SOMA 2016

Proceedings of the 20th Symposium on Mediterranean Archaeology

Saint Petersburg, 12-14 May 2016

Edited by Hakan Öniz and Sergey Fazlullin

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Archaeopress Publishing Ltd
Summertown Pavilion
18-24 Middle Way
Summertown
Oxford OX2 7LG
www.archaeopress.com

ISBN 978-1-80327-199-6
ISBN 978-1-80327-200-9 (e-Pdf)

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Contents

New Results of Excavations at Ancient Myrmekion

Alexander Butyagin[1]

Abstract

In recent years the excavations of the Myrmekion expedition were concentrated in the central part of the ancient city. Here a large ash-hill of the 3rd-2nd centuries BC was uncovered, under which well-preserved constructions of the first half of 5 century BC were found. The layout of a residential quarter of this time has been established. Fragments of a scabbard from a Greek sword and a Scythian sword – an acinaces – were found. The burial of a canine skull, pierced by an arrow tip, with a probable ritual context was revealed. At another section of the excavations, near the settlement acropolis, a lapidary inscription with a list of names and a small gold plaque, probably coming from the burial of a Bosporan king in the territory of the ancient site but robbed in the Middle Ages, was found in the last season. The work of the Expedition continues.

Keywords: *Archaeology of the northern Black Sea coast, Bosporus king, Myrmekion, Greek weapons, canine burials, ash-hill.*

The small Bosporan site Myrmekion, located on the north side of the Kerch bay (Figure 1.1), has been investigated by an expedition of the State Hermitage Museum, St. Petersburg, for the last 17 years. Interim results have already partially been presented at various conferences. In this brief article, I would like to dwell on the results of the work of recent years, focusing on the most interesting finds, which I would like to present to an international audience. In the last few years, excavations have concentrated in the central part of the settlement, where in 2008-2011 a large ash-hill has been excavated.

The border area that held the ash-hill, as well as some features of its construction have been clarified as a result of the works. To solve these problems a computer database and computer model of the ash-hill layers was created. As a result, we discovered that most of the ash-hill was formed in the early 3rd century BC, in a very short period not exceeding 30 years. Subsequently, the ash-hill subsided, but not significantly until the first half of 2nd century BC. During the excavation of the ash, a wide variety of archaeological material was found, in the first place, ceramics. Special mention should go to two categories of material. Firstly, bronze rings of different qualities that were found in the lower layers of the ash-hill. The reasons why large numbers of bronze rings were dumped here during the beginning of the construction of the ash-hill are unclear. Secondly, a relatively large amount of carved bone plates that served as overlays, most likely on a wooden casket, were found during the excavation of the ash (Figure 2.3). Their high artistic quality and substantial quantity testify to the high quality of life of the population of Myrmekion in the Early Hellenistic period (Butyagin 2015, 129-130).

Under the ash-hill, scattered traces of the buildings constructed between the second half of the 5th and beginning of the 4th century BC and destroyed about the middle of the 4th century BC were found. Unfortunately, the safety of construction of this time is bad, and is not yet possible to reconstruct the plan of the site's buildings for the classical period.

One of the most important tasks, which was set back in 2008, when the ash-hill began to be studied, was to investigate the remains of the buildings of the first half of the 5th century BC and to understand

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Figure 1. 1 - Kerch strait and Myrmekion (Google Earth); 2 - View of remains of late archaic buildings, first half of 5th century BC; 3 - bone plates from the scabbards of kopis or makhayra, 5th century BC; 4 - drawing of conical object, 5th century BC.

the structure of the late archaic quarter. As a result, we clarified the boundaries of the quarter, part of the regular planning of the settlement. An area of about 600 m^2 has now been excavated in this quarter (Figure 1.2). At least two (possibly three) separate households are recorded. The western part of the quarter consisted of two households, each of which represents a number of 2-3 rooms on the northern side, extended through west-east, and a courtyard with stone pavement which was placed to the south. One household occupied the eastern part of the quarter. Currently open space is suggested in the north-east corner; a large building divided into two differently size rooms is located to the south. Few rooms were paved, and a so-called 'altar', which should perhaps be seen as the great hearth was in the middle. To the west of these premises a large courtyard without paving was situated, within which were found several household pits. This household extended to the north, toward to its western neighbors. It should be noted that the detailed plan for the first period of construction in the area of the yard is not easy to deduce, since much of it was excavated in the 1960s (Butyagin 2007, 22-25).

The quarter was rebuilt many times. During the reconstruction of individual buildings the outlines of the quarter changed a little, but the overall scheme of the buildings remained unchanged. In particular, bedding soil raised the general ground level over the entire area and its aligned structures up to 1m. As a result, the doors of some buildings were relaid. Some masonry was overlaid and the pavement shifted.

To the west, the quarter was limited by the street width of about 3m. The southern part was covered with pavement, in which a drain is clearly visible. It seems only the slope was surrounded by stone, coming down from the output of the rocks. The south of the quarter is currently not found, in connection with which it is unclear whether it consisted of three households, and was extended in the latitudinal direction continuing further to the south. To answer this question, it will be necessary to continue research in the southerly direction.

I would like to draw attention to two categories of materials that attract attention among the many findings made during the study.

Conical objects have been found periodically since 2001 during the excavation of late archaic buildings in Myrmekion. With an outline resembling a bullet, all are made from the handles of red clay Lesbos amphorae, fragments of which are found in the layer in abundance. The length of these objects usually does not exceed 5-7 cm with a diameter equal to the diameter of the amphora handle (Figure 1.4). Most of these objects were made very carefully, but some of them were not finished or treated roughly. In rare cases, a hole or some sign, for example, scratched circles or holes can be discerned on the end of the object. It was suggested that these objects could serve like stoppers. However, their use as stoppers for pitchers or amphorae would be impossible, since the diameters of the mouths of such contemporary vessels are too large. At the same time leather bags do not require stoppers. The reason for these items' production was most likely due the discontinuation of the Lesbian amphorae. Interestingly, similar items, according to D. Chistov (currently unpublished), are found in the archaic layers of Borisphenos (Berezan Island). The function of these conical objects is not yet clear, and I would be happy to hear the opinion of colleagues on this issue.

Items related to weaponry are another rare find from the ancient town. One such discovery was made in 2007 in the layers of clay sealing the floor of one of the dwellings of the ancient house. This was a fragment of an iron sword of the Scythian type – an *acinaces*. The tip of the sword and the handle were broken off in ancient times. The presence of such an object in a Greek house could indicate that in this period the people of Myrmekion were armed with local weaponry, with the Greek form of swords being replaced by the Scythian. This is evidenced by numerous finds of barbarian *acinaces* in cemeteries of the Greek cities of the Bosporus of around the end of the 6th to the 5th centuries BC. However, a further discovery was made last year that throws this statement into the question. Two pair of bone plates

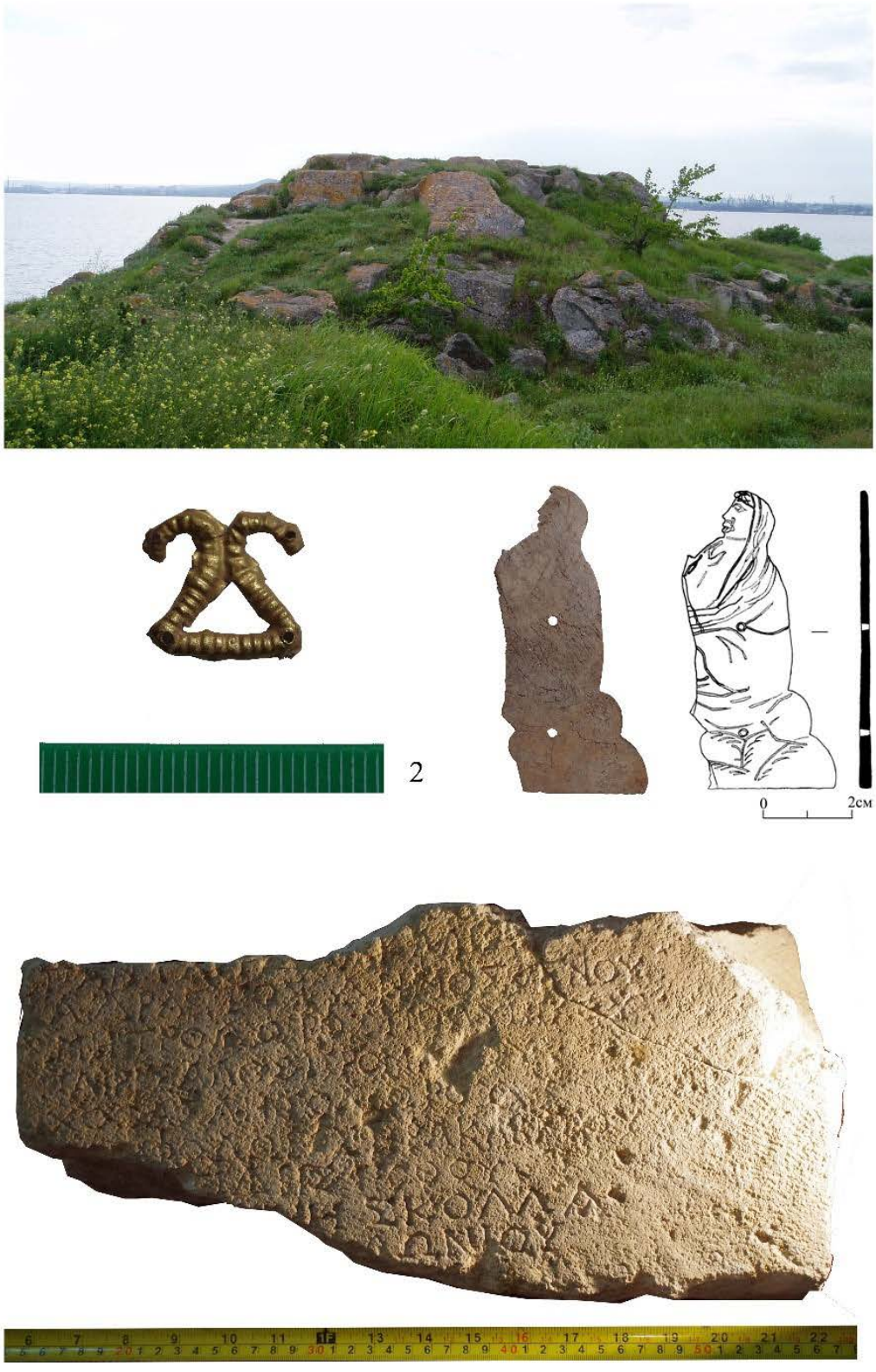

Figure 2. 1 - Bosporan kingly burial on the Quarantine Cape (modern view); 2 - gold plaque found in the medieval layer, 2nd century AD; 3 - Carved bone plates from ash-hill 2, 3th century BC; 4 - Limestone slab with inscription, 1st century AD.

were found in the streets around the square in a small hole, probably resulting from a large puddle that gradually filled with soil. There is no doubt that it is the lining of a Greek sword scabbard – *makhayra* or *kopis* (Figure 1.3). A fragmentary *makhayra* blade was found in the 1980s in Myrmekion during the work of Y. Vinogradov (Vinogradov and Goroncharovsky 2009, 39). Based on this finding, it can be argued that the Greek population of the city continued to use traditional Greek weapons. Perhaps barbaric *acinaces* got here together with barbarian allies or as trophies.

