63, res. 449-452.

Levi : 1969, s. 574, fig. 43.

13 — *Giyimli Kadın Heykelciği:*

Mevcut Yks. : 13.7 cm. Env. No: 7366

Krem renkli topraktan. Ayakta, giyimli. Başında, sağ elini yukarı kaldırıp tutmak suretiyle bir Hydria taşıyor. Sol kol dirsekten kıvrık ve mantonun bir kısmını taşıyor. Göğüsler tebâruz ettirilmiş.

Diz kapakların altından itibaren koyuk.

Krş: *Mendel :* 1908, s. 75, 127, 142-147, 248-249, 369.

*Blinkenberg* : 1931, lv. 140, res. 3003, 3007.
*Besques* : 1954, lv. LXXX, res. 175.
*Higgins* : 1954, lv. 49, res, 285, lv. 63, res. 449-452.

Levi : 1969, s. 574, fig. 43.

14 — *Giyimli Kadın Heykelciği:*

Mevcut Yks. : 13.5 cm. Env. No: 7367

Krem renkli topraktan. Ayakta, giyimli. Başında, sağ elini yukarı kaldırıp tutmak suretiyle bir Hydria taşıyor. Sol kol dirsekten kıvrık ve bele dayalı. Göğüsler tebarüz ettirilmiş. Sağ ayak bilekten, sol ayak diz kapağının altından kopuk.

Krş: *Mendel* : 1908, s. 75, 127, 142-147, 248-249, 369.
*Blinkenberg* : 1931, lv. 140, res. 3003, 3007.
*Besques* : 1954, lv. LXXX, res. 175.
*Higgins* : 1954, lv. 49, res. 385, lv. 63, res. 449-452.

Levi : 1969, s. 574, fig. 43.

15 — *Giyimli Kadın Heykelciği:*

Mevcut Yks. : 13.3 cm. Env. No: 7368

Krem renkli topraktan. Ayakta, giyimli. Başında, sağ elini yukarı kaldırmak suretiyle tuttuğu bir Hydria var. Sol kol dirsekten bükülerek bele dayalı. Göğüsler tebarüz ettirilmiş. Göbeğinin altından kalın bir kuşak geçmekte. Ayak bileklerinden aşağısı kopuk.

Krş: *Mendel* : 1908, s. 75, 127, 142-147, 248-249, 369.
*Blinkenberg* : 1931, lv. 140, res. 3003, 3007.
*Besques* : 1954, lv. LXXX, res. 175.
*Higgins* : 1954, lv. 49, res. 285, lv. 63, res. 449-452.

Levi : 1969, s. 574, fig. 43.

16 — *Giyimli Kadın Heykelciği:*

Mevcut Yks. : 11.2 cm. Env. No:7369

Krem renkli topraktan. Ayakta, giyimli. Başında, sağ elini yukarı kaldırmak suretiyle tuttuğu bir Hydria var. Sol kol dirsekten bükülerek bele dayalı.

Diz kapaklarının altı ile ayak bileklerinin üstü arasında bir yerden alt kısım kopuk.

Krş: *Mendel* : 1908, s. 75, 127, 142-147, 248-249, 369.
*Blinkenberg* : 1931, lv. 140, res. 3003, 3007.
*Besques* : 1954, lv. LXXX, res. 175.
*Higgins* : 1954, lv. 49, res. 285, lv. 63, res. 449-452.

Levi : 1969, s. 574, f43.ig.

17 — *Giyimli Kadın Heykelciği:*

Üst Kısmı :

Mevcut Yks. : 8.8 cm. Env. No: 7371

Krem renkli topraktan. Giyimli, başında, sağ elini yukarı kaldırmak suretiyle tuttuğu Hydria var. Göğüsler tebaruz ettirilmiş. Sol kol bükülerek bele dayanmış.

Belden aşağısı kopuk.

Krş: *Mendel* : 1908, s. 75, 127, 142-147, 248-249, 369.
*Blinkenberg* : 1931, av. 140, res. 3003, 3007.
*Besques* : 1954, lv. LXXX, res. 175.
*Higgins* : 1954, lv. 63, res. 452.

Levi : 1969, s. 574, fig. 43.

18 — *Giyimli Kadın Heykelciği:*

Mevcut Yks. 11.8 cm. Env. No: 7370

Krem renkli topraktan. Ayakta, giyimli. Başında sağ elini yukarı kaldırmak suretiyle tuttuğu bir Hydria var. Göğüsler tebaruz ettirilmiş. Sol kol bele dayalı ve el de elbiseyi tutmakta.

Sağ taraf : göğsün ve kalçanın yanından arkaya doğru kopuk,

Sol taraf : kalçanın altından itibaren kopuk.

Krş: *Mendel :* 1908, s. 147.
*Higgins :* 1954, lv. 63, res. 453.

19 — *Giyimli Kadın Heykelciği:*

Mevcut Yks. : 13.8 cm. Env. No: 7362

Krem renkli topraktan. Yüzünde beyaz boya izleri mevcut. Başında Kalatos'u var. Saçlar aşağı doğru sarkık. Sağ kol dirsekten kopuk. Sol el elbiseyi tutmakta. Göğüsler tebaruz ettirilmiş. Vücut ağırlığı sağ ayakta toplanmış, sol ayak kıvrık. Arkadan bele kadar kaidesi kopuk.

