A FOUR-SPOUTED KRATER FROM KARATAŞ

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In the 1966 campaign at Karataş near Elmalı an unusual pottery vessel was collected in bits and pieces in trench 63, one of the trial trenches made to the Southeast of the small central mound. Trench 63 contained several telescoped levels of Early Bronze Age habitation, one of which was the burnt Early Bronze II sublevel also recognized in the general Karataş Southeast village area of trenches 71—72, 99—100[1].

The base of the vessel was found in the Southeast corner of a small rectangular structure built of timber and pisé on a stone socle. This structure measured about 1.75 m. in width (N-S) and 2.50 m. in length (E-W), too small to be a house. It belonged to the last level of habitation and was built over the burnt level, but evidently still was part of the Early Bronze II period. It may have been the center piece of an enclosure of which a thick wall of 18 m. length was the South boundary, but all these architectural remains in trench 63 lay very near the surface and had been badly damaged by ploughing and erosion. In any case the vessel had stood in the Southeast corner of a small roofed unit.

After an extensive search for scattered fragments the vessel could be reconstructed as shown in (Pl. I, 1) (maximum preserved height 0.37 m., diameter of base 0.215 m., upper diameter of pedestal 0.16 m., maximum diameter of body 0.432 m., diameter of neck 0.20 m., width of handle attachment 0.115 m., diameter of spout at base 0.052 m.).

On a flaring pedestal base stands a bowl-shaped vessel with a flattened incurved shoulder. The lower edge of a narrow neck is preserved. On the shoulder, near the carination, four tubular spouts were evenly spaced. Only their lower stumps or breaks are preserved, the largest piece 0.043 m. high. Two torsionally grooved loop-handles

[1] For descriptions of these trenches cf. *American Journal of Archaeology* 71 (1967) pp. 261-262; 72 (1968) p. 248; 73 (1969) pp. 327-328.

were set on the shoulder opposite each other, each spaced centrally between a pair of spouts. The top zone of the vessel has a fluted decoration : between two horizontal grooves, a continuous double chevron pattern encircles the widest part of the bowl. The pedestalled krater, as the vessel came to be called, is made of the usual Karataş ware, a rather thick, medium coarse fabric, in this instance fired dark grey and burnished on the exterior. It originally may have had a rather more elegant profile than the incompletely restored version suggests; the flaring pedestal probably was matched by curving profiles of the rim and spouts. The rim, shaved off by the ploughing in trench 63, could have been nearly as tall as the pedestal to make a balanced shape.

The type of pottery to which the krater belongs is familiar at Karataş where a minority of all Early Bronze II pottery is made of grooved, fluted, or incised black polished ware. The more representative Karataş ware is red burnished with white painted decoration, but black pottery is not rare, indicating that Pisidian fashions were known and appreciated in the plain of Elmalı, whereas the reverse was not true (among the thousands of vessels collected from looted tombs in the Burdur area hardly any are of Elmalı white-on-red ware). These one-sided family resemblances help us to correlate the chronology of the Karataş Early Bronze II levels with material from Pisidian tombs and with stratified habitation levels from the Southwest Anatolian sites of Kusura (B) and Beycesultan (Early Bronze II) [2]. Black-burnished, chevron-fluted ware is popular in Beycesultan levels XVI-XIV, as are torsional handles and pedestal bases.

Thus, the general affinities of the pedestalled krater from Karataş are clear. It is a locally made vessel which follows the pottery fashions of Southwest Anatolia in the Early Bronze II period. In the wider range of chronological correlations, it stands in the later part of the Troy I period and of the long Cilician Early Bronze II period of Tarsus.

The main question concerning this vessel is that of its purpose. The vase is heavy and clearly not meant to be moved frequently. It

[2] Winifred Lamb, *Archaeologia* 87 (1938) p. 236; Seton Lloyd and James Mellaart, *Beycesultan I* (London 1962) pp. 135-171. Red fluted wares accompany the black relief ware at these sites.

can be filled through the main central rim and is capacious. The liquid could rise to the shoulder and could be reached, but not poured out, through the four spouts. A flower vase[3] is not a likely invention at this stage of village culture at Karataş, nor would the arrangement of the four spouts around the central rim be handy for a floral arrangement. In a more practical context, the use of the vessel for drinking through sipping tubes would seem a more likely solution. In the description above the word *krater* intruded naturally : a large capacious bowl of this kind in Greek terms would be a mixing vessel for festive beverages. The Karataş pedestalled, four-spouted vase would make a good container for a kind of beverage customarily sipped through a drinking tube or straw. Its height (about 40 cm.) would allow it to be a center piece of a party of four participants who would sit around it and whose individual drinking tubes would stay in position in the tubular spouts even at intervals in the symposium.