In the second quarter of the 5th century BC the late archaic town was destroyed in a fire. Most likely, Myrmekion suffered one or more attacks by Scythian nomadic tribes. All residential buildings were destroyed or abandoned. In the excavated site traces of fire and the destruction of adobe walls were found. A characteristic feature of this layer is the presence in it of a relatively large amount of bronze tips from Scythian types of arrows. Of course, they could have been lost by the Greek people, but a large number may indicate an assault.

Probably roughly contemporary, a canine skull, with a bronze-tipped arrow embedded in it was found in a small hole in the rock. Interestingly, the dog's head was separated from the body before the dart entered the skull. Its head was deposited in the pit almost immediately after the separation from the body. The arrow entered from an unusual angle – from underneath at the base of the skull. It is unlikely that the dog was killed in the assault, and it is possible that the dog's body was specifically bound for the purpose, and the head was separated from the body in advance. It is likely that the dog was specially sacrificed. Who was responsible, the Greek inhabitants of the city or its enemies, is unclear.

In addition to work in the central part of the settlement, in recent years excavations resumed near the cliffs of Cape Quarantine, which served the ancient acropolis. The layer is very much disturbed by trenches and other fortifications built since the Second World War. In addition, the antique layer is damaged by a large number of 13th-15th century holes, when the area was occupied by an Italian colony, Pondiko, subsequently destroyed by the Turks. Previous work here found well-preserved remains of Roman period buildings - the remains of two estates of the 1st-2nd and 2nd-3rd centuries AD. In the last season, two very interesting finds have been made.

A fragment of a stone slab with a seven line inscription was found in a wall apparently belonging to one of the buildings of 2-3 centuries AD (Figure 2.4). At present, it is the largest lapidary monument discovered throughout the years of the study of the settlement. The fragment forms the lower part of the inscription with a list of names, including Demosthenes son of Adrastus, Metrodorus son of Polynices, Perisal, son of Prometheus, Gerakleita son of Nymphodora and, most interestingly, Khosa, son of Letodoras. The last name has a barbarian forename with a Greek patronym. The inscription likely relates to the 1st century AD. It seems that a sanctuary was present at this time on Cape Quarantine, which was abandoned in the 2nd century AD when its stones were used to build houses.

Another rare find is a small, delicate gold plaque found in the medieval layer (Figure 2.2). Finds of gold objects in layers of ancient cities are extremely rare. Such plaques are typical of funerary dress adornments of Sarmatian burials of the first centuries AD. It is possible that this plaque got into the layer from the burial of the king of the Bosporus, which was uncovered on the Quarantine cape in 1834 (Figure 2.1). This burial was in a large marble sarcophagus which is currently in the collection of the State Hermitage. The crypt is located just 25 meters from the place of discovery. Two new fragments of the sarcophagus and a fragment of a large cameo, probably also derived from the same burial were also uncovered during the work of the expedition (Butyagin 2011, 37-46). These small discoveries can help us to imagine the richness of the grave before its robbery.

It is expected that work will continue in the central and western parts of the settlement in the next seasons, in order to study developments of the Roman and late archaic times.

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The Urartian Kingdom in the Mount Ağrı (Ararat) Region

Aynur Özfirat[1]

Abstract

Urartian campaigns started in the region of Mount Ağrı (Ararat) at the beginning of the kingdom, in the reigns of Ishpuini (830-810 BC) and Minua (810-785/780 BC). The region became part of the Urartian lands when the Early Iron Age kingdom of Eriqua was captured and with the foundation of the new fortress-city at Minuahinili (Karakoyunlu) by King Minua as a political centre. Inscriptions commemorating the Eriqua campaign of King Minua which also included the capture of the royal city of Luhiuni (Melekli-Kasımtığı) from Eriqua and the establishment of the new Urartian fortress of Minuahinili were found in the fortresses at Karakoyunlu and Bulakbaşı on the northern slope of Mount Ağrı. In this way, the region of Mount Ağrı, or the southern Araxes valley, were added to Urartian territory and dominated the gateway to the southern Caucasus and northwestern Iran. Probably, the fortification of Minuahinili continued during the foundation of Argishtihinili (Armavir) and the establishment of the northern bank of the Araxes river as a province of Urartu by Argishti I (785/80-756 BC), and it seems to have been completed by Rusa, the son of Argishti II (c. 675 BC). To the east, one of the fortresses at Bulakbaşı near the Araxes river appears to have been constructed at the same time as Minuahinili, and a fortress-garrison town (Bulakbaşı 3-Aktaş Fortress) next to it was established later by Rusa, son of Argishti II. An outpost/route station, a settlement and a columbarium (Melekli) were established by King Minua or King Argishti I (785/80-756 BC) to the west; an outpost/route station (Bozkurt Fortress II) and a central fortress (Gölyüzü- Ömerağa) must have been built at the time of the the foundation of Minuahinili on the southern slope of Mount Ağrı.

Keywords: *Mount Ağrı, Minuahinili, Eriqua, Nairi, Early Iron Age, Urartu, Eastern Anatolia, Southern Caucasia.*

The Urartian conquest of the Mount Ağrı region began during the earlier stage of the kingdom. In the early 9th century BC, Ishpuni and Minua, kings of Urartu, extended the borders of the state from the upper Euphrates in the west to the western shore of Lake Urmia in the east; their military campaigns of expansion reached the shore of Lake Sevan in the north. In spite of their presence in the northern part of the Araxes valley since the reign of King Ishpuini (830-810 BC), the Urartians did not occupy the southern Caucasus until the reign of King Argishti I (785/80-756 BC). The region was integrated as a province of their empire with the foundation of the fortress-city of Argishtihinili in the northern part of the Araxes river valley (in the land of Aza) through the military conquests of King Argishti I. On the other hand, the Urartians definitively occupied the southern part of the Araxes valley – the region of Mount Ağrı – just after the earliest campaigns of Ishpuini and Minua to the southern Caucasus.

The highlands of eastern Anatolia, the southern Caucasus and northwestern Iran were divided among a great number of local pre-Urartian polities in the Late Bronze-Early Iron Age (LBA-EIA, *c.* 1600-900 BC). These territorial highland polities of the pre-Urartian landscape are mentioned under the names of Uruatri and Nairi in Assyrian texts beginning in the reign of Shalmanasar I (1274-1244 BC). By the transfer of political power, a regional landscape previously consisting of small, local polities or local fortress-states was transformed into a province of the Urartian empire (Middle Iron Age (MIA), *c.* 900-600 BC). South of the Araxes valley was the land of Erikua-Ireku-Irkuahi (Salvini 2002; Salvini 2006; Sevin 2005; Özfırat 2017c). Just after the earliest campaigns, King Minua (810- 785/780 BC) started to

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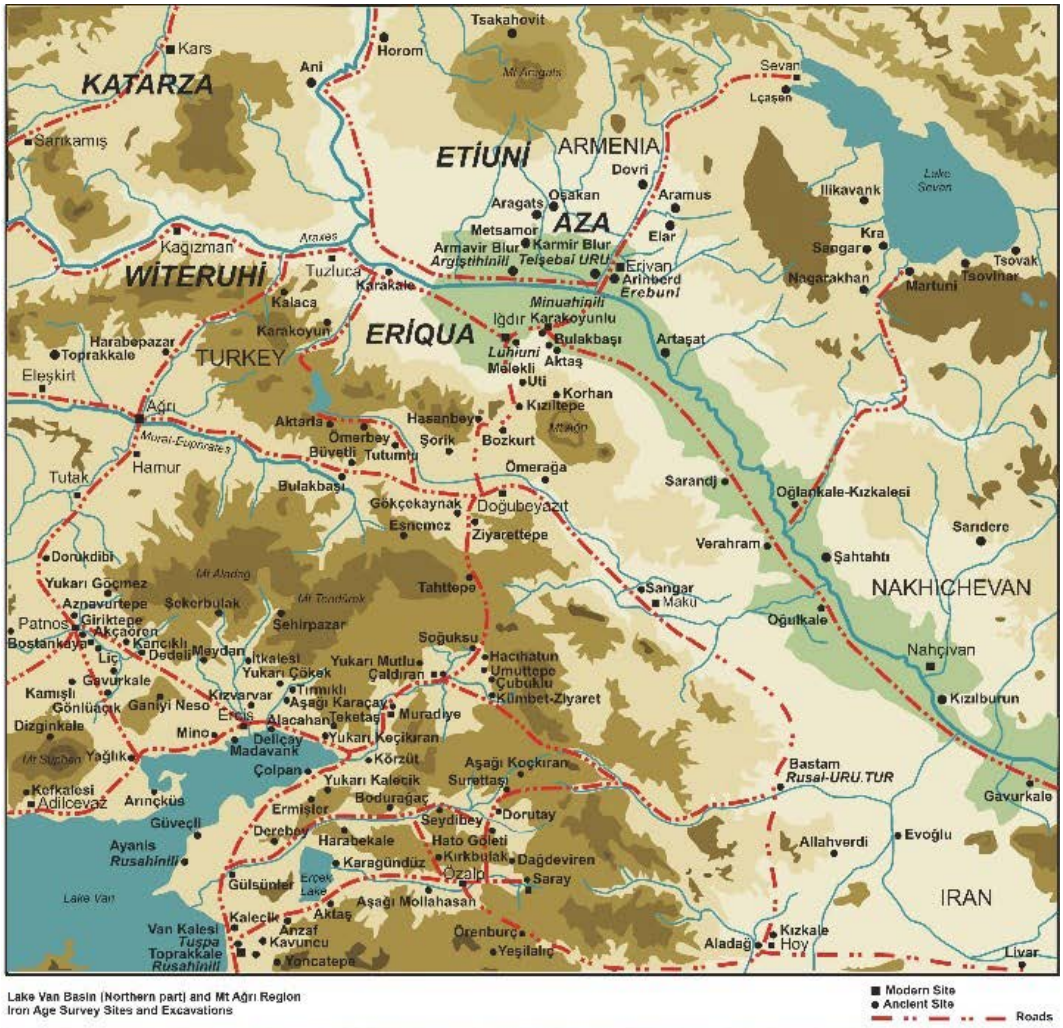
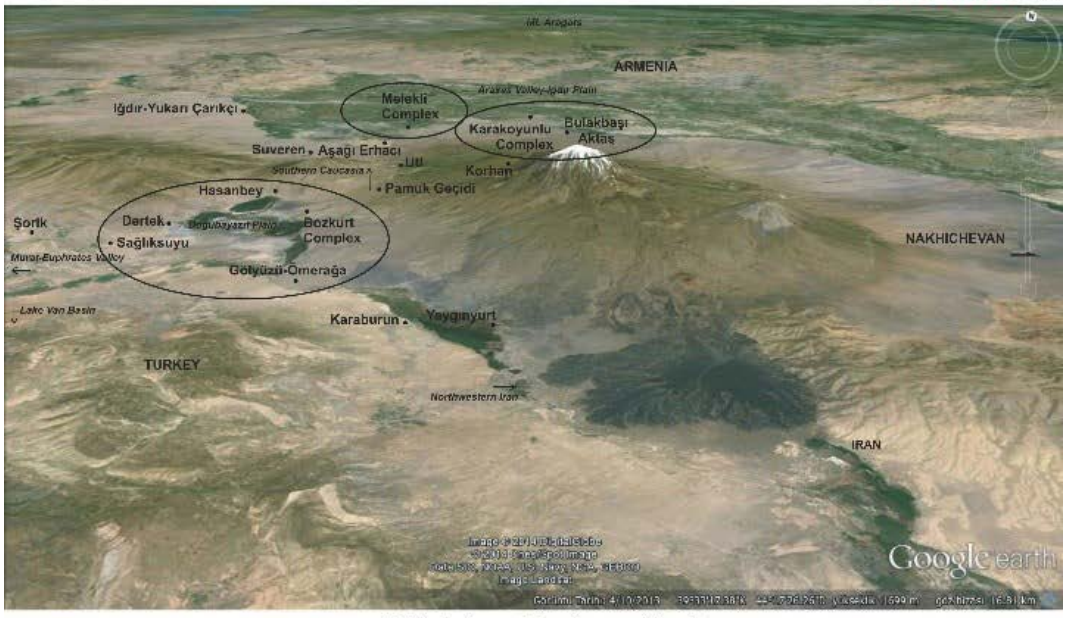