Krş: *Higgins* : 1954, lv. 65, res. 474.

20 — *Başsız Erkek Heykelciği:*

Mevcut Yks. : 15.8 cm. Env. No: 7339

Krem renkli topraktan. Ayakta, yarı giyimli. Sağ elinde küçük bir Phiale tutuyor. Sol eli ise bir desteğe dayalı. Vücut ağırlığı sol ayak üzerinde toplanmış. Kaidesi iki kısımlı.

Baş boynun hemen altından kopuk. Boyaları dökülmüş.

Krş: *Higgins :* 1954, lv. 65, res. 474.

21 — *Başsız Erkek Heykelciği:*

Mevcut Yks. :15.1 cm. Env. No: 7340

Krem renkli topraktan. Ayakta, yarı giyimli. Sağ elinde küçük bir Phiale tutmakta. Sol eli bir desteğe dayalı. Vücut ağırlığı sol ayak üzerinde toplanmış. Kaidesi iki kısımlı.

Baş, boynun altından kopuk. Boyaları dökülmüş.

Krş: *Higgins :* 1954, lv. 65, res. 474.

22 — *Başsız Erkek Heykelciği:*

Mevcut Yks. : 14.3 cm.. Env. No: 7341

Krem renkli topraktan. Ayakta, yarı giyimli. Sağ elinde bir Phiale tutuyor. Sol eli ise beline dayalı. Vücut ağırlığı sol ayak üzerine toplanmış. Vücut hafif –S– şeklinde. Kaidesi var.

Baş, boynun gövde ile birleştiği yerden kopuk. Boyaları dökülmüş.

Krş: *Higgins :* 1954, lv. 65. res. 474.

23 — *Başsız Erkek Heykelciği:*

Mevcut Yks. : 13.1 cm. Env. No: 7343

Krem renkli topraktan. Ayakta, yarı giyimli. Sağ elinde bir Phiale tutuyor. Sol eli beline dayalı. Vücut ağırlığı sol ayak üzerinde toplanmış. Kare şeklinde kaidesi var.

Baş, boynun gövde ile birleştiği yerden kopuk. Eser gayet canlı, çok az yerde boyaları dökülmüş.

Krş: *Higgins* 1954, lv. 65, res. 474.

24 — *Başsız Erkek Heykelciği:*

Mevcut Yks. : 11.2 cm. Env. No: 7346.

Krem renkli topraktan. Ayakta, yarı giyimli. Sağ elinde Phiale tutuyor. Sol eli beline dayalı. Vücut ağırlığı sağ ayak üzerinde toplanmış. Kaidesi mevcut.

Baş, boynun altında kopuk. Boyaları dökülmüş.

Krş: *Higgins:* 1954, lv. 65, res. 474.

25 — *Başsız Erkek Heykelciği:*

Mevcut Yks.: 10.4 cm. Env. No: 7350

Krem renkli topraktan. Ayakta, yarı giyimli. Sağ elinde Phiale tutuyor. Sol kol dirsekten bir cisme dayalı ve aşağı doğru sarkık. Vücut ağırlığı sağ sağ ayakta toplanmış, sol ayak dirsekten kıvrık. İki kısımlı sağlam bir kaidesi var.

Baş boynun gövde ile birleştiği yerden kopuk.

Krş: *Higgins*: 1954, lv. 65, res. 474.

26 — *Erkek Heykelciği:*

Mevcut Yks. : 3.8 cm. Env. No: 7332

Krem renkli topraktan. Ayakta, yarı giyimli, başında Kalatoz'u var. Sağ elinde Phiale tutuyor. Sol eli ise, dirsekten kıvrılarak bir desteğe yaslanmış vaziyette. Vücut ağırlığı sağ bacak üzerinde toplanmış,

Boyaları dökülmüş, kaidesi ön taraftan kırık.

Krş: *Higgins:* 1954, lv. 65, res. 480.

27 — *Erkek Heykelciği:*

Mevcut Yks. : 12.6 cm. Env. No: 7335

Krem renkli topraktan. Ayakta, yarı giyimli, başında Kalatos'u var.

Sağ elinde Phiale tutuyor. Sol el ve kol bir desteğe dayalı. Vücut ağırlığı sağ bacak üzerinde toplanmış. Boyaları dökülmüş, kaidesi kırık.

Krş: *Higgins:* 1954, lv. 65, res. 480.

28 — *Başsız Erkek Heykelciği:*

Mevcut Yks. : 11.2 cm. Env. No: 7351

Krem renkli topraktan. Ayakta, yarı giyimli. Sağ elinde Phiale tutuyor. Sol kol aşağı sarkık ve bir cisme dayalı. Vücut ağırlığı sol ayak üzerinde toplanmış, sağ ayak kıvrık. İki kısımlı sağlam bir kaidesi var.

Baş boynun gövde ile birleştiği yerden kopuk.

Krş: *Higgins:* 1954, lv. 66, res. 481.