Two questions may be raised : do we have evidence for the use of drinking tubes in Anatolia in the third millennium B. C., and what kind of beverage would have filled the krater?

The chronological context of the vase, as stated above, is the later part of Early Bronze II in Lycian and Cilician Anatolia, a phase which runs parallel with Early Dynastic II-III in Mesopotamia[4]. The plain of Elmalı is iconographically inarticulate at this time, but in Mesopotamian Early Dynastic art drinking scenes are popular motifs especially in the repertoire of cylinder seal designs[5]. Well stratified seals from Ur (Pl. I, 2) and the Diyala valley (Pl. I, 3) confirm that a typical Early Dynastic III drinking scene shows two figures on low chairs facing each other on either side of a large jar. The jar is usually set on a low stand, which may be a solid pedestal but more often is a tripod-like device. The drinkers sip the liquid

[3] Flower vases of this type, but much smaller and decorated appropriately with lotus designs, are made of faience in Middle Kingdom Egypt : William C. Hayes, *The Scepter of Egypt I* (New York 1953) p. 244, fig. 156. This vase has tall, neck-like spouts; it belongs in a sophisticated domestic setting.

[4] R. W. Ehrich, editor, *Chronologies in Old World Archaeology* (Chicago 1965) p. 127.

[5] H. Frankfort, Cylinder Seals (London 1939) p. 77; E. Porada, *Corpus of Ancient Near Eastern Seals in North American Collections I* (New York 1948) p. 16.

through long slightly curving tubes which rise from the central rim of the jar. None of the Mesopotamian Early Dynastic jars have spouts shown on the shoulder as guides for the tubes, but in another respect they confirm the quadruple arrangement of the Karataş jar. On the seals the artist necessarily restricts the number of symposiasts to two, antithetically rendered, but the jar usually contains more tubes (one, two, sometimes as many as three extras are shown).

The geographic distribution of the Early Dynastic drinking habit and its iconographic record can be traced from Ur in the South to the Northern sites of Mari[6] and Assur[7]. In Mari we are at the border station from where trade and technological contacts branched out towards Syria and Anatolia. Derivative seals of slightly later date come from the Amuq[8] and from Kültepe[9]. Through the new excavations of the Turkish Historical Society at Kültepe it has become clear that drinking scenes are part of the Anatolian group of cylinder seals found in level II of the Karum. The subject has changed from that of a symposium to that of individual enjoyment by a single deity who imbibes the liquid through a drinking tube[10]. The details of the jars are now very carefully rendered : the jar stands on a support, it has loop handles on the shoulder (two are shown, four may have existed), the rim is wide on a flaring neck. This type of vessel is typical of Karum level II, as Nimet Özgüç has pointed out. Although various deities are the solitary imbibers in worship scenes, each jar may contain as many as four drinking reeds. A composition with two figures occurs on a Karum Ib cylinder seal impression of Syrian style[11]. The evidence from Kültepe shows that the custom of drinking a liquid through tubes from a large vessel was known and current in central Anatolia in the beginning of the second millen-

[6] André Parrot, *Mission Archéologique de Mari I. Le Temple d'Ishtar* (Paris 1956) pl. LXVI, Nos. 357, 587, 567, 1071, pp. 193-194.

[7] A. Moortgat, *Vorderasiatische Rollsiegel* (Berlin 1940) Nos. 142-143.

[8] H. Frankfort, *Cylinder Seals* (London 1939) pl. XL f, pp. 238, 249 early second millennium with "Cappadocian" affinities, cf. XL k.

[9] K. Bittel. *Archiv für Orientforschung 13* (1939-41) p. 300 and fig. 4.