Lake Van Basin (Northern part) and Mt Ağrı Region
Iron Age Survey Sites and Excavations

■ Modern Site
● Ancient Site
Roads



Mt Ağrı Settlement Complexes and Key Sites

Figure 1. Mount Ağrı settlement complexes and key sites

expand into the southern Caucasus on the northern slope of Mount Ağrı. He campaigned against the land of Eriqua, and Luhiuni, the royal city. This conquest was consolidated by the construction of the fortress-city of Minuahinili as a political center on the southern bank of the Araxes river, neighbouring the capital of Eriqua, Luhini. In this way, northern slope of Mount Ağrı, or southern Araxes valley, were added to Urartian territory and the kingdom became the sole political authority in the Mount Ağrı region, dominating the gateway to the southern Caucasus and northwestern Iran. Mount Ağrı is one of the most important locations geographically and archaeologically in eastern Anatolia. This mountain on the gateways of the Caucasus and Iran is surrounded to the south by the Araxes valley (Iğdır plain), a route into the southern Caucasus; to the North by the Doğubayazıt plain; with routes into northwestern Iran and Lake Van basin reaching to the capital at Tushpa in the South; and routes into the upper Euphrates valley via Murat river in the west (Figure 1). The Iğdır plain is also important for the richest agricultural land in eastern Anatolia, while Doğubayazıt plain is only suitable for animal husbandary.

Inscriptions commemorating the Eriqua campaign of King Minua which detail the capture of the royal city of Luhiuni and establishment of the new Urartian fortress of Minuahinili were found in the fortresses at Karakoyunlu and Bulakbaşı in the Iğdır plain, south of the Araxes valley. The earliest excavations and works on the find spots of these three inscriptions of Minua were made by A. A. Ivanovskij and M. V. Nikol'skij in 1893-1894, during their investigations in eastern Anatolia on behalf of the Moscow Archaeological Society. They did not publish any findings from the Karakoyunlu and Bulakbaşı excavations and survey, and since the evidence is extremely limited, we do not have sufficient information about the dating, architectural features etc of the structures and materials. But the information on the inscriptions is more clear, as the research area included the villages of Karakoyunlu and Bulakbaşı which were within the boundaries of Taşburun (Iğdır province) at that time, thus the fortresses and inscriptions were named as Taşburun (Figures 2, 13). Confusion about these inscription in the literature, aside from the name issue, is related to the find spots. Except for the rock-cut inscription found on the slope of the fortresses at Karakoyunlu (Figures 2, 4), the location of other two, which are known as Bulakbaşı, is uncertain. Because of this uncertainty (see fn 2-4), we preferred to use the name of Taşburun, i.e. the numbers and locations given by Ivanovskij and Nikol'skij (Nikol'skij 1896: 14-30; Lehmann-Haupt 1910: 169-171; Ivanovskiy 1911: 36-59)[2]:

Taşburun No II[3]

With the might of the god Haldi, Minua established this place, the land of Irkua of Minua ( ). He built a Haldi gate and a fortress in a perfect style.

[2] Two fortresses are mentioned in Karakoyunlu, and three in the surrounding area of Lake Bulakbaşı. The Karakoyunlu and Bulakbaşı fortresses were frequently recorded as Taşburun, and as Tsolakert, Solagert, Zolakert and Çölegert in other versions. Taşburun is assigned to the Karakoyunlu district today, but previously it was the opposite, Karakoyunlu was assigned to Taşburun. The fortress at Karakoyunlu (II) is also named as Mağaralar Mevkii due to the Urartian Rock-cut tomb there (Figs. 7-8, 13), so we used this name in our first reports. In the same way, Bulakbaşı village is given as Başbulak. The conquest of Eriqua is mentioned in inscription No. I, found in the fortresses at Karakoyunlu-Taşburun (Figs. 2, 4, 13) (Nikol'skij 1896: No I, 16, 22-27, Tafel III-IV; Vorderasiatisches Museum, Berlin), the rock-cut inscription being at the point where the Karakoyunlu fortresses connects with the plain. According to the Nikol'skij photographs, this inscription is on the foot of the fortress that we call Karakoyunlu III and on the rocks overlooking the valley. The findspot of this inscription is recorded as Solagert fortress in Payne 2006: 5.1.3, Tsolakert-Taşburun (Iğdır) in Salvini 2008 (CTU): A5-1.

[3] Nikol'skij 1896: No II, 17-18, 28-29, Tafel V; *History Museum* of *Armenia,* Yerevan, this inscription is on a stone block, found at the home of a hardware store owner in Taşburun. The exact findspot is unknown – the villagers stated that they found this inscription in the medieval city on the plain east of the lake near the Urartian fortresses at Bulakbaşı (on the slopes of Mount Ağrı and shore of Lake Bulakbaşı). Although Ivanovsky conducted extensive excavations here in 1893-1894, he did not find any evidence of earlier periods. The findspot for this inscription is recorded as Solakert Fortress (Eçmiazin) in Payne 2006: 5.3.12, Tsolakert-Taşburun and Mağaralar Mevkii (Iğdır) in Salvini 2008 (CTU): A5-27.

Minua said: I established ... I built ...

Taşburun No III[4]

Minua, son of Ishpuini, established this building in a perfect style and built a fortress to the god Haldi in a perfect style. He named (this place) Minuahinili. Minua, son of Ishpuini, the mighty king, is the hero of the City of Tushpa, and the king of the Biainili land, with the greatness of the god Haldi.

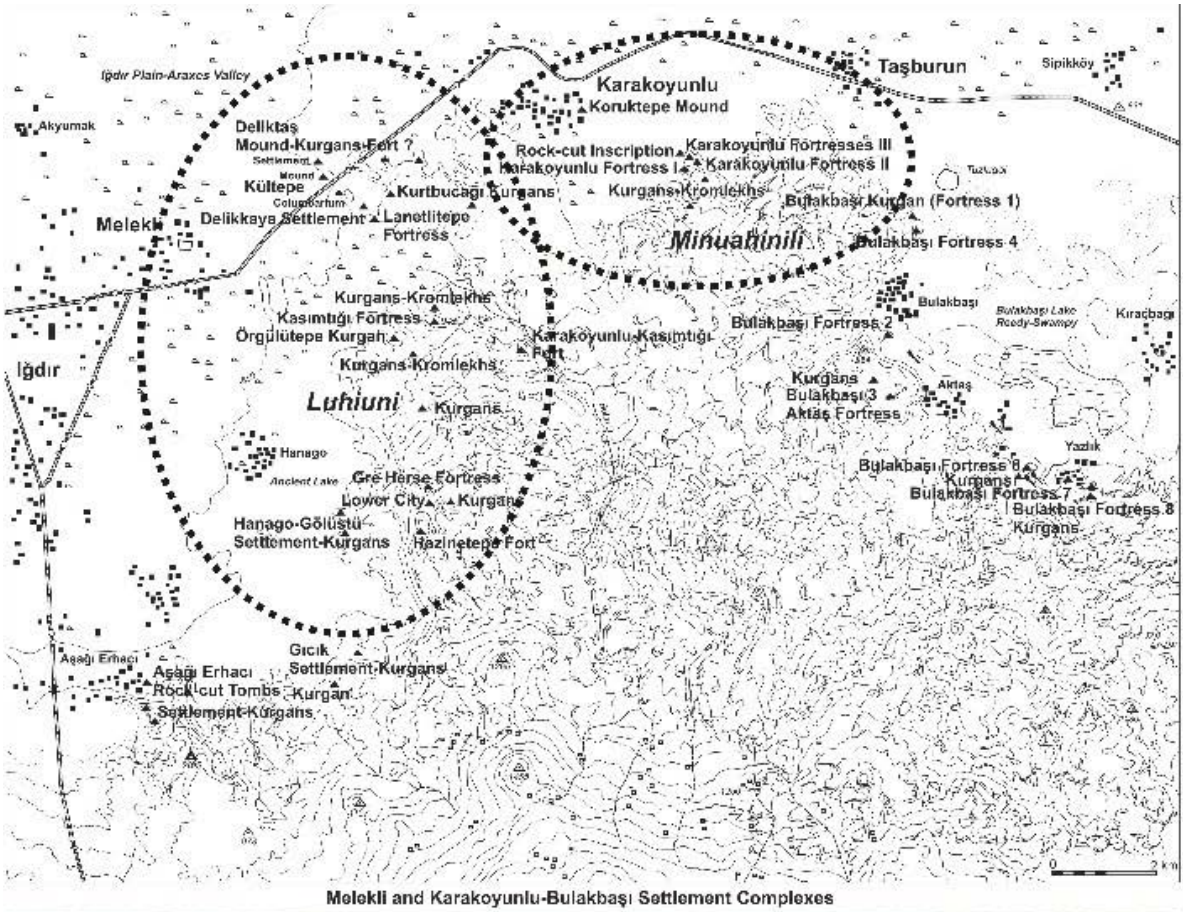
Fortress Cemeteries

A large number of Early-Middle Iron Age fortress cemeteries have been recorded in our investigations in the region of Mount Ağrı as in the rest of eastern Anatolia, the southern Caucasus and northwestern Iran. The settlement complexes that have major fortresses are the most remarkable sites in the survey. These regional sites appear as urban and administrative centres of the pre-Urartians and Urartians. Considering the epigraphic sources and archaeological evidence, fortress-cities of LBA-EIA that are parts of the settlement complexes are suggested to be political centres or capitals of small kingdoms in the pre-Urartian lands. With the establishment of the Urartian state, these sites were transformed into provincial cities or major fortresses of Urartu. Settlement complexes were located in central areas of geographical units. Each covers interrelated units in a vast area over a long time period, except for a partial interruption in Middle Bronze Age: mounds, cemeteries, lower cities and fortresses in use from the Late Chalcolithic Period (LC) to Middle Iron Age (MIA-Urartu) or Late Iron Age (LIA-Achaemenid). Their large expanse on the interconnected hills and and lowlands is on account of horizontal stratigraphy.