29 — *Başsız Erkek Heykelciği:*

Mevcut Yks.: 9.3 cm. Env. No: 7352

Krem renkli topraktan. Ayakta, yarı giyimli. Sağ elinde küçük bir Phiale tutuyor. Sol kol dirsekten kıvrılıp gövdeye yapıştırılmış, mantonun ucu sol bilekte dolanmış. Vücut ağırlığı sağ ayakta toplanmış, sol ayak kıvrık. İki kısımlı sağlam küçük bir kaidesi var.

Baş, boyundan kopuk.

Krş: *Higgins:* 1954, lv. 66. res. 481.

30 — *Erkek Heykelciği:*

Mevcut Yks.: 12.8 cm. Env. No: 7333

Krem renkli topraktan. Ayakta, yarı giyimli, sakallı, başında Kalatos'u var. Sağ elinde Phiale tutuyor. Sol eli bileğinden kopuk.

Boyaları dökülmüş. Eserin yarı belinden aşağısı kopuk.

Krş: *Higgins:* 1954, lv. 65, res. 482.

31 — *Başsız Erkek Heykelciği:*

Mevcut Yks.: 15.7 cm. Env. No: 7338.

Krem renkli topraktan. Ayakta, yarı giyimli. Sağ elinde Phiale tutuyor. Sol eli koldan kıvrılarak beline dayanmış. Vücut ağırlığı sol bacak üzerinde toplanmış.

Baş, sağ göğüs ile beraber kopuk. Boyaları dökülmüş.

Krş: *Higgins:* 1954, lv. 65, res. 482.

32 — *Başsız Erkek Heykelciği:*

Mevcut Yks.: 12.8 cm. Env. No: 7344

Krem renkli topraktan. Ayakta, yarı giyimli. Sağ elinde bir Phiale tutuyor. Sol eli beline dayalı. Vücut ağırlığı sol ayak üzerinde toplanmış. Kaidesi var.

Baş boynun altından kopuk. Boyaları dökülmüş.

Krş: *Higgins:* 1954, lv. 65, res. 482.

33 — *Başsız Erkek Heykelciği:*

Mevcut Yks. 10.9 cm. Env. No: 7349

Krem renkli topraktan. Ayakta, yarı giyimli. Sağ elinde Phiale tutuyor. Sol kol kıvrılarak göğüse çevrilmiş. Yalnız el ve bilek tahrip olmuş durumda. Vücut ağırlığı sol ayak üzerinde toplanmış. Kaidesi mevcut.

Baş, boynun gövde ile birleştiği yerden kopuk. Eser, bazı yerlerinden kazınmış, boyaları dökülmüş.

Krş: *Higgins:* 1954, lv. 65, res. 482.

34 — *Başsız Erkek Heykelciği:*

Mevcut Yks. : 12.7 cm. Env. No: 7342

Krem renkli topraktan. Ayakta, yarı giyimli. Sağ eli vücudun yanından aşağıya sarkık. Sol eli ise bir desteğe dayalı. Vücut ağırlığı sağ ayak üzerinde toplanmış.

Baş, boynun altından kopuk.

Boyaları dökülmüş. Eser, yer yer aşınmış, kaidenin 1/4'e yakın kısmı kırık.

Krş: *Higgins:* 1954, lv. 66, res. 483.

35 — *Başsız Erkek Heykelciği:*

Mevcut Yks.: 11.5 cm. Env. No: 7347

Krem renkli topraktan. Üzerinde beyaz boya izleri var. Ayakta, yarı göyimli. Sağ elinde Phiale tutuyor. Sol eli, sol kol kıvrılarak mantoyu tutuyor. Vücut ağırlığı sol bacak üzerinde toplanmış. Kaidesi mevcut.

Baş boyundan kopuk.

Krş: *Higgins:* 1954, lv. 66, res. 483.

36 — *Başsız Erkek Heykelciği:*

Mevcut Yks. : 11.7 cm. Env. No: 7348.

Krem renkli topraktan. Ayakta, yarı giyimli. Vücut ağırlığı sol bacak üzerinde toplanmış. Sağ elinde Phiale tutuyor. Sol eli mantosunu kavrayarak karın hizasına getirmiş.

Baş, boyundan kopuk. Üzerinde beyaz boya izleri var. Kaidesinin 1/4'e yakın kısmı kırık.

Krş: *Higgins:* 1954, 1v. 66, res. 483.

37 — *Belden aşağı kısmı mevcut Heykelcik:*

Mevcut Yks.: 8.3 cm. Env. No: 7359

Krem renkli topraktan. Vücut ağırlığı sağ ayakta, sol ayak kıvrılmış. Kaidesi sağlam.

Göğüse yakın kısmından üst tarafı yok.

Krş: *Higgins:* 1954, 1v. 66. res. 483.

38 — *Erkek Heykelciği:*

Yks. : 15.8 cm. Env. No: 7327

Krem renkli topraktan. Ayakta, yarı giyimli, sakallı, başında Kalatos'u var. Sağ elinde Phiale tutuyor. Sol eli ise yanındaki desteğe dayalı. Vücut ağırlığı sol bacak üzerinde toplanmış. Kaidesi mevcut.

Boyaları dökülmüş.

Krş: *Mendel :* 1908, s. 58, 142.
*Higgins :* 1954, 1v. 66, res. 485.