[10] Nimet Özgüç, *The Anatolian Group of Cylinder Seal Impressions from Kültepe* (Ankara 1965) p. 56, seals No. 39, 40, 41, 46, 49, 70, 74.

[11] Nimet Özgüç, *Seals and Seal Impressions of Level Ib from Karum Kanish* (Ankara 1968) p. 55, pl. XXVI, 3.

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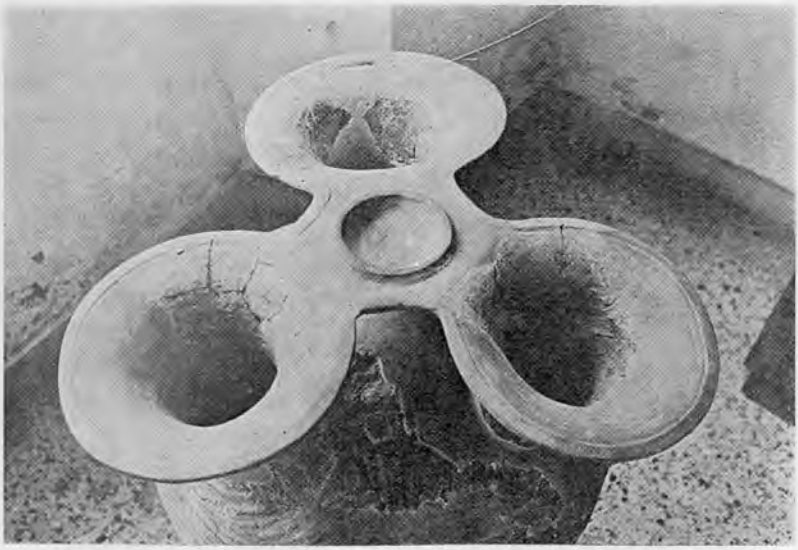

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nium B. C. A bronze cauldron with a bronze drinking tube was indeed found in the Hittite level at Alaca Hüyük[12].

The liquid imbibed through the drinking tubes represented on so many Mesopotamian and Anatolian seals is presumed to be a kind of beer. Strainers or tubes are needed "to prevent the hulls of the malted barley from spoiling the pleasure of the drinker"[13]. It is possible that the origin of beer-making, and beer-sipping through tubes, is not Mesopotamian; in any case, Anatolia is an area where the drinking of beer is well attested for the later period. Xenophon *Anabasis* IV. 5. 29 describes the custom for villagers in Armenia who had kraters filled with barley beer; large and small reeds stood invitingly in the kraters. A much earlier (seventh century) reference is in Archilochos, who knew that Thracians and Phrygians drank beer through tubes[14]. At Gordion, the Phrygian custom is probably illustrated in the sixth century wall paintings of a small heroon in the archaic level of the citadel[15].

For Lycia, we have no specific references either in the Bronze Age or in classical times to support the hypothesis that the custom of beer drinking through sipping tubes was familiar locally, unless we want to quote the equally hypothetical guess that a particular kind of concave toothwear found among inhabitants of third millennium Karataş[16] is due to an addiction to the drinking tube.

Connections of Lycia in the third millennium B. C. may not have been so anonymous as they would seem from the archaeological record, which is mostly without iconographic detail. People in Karataş wore toggle-pins and beads like their counterparts in North Syria

[12] *Archäologischer Anzeiger* 1942, 95; Cf. the Akkadian copper hoard from Tell Asmar, *Oriental Institute Communications* 17 (1934) p. 39, fig. 35.

[13] A. L. Oppenheim and L. F. Hartman, *On Beer and Brewing Techniques in Ancient Mesopotamia* (Supplement to the Journal of the American Oriental Society 10, 1950) p. 12; H. Frankfort, *Cylinder Seals* (London 1939) pp. 77-78.; O. Ravn, *Oriental Cylinder Seals and Impressions in the Danish National Museum* (Copenhagen 1960) p. 31.

[14] Iamboi fragment 28 Diehl, Athenaeus X, 447c; Eduard Meyer, *Reich und Kultur der Hethiter* (Berlin 1914) p. 55.

[15] *Yearbook of the American Philosophical Society* 1960, p. 564.