The settlement complexes in the Mount Ağrı region are Melekli (Iğdır), Karakoyunlu-Bulakbaşı (Iğdır) and Bozkurt (Doğubayazıt) where Mount Ağrı lava hills join the plains at the edge of the plains (Figure 1). Melekli and Karakoyunlu-Bulakbaşı which are adjacent sites were discovered on the northern slope (Iğdır plain – south of the Araxes valley) and cover a long time span from LC to LIA (Figures 1-6). The fertile lands of the Iğdır plain and the main route to the southern Caucasus and northwestern Iran via the Araxes valley extend directly in front of them. Luhiuni, the royal city of the kingdom of Eriqua and Minuahinili, the new fortress-city of Urartu which was built afterwards, are situated in the neighbouring settlement complexes in Melekli (Luhiuni) and in Karakoyunlu-Bulakbaşı (Minuahinili) (Figures 1-4). At the same time, both were local LBA-EIA cities, one of them was in Melekli-Kasımtığı (Luhiuni) and the others were in Karakoyunlu Fortress I and Bulakbaşı 8, probably the other cities of Eriqua Kingdom. The Urartian settlement at Bozkurt complex is probably within the boundary of Minuahinili. The settlement complex of Bozkurt is located on the southern slope (Doğubayazıt plain) with uninterrupted occupation from the Late Chalcolithic to the Urartian kingdom (Özfırat 2014c; 2017a) (Figures 1, 5-6). Doğubayazıt plain was also important for the Urartian kingdom because of its location on the main routes leading to the capital Tushpa in the south, to Caucasia in the north, to Upper Euphrates valley in the west and to northwesten Iran in the east. The absence of epigraphical sources makes it difficult for us to understand the political situation of the plain. Local LBA-EIA cities such as Melekli, Karakoyunlu and Bulakbaşı were occupied contemporaneously. It is difficult to claim that Bozkurt was the capital of a local EIA kingdom; however, without doubt, it was the most important site on the southern slope of the mountain. It may be considered as the central city related to the kingdom of Eriqua, though it is also a possibility that it was an independent kingdom in pre-Urartian lands.

Karakoyunlu Fortress II (Minuahinili) is situated on connected hills extending to the plain (Figures 2, 4, 7-9, 13). The city, although its plan is incomplete, spans *c.* 3 km with a citadel, lower city and a large

[4] Nikol'skij 1896: 16-17, 29-30, No III, this inscription couldn't be found. Nikol'skij studied this inscription from a photograph in the possession of Archbishop Mesrop in Taşburun. The findspot of this insciption is recorded as Başbulak in Payne 2006: 5.3.13, Başbulak-Bulakbaşı (Taşburun, Iğdır) in Salvini 2008 (CTU): A5-26.



Melekli and Karakoyunlu-Bulakbaşı Settlement Complexes

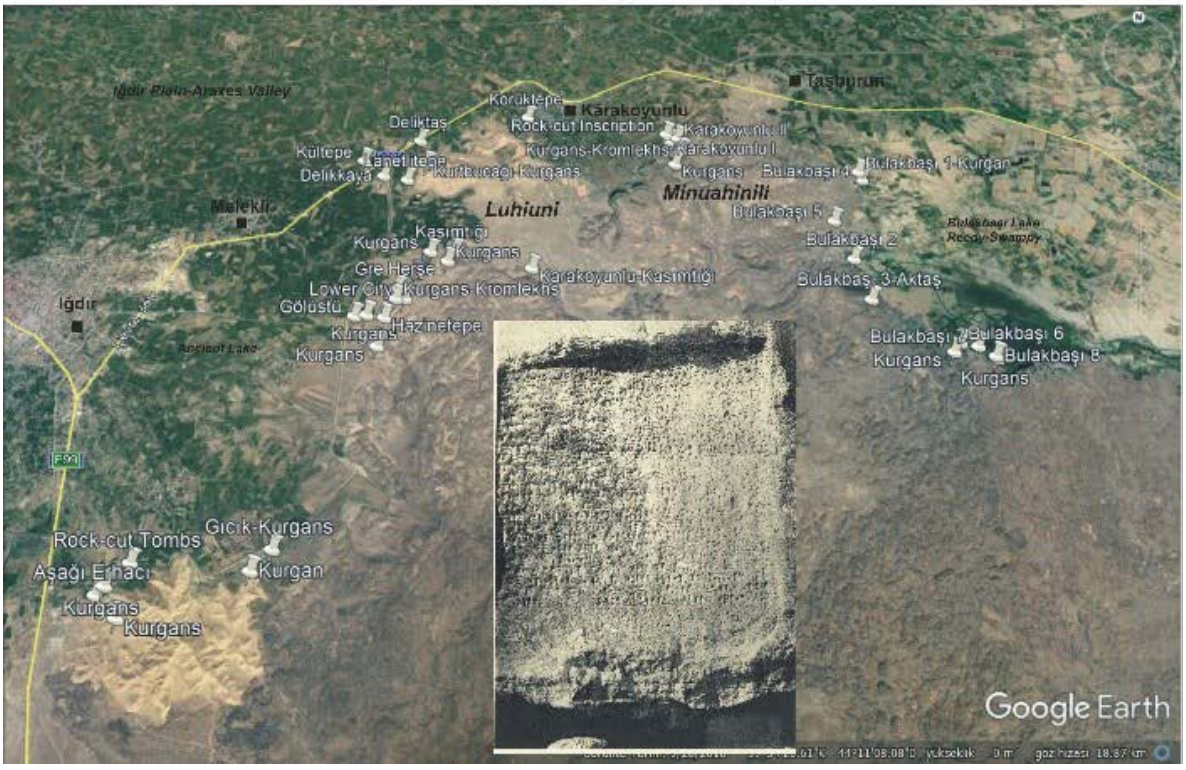


Figure 2. Melekli and Karakoyunlu settlement complexes

Melekli Settlement Complex

Delikkaya Settlement (I73/15)
Pottery: Late Chalcolithic

Hanago-Gölüstü Mound and Cemetery (I73/4)
Pottery: Late Chalcolithic
Architecture: Kurgans

Deliktaş Mound, Fort ? and Cemetery-Kurtbucağı Cemetery (I73/13)
Pottery: Late Chalcolithic, Middle Bronze Age (a few), Middle Iron Age (Urartu), Late Iron Age (Pers-Akhaimenid)
Architecture: Kurgans, Urartian Fort ?

Kültepe Mound and Cemetery-Columbarium (I73/1)
Pottery: Early Bronze Age, Middle Bronze Age (a few), Late Bronze-Early Iron Age, Middle Iron Age (Urartu), Late Iron Age (Pers-Akhaimenid)
Architecture: Urartian Cemetery-Columbarium

Kasımtığı-Gre Herşe Fortresses, Lower City, Forts and Cemeteries (I73/3)
Pottery: Early Bronze Age (a few), Middle Bronze Age (a few), Late Bronze-Early Iron Age, Middle Iron Age (Urartu, a few)
Architecture: Late Bronze-Early Iron Age Fortresses, Defensive walls, Fort
Cemeteries: Kurgans-Cromlechs

Melekli-Lanetlitepe Fortress (I73/14)
Pottery: Late Chalcolithic (a few), Middle Iron Age (Urartu)

Figure 3. Melekli settlement complex

Karakoyunlu Settlement Complex

Koruktepe Mound (I73/21)
Pottery: Late Chalcolithic, Early Bronze Age (a few),
Middle Iron Age (Urartu), Late Iron Age (Achaemenid)
Architecture: Kurgans (no material)

Karakoyunlu Fortresses (I73/7)
Fortress I
Pottery: Late Bronze-Early Iron Age
Architecture: Late Bronze-Early Iron Age Fortress

Fortress II
Pottery: Middle Iron Age (Urartu), Late Iron Age (Achaemenid)
Architecture: Urartian Fortress

Fortress III
Pottery: Late Iron Age (Pers-Akhaimenid),
Architecture: Urartian Rock-cut tomb. Middle Age remains

Cemetery
Low Kurgans-Cromlechs: Middle Bronze Age (a few),
Late Bronze-Early Iron Age, Middle Iron Age (Urartu, a few)
Urartian Rock-cut tomb and Chamber graves