39 — *Erkek Heykelciği:*

Mevcut Yks. : 12.5 cm. Env. No: 7336

Krem renkli topraktan. Ayakta, yarı giyimli, başında Kalatos'u var. Sakallı, sağ elinde Phiale tutuyor. Sol eli ise, beline ve bir desteğe dayalı. Vücut ağırlığı sol bacak üzerinde toplanmış.

Boyaları dökülmüş, kaidesi kırık.

Krş: *Mendel :* 1908, s. 143.
*Belinkenberg :* 1931, 1v. 133, res. 2881.
*Higgins :* 1954, 1v. 66, res. 485.

40 — *Sakallı Erkek Heykelciği:*

Mevcut Yks.: 9.1 cm. Env. No: 7353

Krem renkli topraktan. Giyimli, başında Kalatos'u var. Sakallı, sağ elinde Phiale tutuyor. Sol kol dirsekten kıvrılıp, bel'e yaslanmış.

Arka tarafında düz parça kopuk. Vücudun kalçadan aşağısı yok.

Krş: *Mendel :* 1908, s. 143.
*Higgins :* 1954, 1v. 66, res. 485, 486.

41 — *Sakallı Erkek Heykelciği:*

Mevcut Yks. : 7.7 cm. Env. No: 7354

Krem renkli topraktan. Yarı giyimli, başında Kalatos'u var. Sakallı, sağ kol dirsekten, kopuk. Sol kol dirsekten kıvrılıp bel'e yaslanmış.

Vücudun belden aşağısı kopuk.

Krş: *Higgins:* 1954, 1v. 66, res. 485, 486.

42 — *Sakallı Erkek-Heykelciği:*

Mevcut Yks.: 8.3 cm. Env. No: 7355

Krem renkli topraktan. Yarı giyimli, başında Kalatos'u var. Sakallı yüzü silinmiş. Sağ kol dirsekten kopuk. Sol kol dirsekten kıvrılıp bel'e yaslanmış.

Vücudun kalçadan aşağısı kopuk.

Krş: *Higgins :* 1954, 1v. 66, res. 485. 486.

43 — *Sakallı Erkek Heykelciği:*

Mevcut Yks.: 8.3 cm. Env. No: 7356

Krem renkli topraktan. Yarı giyimli, başındaki Kalatos'u tahrip olmuş. Sakallı. Sol kol dirsekten bükülüp bel'e yaslanmış.

Vücudun kalçadan aşağısı ve sağ kolun dirsekten aşağısı kopuk. Yüzü tahrip olmuş, vücut'da bere izleri var. Eserin arka tarafı tamamen kopuk.

Krş: *Higgins :* 1954, 1v. 66. res. 485, 486.

44 — *Erkek Heykelciği:*

Mevcut Yks.: 7,7 cm. Env. No: 7357

Krem renkli topraktan. Sakallı, başında Kalatos'u var.

Sağ ve sol kollar dirsekten, Vücut ise

bel'den aşağı kopuk. Eserin arkası tamamen kopuk.

Krş: *Higgins :* 1954, 1v. 66. res. 485. 486.

45 — *Sakallı Erkek Başı:*

Mevcut Yks.: 6.5 cm. Env. No: 7358

Krem renkli topraktan. Sakallı, başında Kalatos'u var.

Boyun altından kopuk, arka tarafına ait biraz parça var. Başın sağ-üst tarafı tahrip olmuş.

Krş: *Blinkenberg:* 1931, 1v. 133, res. 2881

*Higgins* : 1954, 1v. 66. res, 485, 486.

46 — *Sakallı Baş:*

Mevcut Yks.: 3.8 cm. Env. No: 7361

Krem renkli topraktan. Başında Kalatos'u var. Sakallı.

Boyun altından vücut kopuk. Yüz hafifçe silinmiş.

Krş: *Higgins :* 1954, 1v. 66, res. 485, 486.