[16] J. L. Angel, *American Journal of Archaeology* 72 (1968) p. 262, pl. 86, fig. 2.

and Mari[17]. They were good metallurgists, and their trade contacts surely were not restricted to overland connections with their fellow Anatolians.

We may also ask whether comparable vessels with multiple spouts exist elsewhere. The most striking affinity is perhaps to be found in a buff wheelmade vessel with seven spouts found in a private house near the Ishtar temple at Mari[18]. This pedestalled vessel (Pl. II, 1) is only slightly smaller than the Karataş krater, and it has a veritable ring of tubular spouts along its maximum circumference. Parrot thinks it probably was used in the cult; if used for beverages and drinking tubes, it would have been a tempting center piece offering its liquid in all directions. A smaller seven spouted vessel is known from Sin Temple IV at Khafaje, Protoliterate d. Delougaz thinks of the possibility that this may have been used as a lamp[19]. He quotes a very similar jar with seven spouts from Telloh, which is only 0.09 m. high, a miniature perhaps. De Genouillac in discussing this type of vessel with multiple spouts stated that such vessels could only have been used with the aid of drinking tubes ("Un genre tout particulier est celui des vases à becs multiples placés en couronne autour du goulot, ce qui ne peut avoir servi qu'avec l'intermédiaire de chalumeaux, comme on en voit sur les cylindres gravés et comme on en a retrouvé à Ur")[20].

This means that in the heart of Sumer we find potential parallels for the type represented by the Karataş vessel, and independent support for the interpretation of its function. The representations of Early Dynastic beer-jars are too sketchy to represent such details as spouts; the jars from Telloh, Khafaje, and Mari show that the spouted version did exist.

The type of the beer krater with multiple spouts may have been known even to the West of Anatolia, if we may include for

[17] Cf. *Syria* 39 (1962) pl. XI, 2-4.

[18] A. Parrot, *Mission Archéologique de Mari I. Le Temple d'Ishtar* (Paris 1956) p. 212, pl. LXX, fig. 103.

[19] P. Delougaz, *Pottery from the Diyala Region* (Oriental Institute Publications 63, Chicago 1952) p. 43, pl. 24 c, c 654, 222.

[20] H. de Genouillac, *Fouilles de Telloh I. Epoques Présargoniques* (Paris 1934) pl. III, 5481, p. 30 (AO 14356).

consideration a large, pedestalled vessel (Pl. II, 2a-b) with three flaring spouts on its shoulder from Lerna level IV (Early Helladic III)[21]. An Early Cycladic marble miniature from Naxos could be a replica of this type[22] (Pl. III, 1).

The Karataş vessel was found in a context which is not simply domestic, although the architectural evidence in trench 63 is inconclusive. The small structure in the trench may have been a storage place for the vessel and other objects to be taken out on ceremonial occasions. What type of ceremonies, we have no way of knowing. In this respect too the iconography of the North Mesopotamian and Ur seals is suggestive, in spite of geographical and ethnic separation. At Ur the cylinder seals from the Royal Cemetery show that the symposium, whether ritual or secular, often is accompanied by considerable festivities including music, singing and dancing (Pl. I, 2)[23]. The participants in the symposium are of special rank. In Kanesh, during the Karum II period, the Early Dynastic ritual is not represented, but the drinking scene becomes a simple liquid offering to various individual deities. It is conceivable that the ceremonial pattern which once was performed around the Karataş krater was more of the Mesopotamian than of the Karum II type. We would like to think of the Karataş vessel as once having formed the centerpiece on festive days with music and some religious celebration, but we can go no further in trying to reconstruct the earliest Lycian drinking parties in explicit detail.

[21] J. L. Caskey, *Hesperia* 25 (1956) p. 162, pl. 43f. Restored height 0.63 m.

[22] Christian Zervos, *L'Art des Cyclades* (Paris 1957) p. 58, fig. 13.

[23] C. L. Woolley, *Ur Excavations II. The Royal Cemetery* (London 1943) pl. 194, U 12374.

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Pl. I, 1 — Krater from Karataş.

Pl. I, 2 — Cylinder Seal from Royal Cemetery, Ur (U 12374).