Rock-cut Inscription
Urartian king Minua

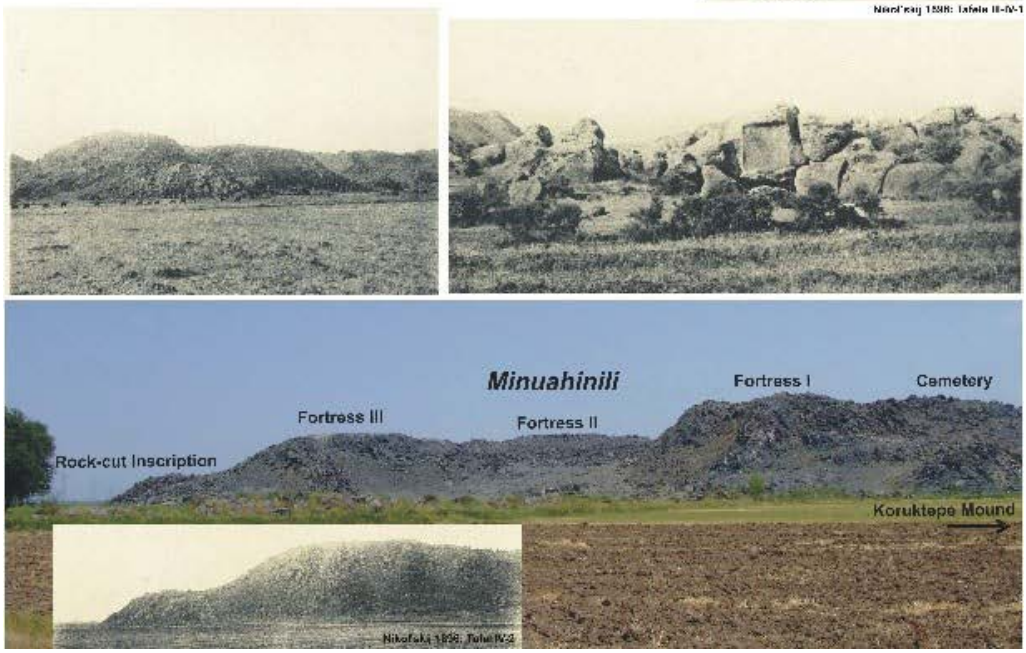


Figure 4. Karakoyunlu settlement complex

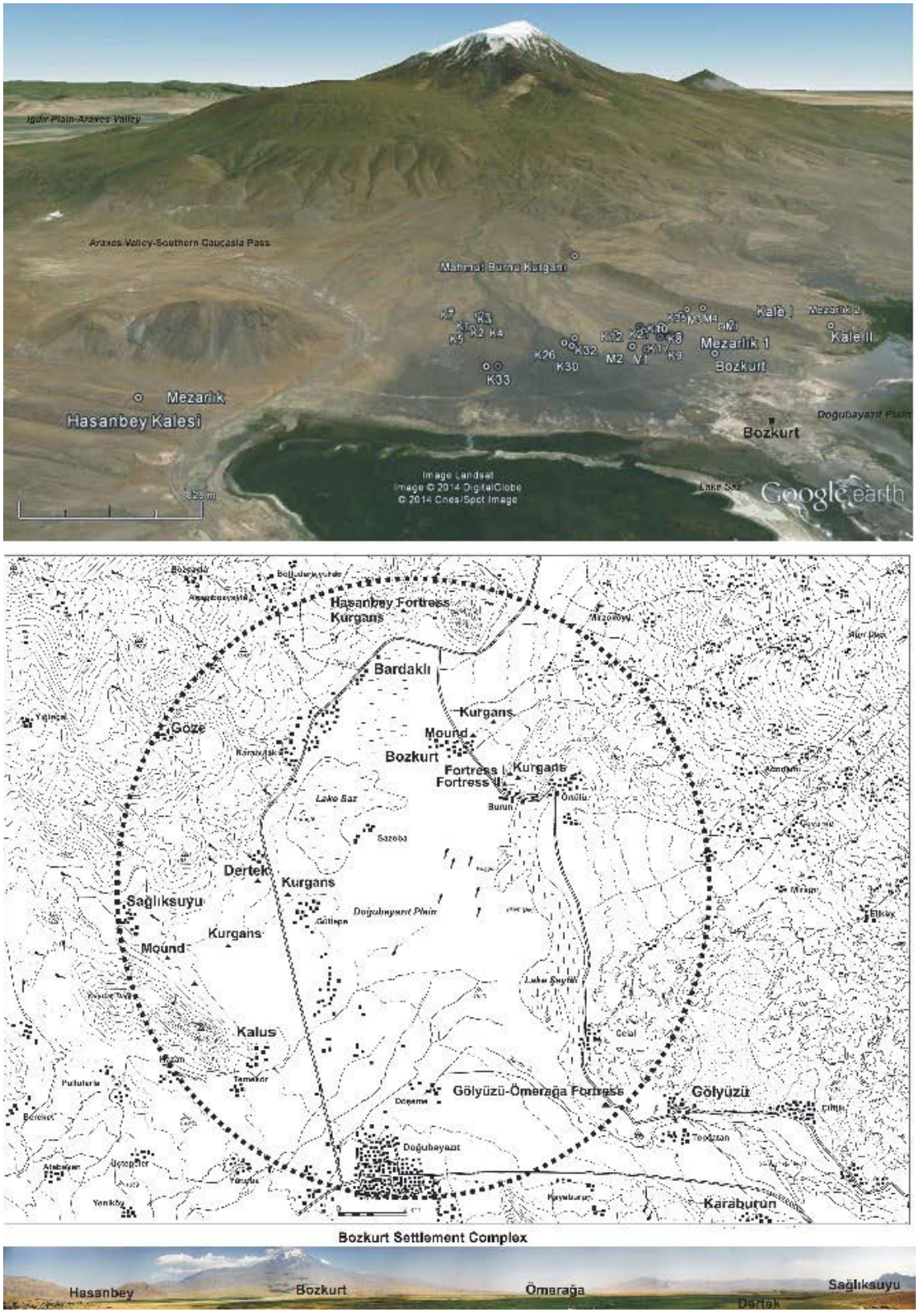


Figure 5. Bozkurt settlement complex

Bozkurt Settlement Complex

Sağlıksuyu Mound (K73/5)
Pottery: Late Chalcolithic Period, Early Bronze Age (Mostly), Middle Bronze Age, Late Bronze-Early Iron Age

Bozkurt Melecami Mound
Pottery: Late Chalcolithic Period, Early Bronze Age (Temporary settlement, seasonal ?)
Architecture: Kurgans (Middle Bronze Age, Late Bronze-Early Iron Age)

Bozkurt Cemetery 1
Pottery: Middle Bronze Age, Late Bronze-Early Iron Ages, Middle Iron Age (Urartian Chamber Grave)
Kurgans: Middle Bronze Age, Late Bronze-Early Iron Age, Chamber Grave (Urartu)

Bozkurt Fortress I and Cemetery 2
Pottery: Early Iron Age (a few)
Architecture: Late Bronze-Early Iron Age Fortress, Low kurgans-Cromlechs

Hasanbey-Bardaklı Fortress and Cemetery (K73/9)
Pottery: Early Iron Age (a few)
Architecture: Late Bronze-Early Iron Age Fortress
Cemetery: Low kurgans-Cromlechs

Sağlıksuyu-Kalus-Dertek Cemetery (K73/16)
Kurgans

Bozkurt Fortress II
Pottery:Middle Iron Age (Urartu), (a few)
Architecture: Urartian Fortress

Gölyüzü-Ömerağa Fortress (K73/1)
Pottery: Early Iron Age (a few), Middle Iron Age (Urartu)
Architecture: Urartian Fortress

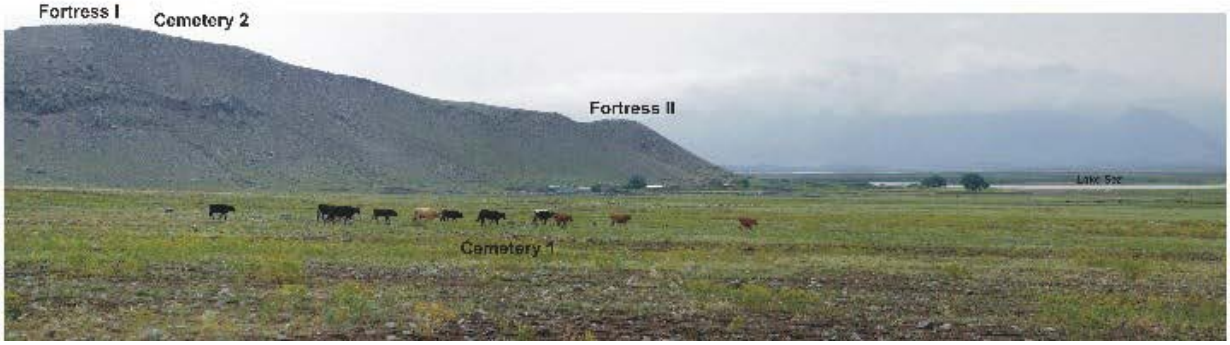


Figure 6. Bozkurt settlement complex

cemetery. The citadel consists of a new Urartian fortress (Fortress II) and a LBA-EIA fortress (Fortress I); it appears to have been surrounded by about a kilometre of defensive walls except for on the western side, which is a steep hill where Fortress I is located (Figures 2, 4, 7-8). In the south, only the gate towards the cemetery is visible. There is no trace of the wall surrounding the citadel continuing north to the lower city, since dense farming takes place today on the Iğdır plain. The lower city must have existed in the plain starting right on the slope of the citadel, where the inscription of King Minua is situated, to the Koruktepe mound (see fn 2). MIA and LIA pottery were found over the thick LC layer on the Koruktepe mound on a very low lava hill in the plain (Figures 2, 4). There is a large cemetery, consisting of great numbers of low kurgans-cromlechs and some Urartian chamber graves, on the lower lava hills and the flat areas south of the fortresses (Figures 2, 4, 7-8). A small number of Urartian pottery sherds were found in some kurgans.

Whereas the LBA-EIA fortress (Karakoyunlu Fortress I) was located on the high hill, the Urartian fortress (II) was built on a connected hill at much lower elevation[5]. On a third hill adjacent to these, Karakoyunlu Fortress III has an Urartian rock-cut tomb on the eastern side (Figures 2, 4, 7-8, 13), which must be a part of Fortress II (Çevik 2000: No 18). Except for some sherds, it is difficult to obtain information because of the thick medieval layer overlaying it, but some wall pieces related to the Urartian presence are apparent. The LBA-EIA fortress (Fortress I) to the west appears to have been reconstructed by the Urartians, and should have required this arrangement, since it abuts Fortress II. İvanovskiy and Nikol'skij mention two fortresses in Karakoyunlu, one of them LBA-EIA Fortress (I), and they made small excavations on the Fortresess II-III in 1893 (Ivanovskiy 1911: 36-37; Nikol'skij 1896: 16, 22-27). Fortress II shows the characteristics of Urartian architecture, has a long rectangular plan 450 metres in length, and consists of two separate sections with differing elevations. The upper part meaures 250m by 70m with a rectangular plan; the second part, adjacent to the plain below, has an irregular plan matching the topography and 200m long. Semi-ashlar masonry was used in the construction of the walls with buttresses. At the highest point, there is a probable Haldi temple with a square plan (4.00 x 3.5 m) as mentioned in the inscriptions of Minua: '*... and built a fortress to the god Haldi in a perfect style ...*', '*... He built a Haldi gate and a fortress in a perfect style ...*'.

The Uraratian settlement in the Karakoyunlu complex is the largest Urartian fortified site in the south of the Araxes Valley. It displays characteristics of cities: Fortress II is distinguished from the others in the region by its elaborate architecture, Haldi temple and presence of classical Urartian pottery; its citadel surrounded by a defensive wall; its cemetery spread over a wide area between the lava hills in the south; the lower city located on the plain; and its rock-cut inscription of King Minua (Figures 2, 4).

Minuahinili was strengthened with new structures in time by Minua and later kings: the fortresses at Bulakbaşı and a garrison town-fortress to the southeast (Ivanovskiy 1911: 38-56; Nikol'skij 1896: 17-18, 28-29);[6] an outpost/route station, a settlement and a columbarium (Melekli) to the west; and an outpost/route station (Bozkurt Fortress II) and a central fortress (Gölyüzü-Ömerağa Fortress) on the southern slope of the mountain (Figures 1-6).