*M.Ö. 4. y.y. Ortası*

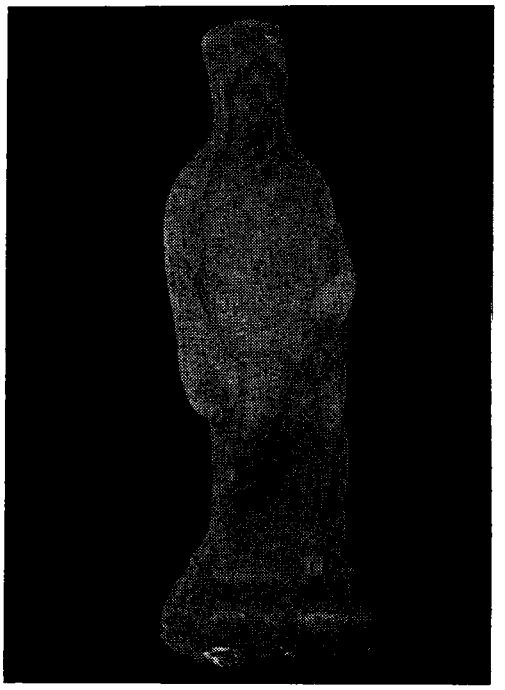
47 — *Başsız Erkek Heykelciği:*

Mevcut Yks.: 12.6 cm. Env. No: 7345

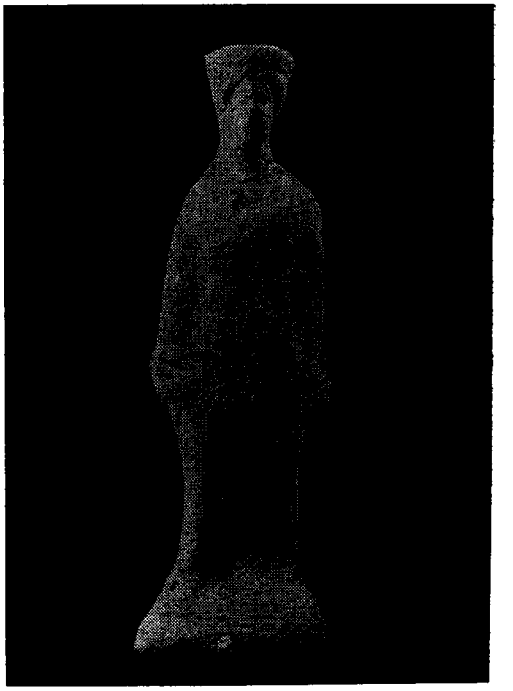
Krem renkli topraktan. Ayakta, yarı giyimli. Sağ elinde bir cisim tutuyor. Sol-eli mantosunu kavrayarak göğsünün altına çekmiş. Vücut ağırlığı sağ bacak üzerinde toplanmış. İki kısımlı kaidesi var.

Baş boyundan itibaren kopuk. Boyaları dökülmüş.

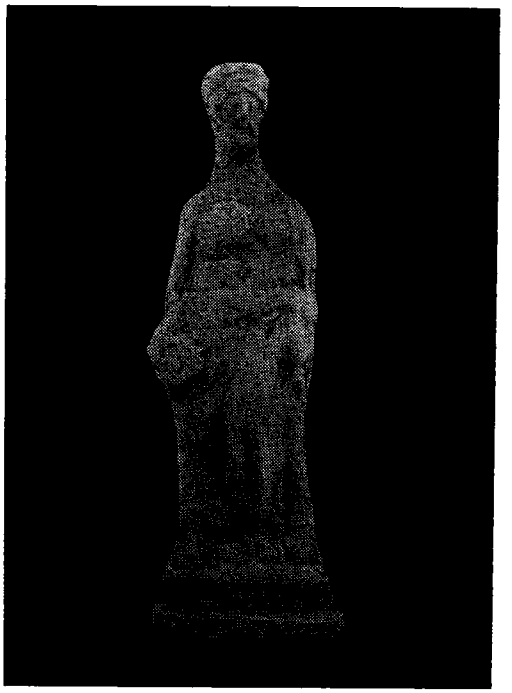
Krş: *Higgins:* 1954, 1v. 69. res. 513.