Pl. I, 3 — Cylinder seal from Khafaje.

Pl. II, 1 — Seven-spouted vase from Mari.

Pl. II, 2 a-b — Three-spouted vase from Lerna.
Pl. III, 1 — Miniature marble vase from Naxos.

Sources of illustrations :

Fig. 1 — Excavation photograph.

Fig. 2 — C. L. Woolley, *Ur Excavations II. The Royal Cemetery* (London 1934) pl. 194, 22.

Fig. 3 — H. Frankfort, *Stratified Cylinder Seals from the Diyala Region* (O. I. P. 72), Chicago 1955, pl. 35, No. 359.

Fig. 4 — André Parrot, *Mission Archéologique de Mari I. Le Temple d'Ishtar* (Paris 1956) pl. LXX, No. 674.

Fig. 5 — Lerna Excavation slide (courtesy of Professor J. L. Caskey).

Fig. 6 — Christian Zervos, *L'Art des Cyclades* (Paris 1957) p. 58, No. 13.

Fig. 5 — Three-spouted vase from Lerna 5 a: profile view.
5 b: view from above.

Source of illustrations : Photographs by K. Vitelli, courtesy of Professor J. L. Caskey.

BİRGİ GÜDÜK MİNARE CAMİSİ

FÜGEN İLTER

Birgi'de Kurt Gazi mahallesinde, bahçeler içindeki evler arasında, minaresi ile beliriveren bir cami vardır. Halk arasında, Güdük veya Kütük Minareli cami diye tanınan yapı bu gün oldukça harapdır[1]. Meyilli bir arazi üzerine inşa edilmiş olduğundan, yol tarafından tek, aşağıdaki bahçelerden bakıldığında ise iki katlıdır. (Res. 1).

Bir kubbe altında toplanan iç kısım, batısında son cemaat mahalli ve kuzey duvarındaki minaresi ile basit bir kuruluşa sahiptir[2] (Levha I). Zamanla yapılan onarım ve ekler hemen görülürler.

Moloz taş ve tuğla malzeme ile yapılmış camiye, kuzey duvarındaki minareye bitişik, son cemaat mahalline açılan, basit dikdörtgen bir kapı ile girilir. Son cemaat mahalli, büyük çapta bir yenilenme geçirdiği halde, yapının en yıkık kısmıdır (Res. 2). Güneybatı köşesinde ahşap döşeme göçmüş olup alt kat girişi ve pencereleri görünebilmektedir.

Alt katın batıdaki yüzünde, harime girilen kapının altında, üstteki gibi basit dikdörtgen bir kapı, sağ yanda da bir pencere yer almaktadır (Lev. 2, bk. alt kat plânı). Kapının sivri kemer içi sonradan doldurulmuştur. Batı duvarında üstteki bölünmelerin tekrarını veren kare plânlı alt yapıda, örtü düz olup, kıble duvarında, birbirine yakın olarak açılmış, dar dikdörtgen bir pencere çifti görülür.

Son cemaat mahallinden, kuzey-batıdaki basit, dikdörtgen açıklıkla, kubbeli harim kısmına geçilir. Burası, iç boyutları 4,65 ×

[1] Birgi, 1920-1922 yıllarında, Yunan işgali sırasında harap olmuş, hele Yunanlılar Birgi'den çekilirken, şehir baştan başa yakılmış, pek çok ev ve sanat değeri olan yapı ortadan kalkmıştır. (Besim Darkot, "Birgi maddesi", İslâm Ansiklopedisi, s. 633). Güdük Minare camisinin de, bu yıkım sırasında büyük kayıplara uğradığı söylenebilir.

[2] Bugüne kadar gerek Aydınoğulları ve gerekse, erken devir Osmanlı mimarisini ele alan yayınlarda (bu yayınların bir kısmı yeri geldikçe verilecektir), Birgi'deki Güdük Minare Camisinden hiç söz edilmemiştir. Birgi'deki mimarî yapıtların bir kısmına yer veren erken yayınlardan, Rudolf M. Riefstahl'in "Turkisch Architecture in Southwestern Anatolia, Cambridge, 1931" s. 24-30) adlı eserinde de konumuz olan camiye değinilmemektedir.