The Bulakbaşı Fortresses (2-7) are located next to the Karakoyunlu fortresses (Figures 1-2, 13), *c.* 4 km to the east, on the shore of Lake Bulakbaşı, which is recessed southward along the skirts of Mount Ağrı. Urartian fortresses on the shore of Bulakbaşı Lake are extremely unusual; six Urartian fortresses

[5] Contrary to the settlement system on high and inaccessible hills in the LBA-EIA, the Urartian kingdom favored the lower hills, plains and valleys, Badalyan and Avetisyan 2007; Biscione 2002; Biscione 2003; Biscione 2012; Biscione and Dan 2011; Biscione and Dan 2014; Hmakyan 2002; Hmakyan 2010; Kleiss and Kroll 1980; Kroll 2005; Kroll 2011; Kroll 2012; Özfırat 2009; Özfırat 2014b; Özfırat 2015; Özfırat 2017a; Özfırat 2017b; Özfırat 2017d; Smith 1999; Smith 2003; Smith 2012; Smith *et al* 2009.

[6] I would like to offer my sincere thanks to Dr. Ayhan Yardımcıel for his help in Bulakbaşı studies.

(Bulakbaşı 2-7), an EIA fortress (Bulakbaşı 8) and and a large kurgan (Bulakbaşı 1) are listed on the adjacent hills. They must have been within the territory of Minuahinili. Lake Bulakbaşı is one of the richest wetlands of the entire region, made up of many water sources coming from the foothills of Mount Ağrı. It is also the source of river Karasu, a branch of the Araxes. Urartian fortresses at Bulakbaşı (2-7) are located on the surrounding hills on the western and southern shore of lake. Ivanovskj and Nikol'skij recorded three fortresses here enumerating the Fortresses No 1 (Kurgan) and No 2, to the south Great Fortress (Fortress 3-Aktaş). They made a short excavation in the Fortress No 1 in 1894 (Figure 13). We investigated four more new Urartian fortresses (4-7) and an EIA fortress (8).

Bulakbaşı Kurgan was recorded as a fortress and termed Bulakbaşı Fortress 1 by Ivanovskj (1911: 54-55) (Figures 2, 11, 13). Unfortunately, no sufficient information has been reported from his excavation. It is situated on a small and low hill at the northwestern end of the lake. The kurgan is 8m in diameter in the middle of a square platform (10 x 10m) with terraces built from semi-ashlar masonry. It is difficult to date it, and no pottery has been found. The plan of İvanovsky is not very different: the kurgan lies on the eastern corner, while the platform is much more visible and a small passage on the west wall is recorded.

Bulakbaşı Fortress 2 situated on a low hill on the western lake shore (Ivanovskj 1911: 55-56) (Figures 2, 10, 13). The plan of the fortress is partially clear. The fortress is roughly triangular in plan (200 x 250m). The walls were built with semi-ashlar stones to a thickness of 2m. Two adjacent interior rooms with rectangular plans are visible on the northern corner. The gates into the citadel are on the northern wall (9m wide) and probably on the southern wall.

Bulakbaşı 3-Aktaş fortress or garrison town is located dominating the Araxes valley on a very high hill adjacent to Bulakbaşı Fortress 2 (Figures 2, 10, 12-13); Ivanovskj recorded it as a great fortress (Ivanovskiy 1911: 56-59; Nikol'skij 1896: 19-20; Özfırat 2014a; Özfırat 2017d). It has strong walls with a circuit of 500 x 280m and 3m thickness built of semi-ashlar masonry. Three gates reached by ramps are in the walls which were regularly buttressed. The main gate is situated on the east with towers and a wide rampart. The eastern and western gates are 3m wide. Traces of architecture inside are very weak and little pottery was found within the walls;[7] for this reason, it is possible to claim that the site was not established as a settlement. Given its situation on an extremely high hill, which is not typical of Urartu, and its closeness to Minuahinili, it must have been used as a garrison-town that was dependent on Minuahinili. Its location on the southern Caucasus and northwestern Iran crossroads in the Araxes valley; its closeness to important Urartian centers like Erebuni (Arin Berd), Argishtihinili (Armavir) and Teisebaini (Karmir Blur) across the Araxes river; and the absence of pottery in the fortress strengthens the assumption that it served as a military base. Additionally, that it was located on Lake Bulakbaşı and the River Karasu river which flows into the Araxes must have been an important reason to build such a large garrison town. It displays architectural features of the 7th century BC. It is possible to suggest that it was established on the northern bank of the Araxes river by Rusa, son of Argishti II, during the foundation of the new political centre of Teishebaini (Karmir Blur) and the reorganisation of Aza.

Bulakbaşı Fortress 4 is on a high hill adjacent to the kurgan (Bulakbaşı Fortress 1) on the western shore of the lake[8] (Figures 2, 11). The layout of the fortress is rectangular, with 130m length (the existing part) and 50m width. The thickness of the walls is 2.3m, which were built with semi-ashler stones and regularly buttressed. Although the plan of the southern part of the fortress remains undefined, the main gate (3.6m wide) into the citadel appears to have been on the northern side, overlooking the kurgan.

[7] These sherds shows EIA features, probably they belong to an earlier building.
[8] The site was not investigated by İvanovsky.