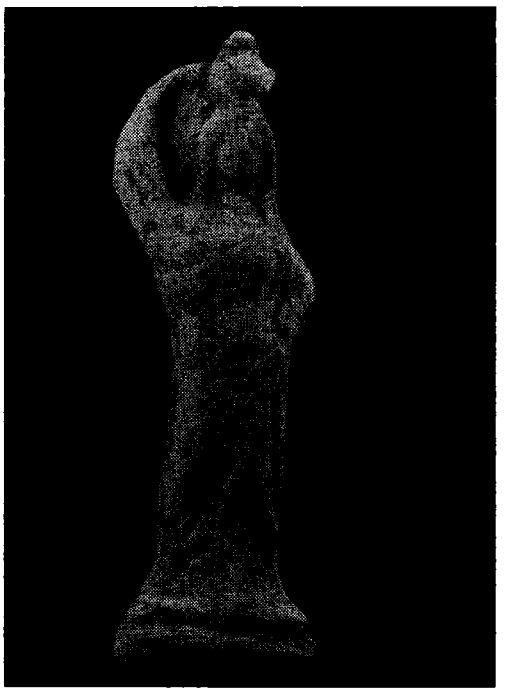
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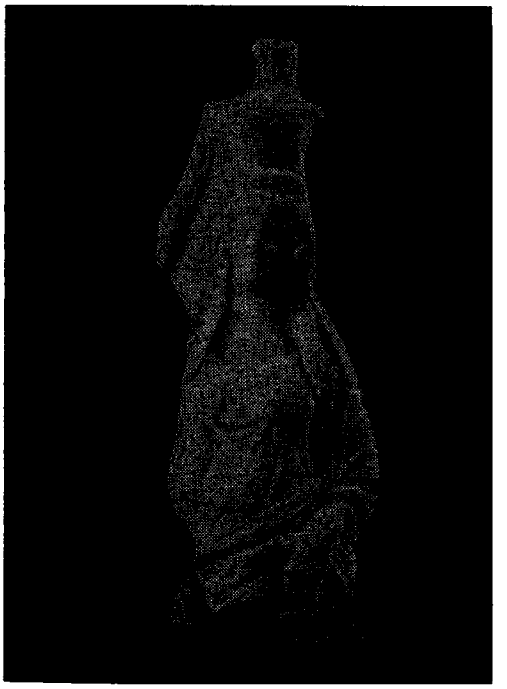
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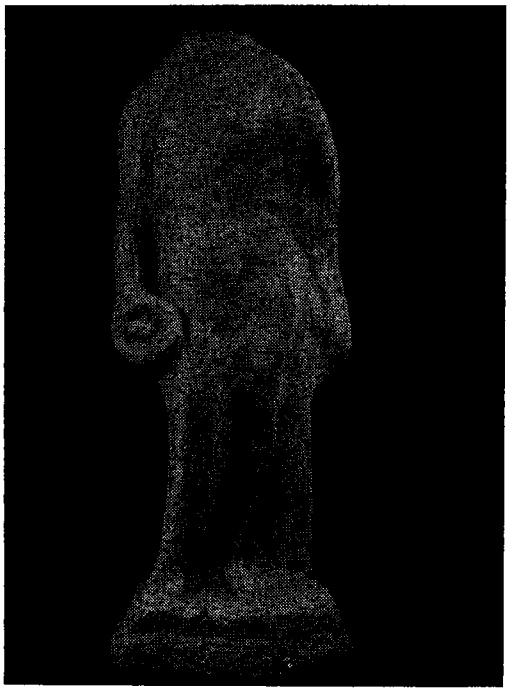
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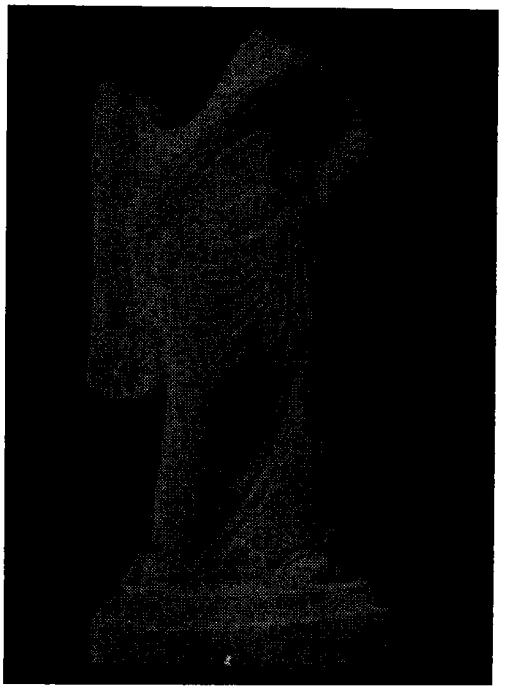
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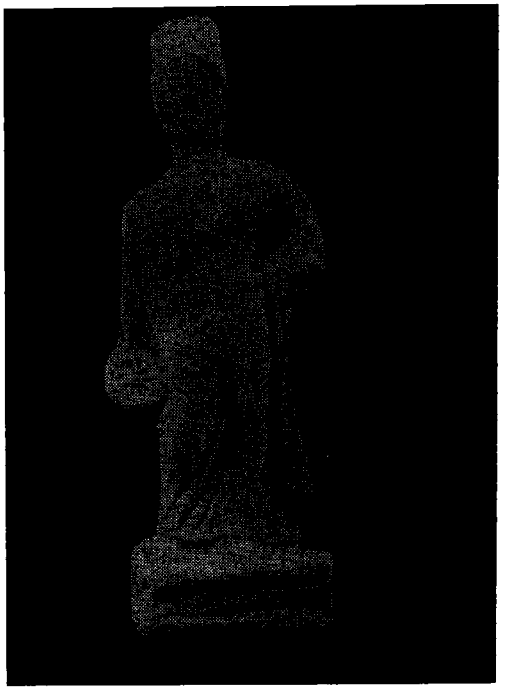
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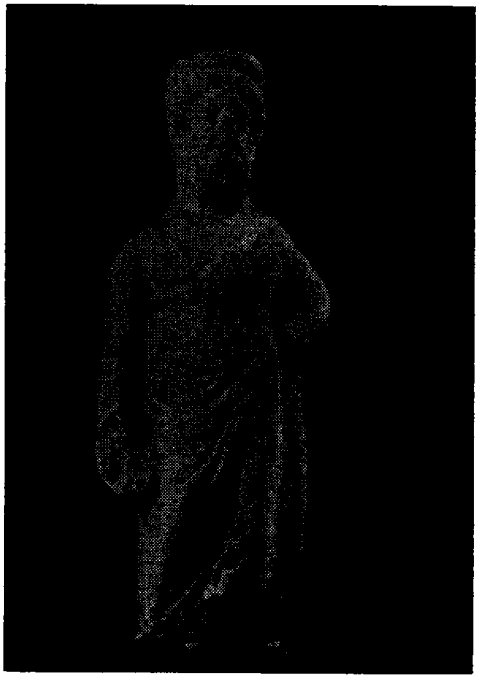
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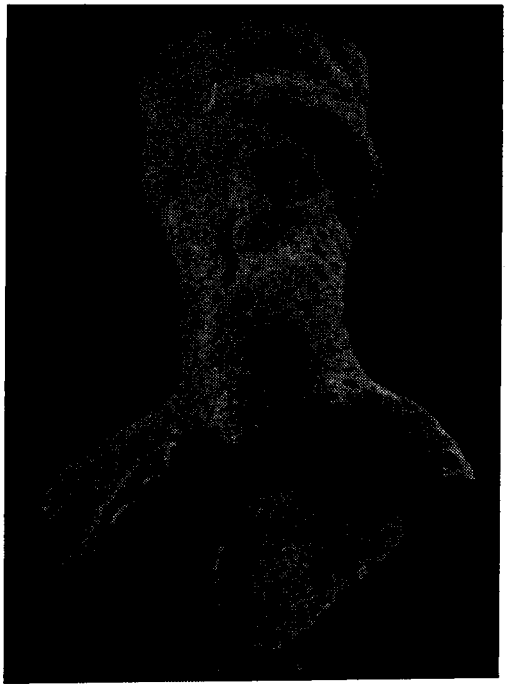
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# EFES'TE BULUNAN HELLENİSTİK PORTRE (ÖNRAPOR)

SABAHATTİN TÜRKOĞLU –
EROL ATALAY

1957 yılında Prof. F. Miltner tarafından, Efes'te Kuretler caddesi kazılırken, sütun parçaları ve diğer mimarî parçalar cadde üzerinde bulundukları pozisyonlarda bırakılmıştı. Bu hafriyatlardan on yıl sonra, Eski Eserler ve Müzeler Genel Müdürlüğü emriyle Efes Müzesi adına tarafımızdan yapılan tertip tanzim ve restorasyon çalışmaları sırasında, bu parçalar kaldırılırken Hadrian tapınağı ile Skolastikia hamamı arasında cadde üzerinde, mermer bir heykel başı ele geçirilmiştir. Daha önce yapılan hafriyatlarda mimarî parçalar arasında bu eserin görülmemesi tabiidi.

Normal ölçülerden büyük olarak (yük. 42 cm.) beyaz mermerden yapılan ve bir heykele ait olan bu başın, ilk bakışta portre hususiyetleri taşıdığı dikkati çekmektedir.

Burnu, alt dudağı, çenesi kırık ve zedeli olmasına rağmen, eser tüm olarak devrinin özelliklerini taşıyacak kadar şanslı bir görünüme sahiptir. Başında zeytin dalından bir diadem taşımakta, saçları kütlevi dalgalar halinde kulaklara ve enseye doğru inmektedir. Boyun sağa bükülmüş ve gözler aynı tarafa yönelmiştir. Ağız hafif açık olarak tasvir edilmekte, alnı üzerinde yatay çizgiler görülmektedir. Kaşlar keskin hatlarla tebarüz ettirilmiştir, aralık dudakları ve çene nahiyesi ile yüzü etli ve dolgundur.

Eserin tasvirinden de anlaşılacağı üzere bariz hellenistik hususiyetler bir araya toplanmış bulunmaktadır, ancak Geç Klasik devir tesir veya hususiyetleri de inkâr edilemez. Bu bakımdan incelemelerimizi daha ziyade Hellenistik devir eserleri ile Klasik devir sonlarındaki tiplere inhisar ettirmek daha mantıkî olacaktır.

Eser tüm görünüşüyle III. asır başlarına tarihlenen portrelerin özelliğini taşımasına rağmen, kahraman ve tanrı heykelleriyle mukayese etmek zorunluluğunu da hissettirir.

Müşterek hususiyetler dışında dikkati çeken alın üzerindeki saçların yukarı kalkık görünüşü bize Eretria'da bulunmuş bir Romalı kahramana ait heykel başını hatırlatır. II. asıra tarihlenen bu heykel, yüz ifadesi bakımından bazı farklılıklar göstermektedir[1].

Skopas'ın Tegea'daki Athena, Alea tapınağı alınlığına ait bir baş[2] teknik yönüyle eserimize benzerlik göstermesine rağmen, yüzdeki heyecan ve pathos burada yerini Lysippos'un Apoxyomenos'undaki sâkin ve rahat ifadeye bırakmaktadır. Şurası muhakkak ki, eserimizde Lysippos ve Skopas ekollerinin bariz tesirlerini görmekteyiz, şayet vücut ele geçseydi, Lysippos ekolü için kuvvetli bir mukayese imkânımız olacaktı.

Eserin bu taraflarıyla bir atlet veya bir kahraman (Heros) heykelinin başı olması muhtemeldir. Hattâ bir başka yönüyle Vatikan'daki Meleagros heykelinin başına büyük benzerlik göstermesi bizi Hellenistik devir başlarına ait ve portre olmıyan mitolojik konulu heykellerle bir bağlantı kurmak zorunda bırakır. Bütün

[1] E. Buscher Das Hellenistische Bildins, sahife 31, figür 30.