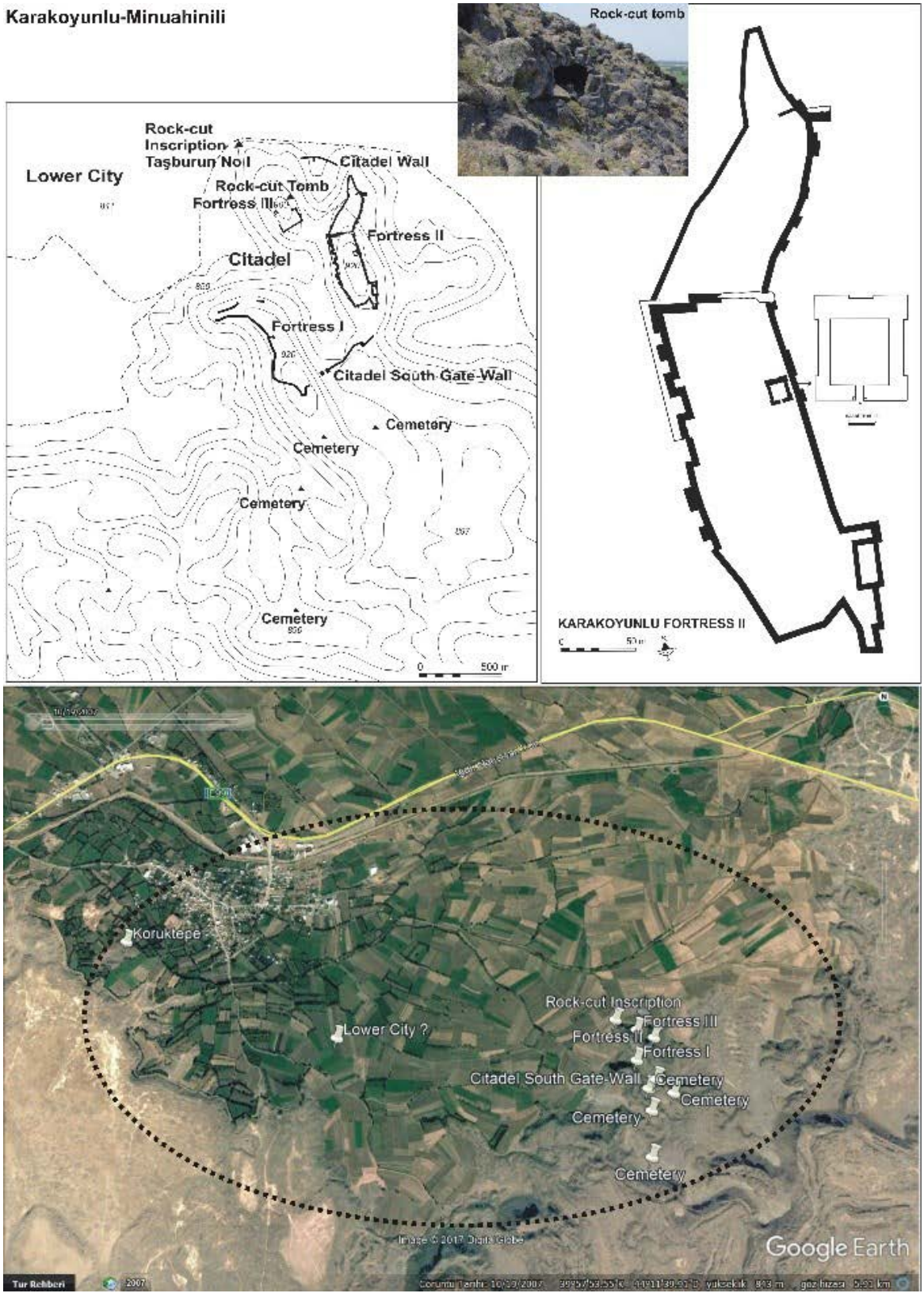


Figure 7. Karakoyunlu-Minuahinili

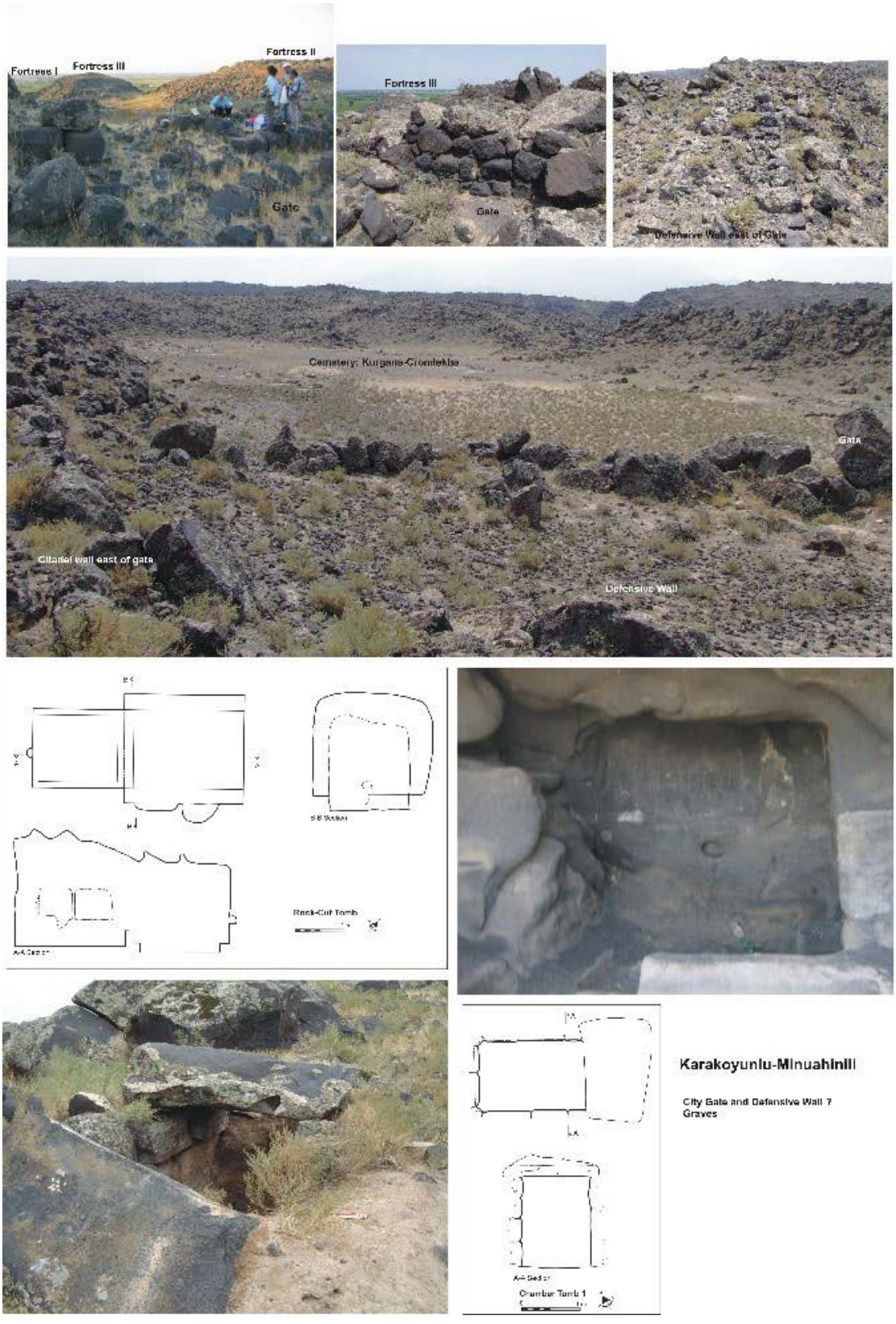


Figure 8. Karakoyunlu-Minuahinili

Figure 9. Karakoyunlu-Minuahinili

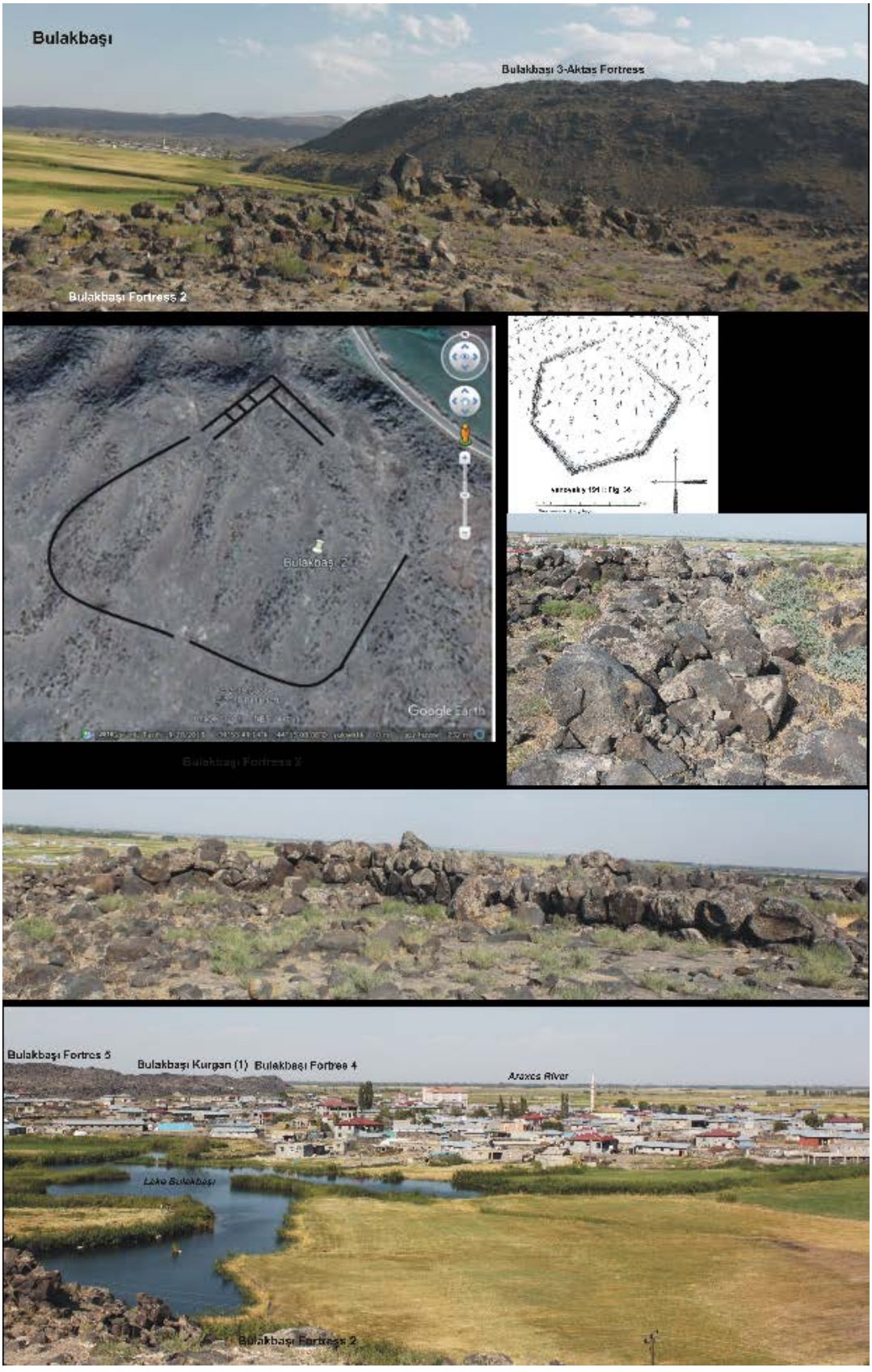


Figure 10. Bulakbaşı Fortresses and Kurgan

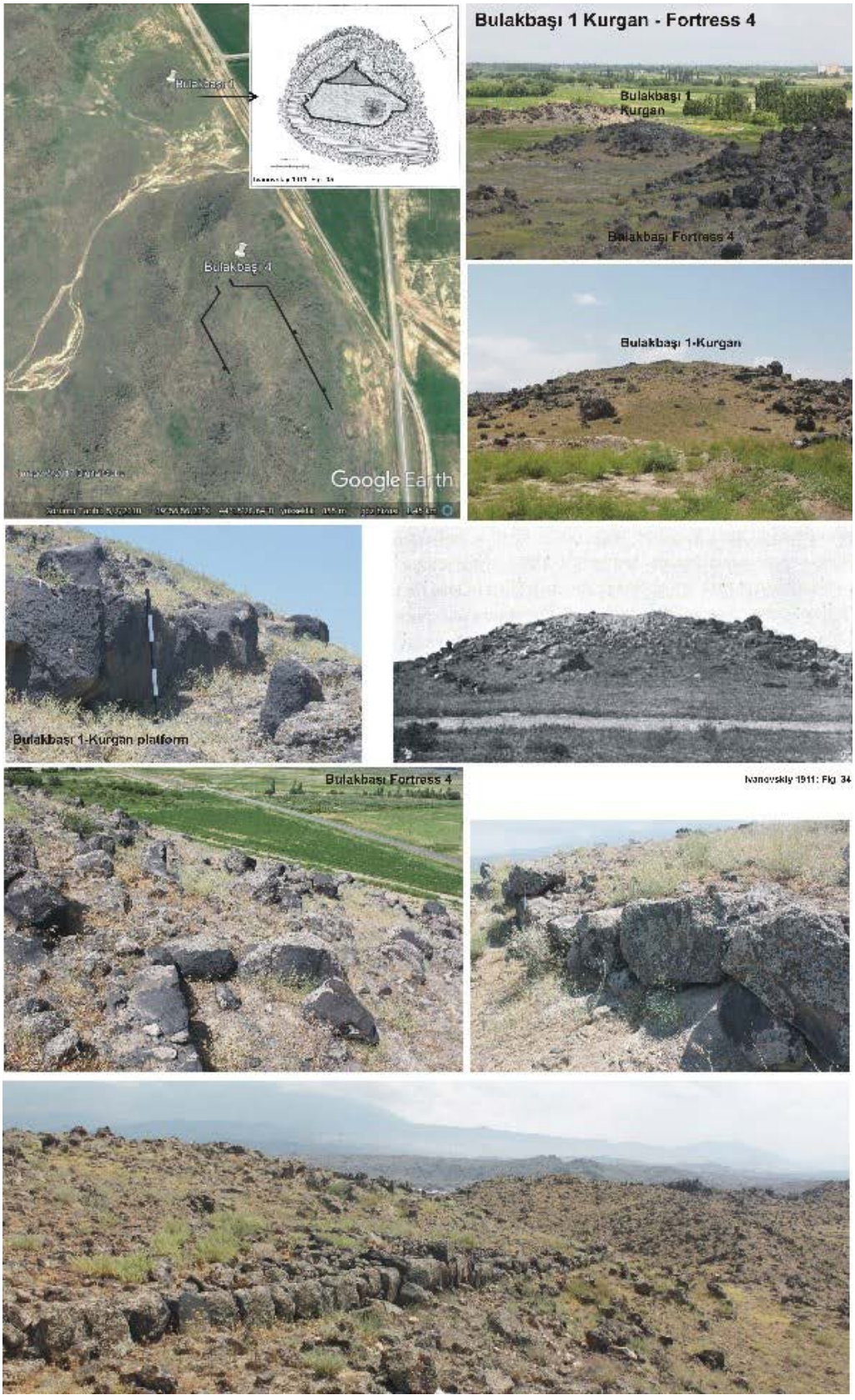


Figure 11. Bulakbaşı Kurgan (1) and Fortress 4

Figure 12. Bulakbaşı 3-Aktaş fortress

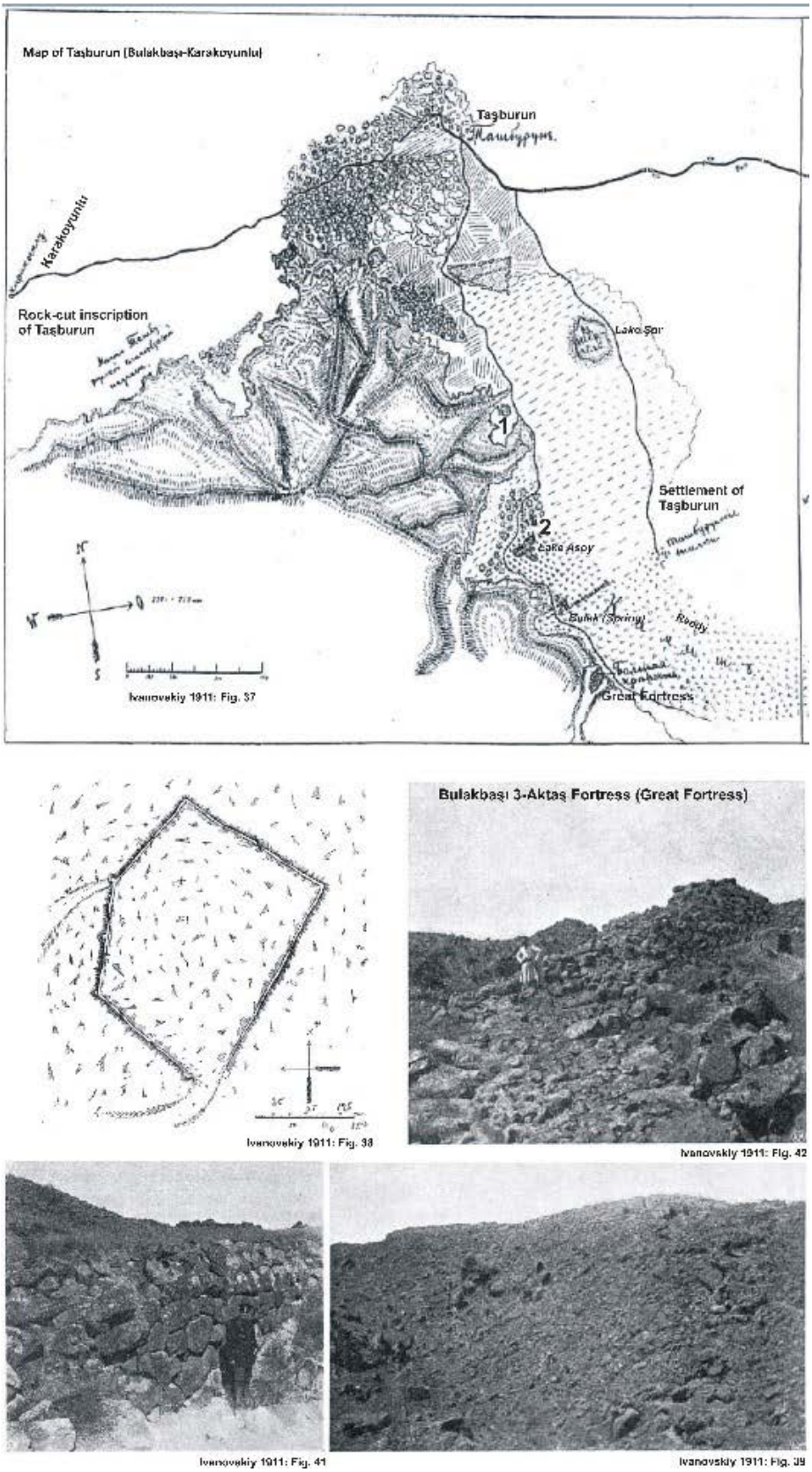


Figure 13. Map of Ivanovskij and M. V. Nikol'skij's investigations and Bulakbaşı 3-Aktaş Fortress

Bulakbaşı Fortresses 5 and 6 have no clear plan; only some wall remains can be seen on the hills.

Bulakbaşı Fortress 7 is located on a high hill overlooking the valley on the southern shore of the lake (Ivanovskij 1911: 55-56) (Figure 2). The fortress has a rectangular building (100 x 50m) and two adjacent, roughly rectangular structures (52m and 40m in width) inside a perimeter wall (375m long, 2.50m thick). The walls were built with semi-ashlar stones. The wall thickness of the building inside the perimeter wall is 2m. The entrance of this building is to the east (3m wide), and there are some rectangular and square rooms inside it.

The fortresses at Bulakbaşı which were investigated by Ivanovskij are usually known as Minuahinili, from the inscriptions recorded at Başbulak-Bulakbaşı, in the literature. No distinction was made between the fortresses by İvanovsky. The find spots of the Bulakbaşı inscriptions are unclear and Karakoyunlu Fortress II seems most convenient with its city type characteristics and with its rock-cut inscription for the location of Minuahinili. The architecture of the fortresses at Bulakbaşı was of semi-ashlar masonry which is typical for Urartu but their layout is simple. Unfortunately, it is very difficult to distinguish which one was built by Minua, because no classical Urartian pottery has been found and only a few local sherds were collected in the fortresses, while the plans of the fortresses are not typical for Urartu. The fortress at Bulakbaşı 3-Aktaş is separated from others by its elaborate architecture, which shows late Urartian characteristics. The fact that the find spots of the Bulakbaşı inscriptions are not fully known creates a problem (see fn 3-4), nevertheless, the presence of inscriptions related to the foundation of Minuahinili near the fortresses make us think that one of the fortresses of Bulakbaşı was built by Minua. King Minua should have preferred this fertile area and its springs when setting up a forward point on the southern Caucasus and north western Iran road. It seems that Lake Bulakbaşı was densely fortified by the Urartians due to its geographical location, most likely for military activities. King Minua, probably Argishti I and afterwards Rusa, son of Argishti II should have preferred this fertile area of Lake Bulakbaşı which is the biggest water source in the region and also its proximity to the Araxes. The limited pottery finds and their unusual and simple plans suggest that they were built for military activities and some of them probably constructed in relation to the water source.

The Urartian settlement at the Melekli complex is situated *c.* 4 km to the west of Minuahinili, at the northwestern end of Mount Ağrı (Özfırat 2017b; Özfırat 2017d). It is located just below the LBA-EIA city of Luhiuni (Kasımtığı), on the interconnected lower lava hills that extend into the plain (Figures 1-3, 14-15). The Urartian settlement consists of interrelated units: An outpost/route station (Lanetlitepe fortress), a fort(?) (Deliktaş mound), a columbarium (Kültepe) and a settlement (Kültepe mound). In general, Kültepe mound and columbarium are named as a single site as Kültepe, Melekli or Iğdır in the literature, the reason for this confusion is because they are located next to each other over a single rock formation (Figures 2-3, 14-15).[9] The Urartian fortress at Lanetlitepe is rectangular in layout; the citadel measures 67 × 30 m (Figures 2-3, 14-15). The walls were built with semi-ashlar masonry, had a thickness of 2.70 m, and were regularly buttressed. The gate which has towers both sides is located on the eastern side. Deliktaş fort(?) is situated on a mound-cemetery on the northern hill of Lanetlitepe Fortress (Figures 2-3, 15). It is rectangular in layout, measuring 85 × 30m. The walls were built with

[9] The first excavation of Melekli-Kültepe mound and the Urartian columbarium were carried out by P.F. Petrov in 1913. A second excavation at the columbarium was carried out by K. Balkan in 1966. The material from P. F. Petrov's excavation was published later by B. A. Kuftin (1944). The summary and additional information related to the columbarium part of this publication was published in English by R. D. Barnett (1963). The material from K. Balkan's excavation was not published, for a summary see Mellink (1967) and Alkım (1968). The finds from Balkan's excavation in Kars Museum were studied by the author (Özfırat 2017c). Kültepe mound and columbarium are situated on the low ridge adjacent to each other (Figures 2-3, 14). They look like two hills with a highway crossing between them. In our survey, no material was found in the columbarium area, and the mound was settled from the Early Bronze Age (Kura Araxes) to LIA-Achaemenid period (Marro and Özfırat 2003).