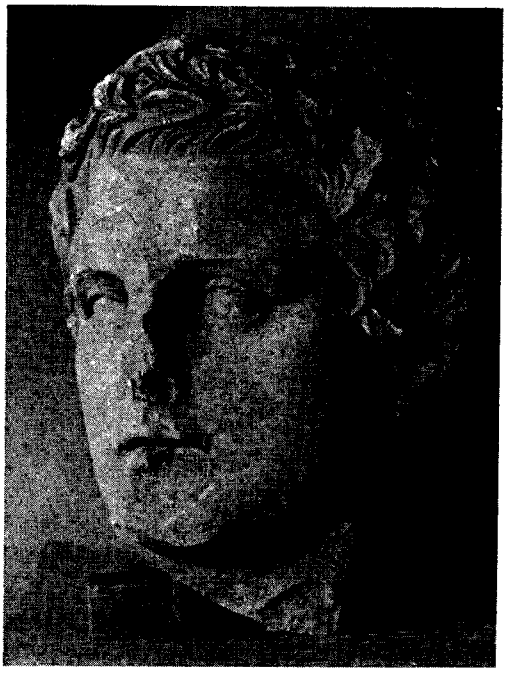
[2] M. A. Richter. The Sculpture And Scoulptors Of The Greeks Sahife 584, figür 691.

bunlara rağmen eser, Efes'te yaşamış ve şehre büyük hizmetleri dokunmuş generallere ait bir portre olması ihtimalini daha kuvvetle muhafaza etmektedir. Nitekim başında zafer nişanesi olan zeytin dalından bir diadem taşımasıda bu iddiayı destekler.

M.Ö. 285 yıllarında Efes şehrini yeniden kuran Lysimachos'un Cenova'da bulunan bir portresi, yüzündeki dolgun ifade ve göz çukurlarının işlenişi yönünden elimizdeki portreye benzerlik gösterir[3]. Ancak bu portre, saçların alnı büyük çapta kapatması ve hareketsiz bir yüz ifadesine sahip oluşu bakımından farklı hususiyetler arzetmektedir, belki de elimizdeki eserde mevcut kırıklar bizi Lysimachos portresinin sağlam görünüşüyle mukayese etmek imkânlarından alıkoymaktadır. Buna rağmen portremizin Efes'e büyük çapta hizmetleri dokunan Lysimochos'un gençlik yıllarına ait olması beklenebilir. Sikkeler üzerindeki Lysimachos tasvirleri bu iddiamızı daha da kuvvetlendirmektedir. Diğer taraftan Napoli'de bulunan ve Demetrios Polierketes'e ait olduğu iddia edilen bir bronz heykel ile aynı şahsa ait mermerden bir portre elimizdeki eserle mukayese imkânı yaratacak kadar benzer taraflara sahiptir[4]. Bu ilgi çekici benzerlikte tek fark alın üzerindeki saçların yukarıya doğru taranmamış oluşudur, nitekim bu fark yine Napoli'de bulunan bronz heykelde ortadan kalkmaktadır. İskender'in generallerinden olan Antigonos'un oğlu Demetrios Polierketes M.Ö. 301 yılından sonra Efes'te bir müddet yaşamıştır. Ancak Lysimachos'a karşı savaşmış bir kumandan heykelinin, Lysimachos'un kurduğu bu şehirde yer alma ihtimalinin zayıf olacağı aşikârdır. Diğer taraftan İskenderden sonra meydana gelen siyasî olayların tesiriyle halkın tanrılara olan inancının sarsılmasıyla büyük başarı sağlıyan kahramanların tanrı mertebesine yükseltilmesi ve büyük ölçüde heykellerinin yapıldığı bu devirde, Efes'i yeniden kuran Lysimachos'un kolosal bir heykelinin yapılabileceği ihtimali daha çok akla uygundur. Hellenistik devir general portrelerinin az oluşu ve kati olarak identifie edilmemiş olması dolayısıyle elimizdeki eser hakkında son sözü söylemek şimdilik mümkün olamamaktadır, fakat hiç değilse portremizi bu iki kumandanın yaşadığı devreye yani III. asrın başlarına tarihlememiz hatalı olmıyacaktır. İdantifikasyon için biz gene M.Ö. III. asır başlarında Lysippos ve Skopas ekollerinin tesiriyle yapılmış bir kahraman heykeli veya Demetrios Polierketes'den ziyade Lysimachos portresi üzerinde israr edeceğiz.

[3] G.M.A Richter The Portraits Of The Greeks. Figür 1753-1754.

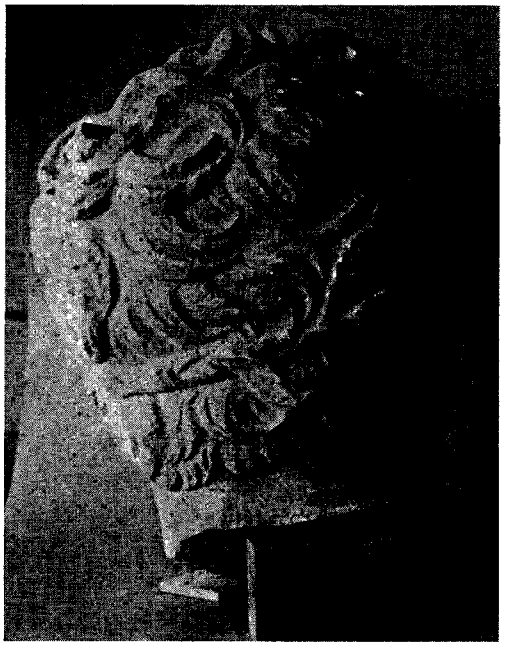
[4] G.M.A Richter The Portraits Of The Greeks. Figür 1741, 1742, 1743.



Res. 1 — Hellenistik portre (önden görünüş).



Res. 2 — Portrenin yandan görünüşü.



Res. 3 — Portrenin arkadan görünüşü.