rough stones and had a thickness of 3m. It is probably a secondary structure related to Lanetlitepe Fortress, as shown by its unelaborate plan and masonry.

It seems that the Urartian settlement at Melekli was established either by King Minua during the initial incorporation of the region into Urartian territory or during the conquest of the northern part of the Araxes river by King Argishti I (785/80-756 BC). Melekli, with its location at the west end of the plain and on the Mount Ağrı gateway, was the most important point between the city of Minuahinili and eastern Anatolia. The Melekli-Lanetlitepe Fortress has an appearance belonging to the early 8th century BC, an outpost/route station with its location, planning and size. The columbarium is dated to the second half of the 7th century BC and is considered a cemetery belonging to the military garrison of Urartu (Barnett 1963: 163). Behind the fortress, is a cemetery containing a large number of kurgans in an area several kilometres in size, extending from Luhiuni to Minuahinili (Figures 2-4). However, we don't currently have any evidence as to whether there are kurgans belonging to the Urartian period.

The Urartian settlement at the Bozkurt complex contains a central fortress (Gölyüzü-Ömerağa), an outpost/road station (Bozkurt Fortress 2) and a cemetery of kurgans, which is spread over several kilometres in the western part of the Doğubayazıt plain from Sağlıksuyu-Kalus to Bozkurt (Figures 1-2, 5-6, 16-17) (Özfırat 2014c; Özfırat 2017a). The sites of the Bozkurt settlement complex are located around the small lakes, Saz and Şeyhli, at the edge of the plain on the foothills of southern slope of Mount Ağrı in the Doğubayazıt plain, since the plain is swampy and full of bulrushes.

The Urartian fortress at Gölyüzü-Ömerağa is situated on a low hill extending to the plain (Figures 2, 5, 16) (Özfırat 2018). The Sarısu river, which springs from the Lake Şeyhli, flows parallel to the İranian road in front of it and a small lake lies to the east of it. There are remains of a dam on the southwestern end of the lake in the direction of the plain and the Sarısu river. The plan of the citadel of the fortress is rectangular, 73 m in length and 40 m in width. The walls were built with semi-ashlar stones and had a thickness of 2.60 m which were regularly buttressed. There are traces of architecture inside: possibly a temple located at the highest point of the northern end. The northern part of the citadel is higher and appears to be a separate unit. It may be suggested that the remains of two rooms surrounding the courtyard comprised a complex for those associated with the temple, despite the limited data. The room with a square plan (5.20 x 4.20 m) on the eastern end might be thought as a store-room due to its special entrance and plan. The citadel has a 2.3m wide gate with steps on the southern side; two ramparts extend along the western and eastern slopes of the hill towards the gate from the main road on the plain. Some architectural remains or graves lie on the western slope of the citadel and below the rampart, but they are not clear due to the later remains of a *yayla* overlying them. Large square and rectangular structures lie on the eastern terrace of the citadel overlooking to the lake.

The outpost/route station at Bozkurt Fortress II is located at the southwestern end on the slope of Mount Ağrı (Figures 2, 5, 17). The three fortresses at Bozkurt rise on top of the high hills on the western pass of Mount Ağrı, overlooking the Doğubayazıt plain. Bozkurt I and Hasanbey fortresses date to the LBA-EIA, while Bozkurt Fortress II dates to the Urartian period. It is probably an Urartian outpost/route station as shown by its small size and its location on a higher position dominating the plain as well as controlling all the roads; it is sited *c.* 4 km to the north of Gölyüzü-Ömerağa Fortress. It is square in layout; the citadel measures 50 × 40m. The walls were built with semi-ashlar masonry, had a thickness of 2-2.8m and were regularly buttressed. A long, wide ramp and terraces extend along the western slope of the hill toward the plain. An Urartian chamber grave lies on its western slope; in addition, Urartian sherds were found in some of the Sağlıksuyu-Kalus kurgans (Figures 2, 5, 17).

Both fortresses must have been built during the foundation of Minuahinili because of the presence of earlier pottery at the fortress at Gölyüzü-Ömerağa. It seems that the area was controlled by the outpost/

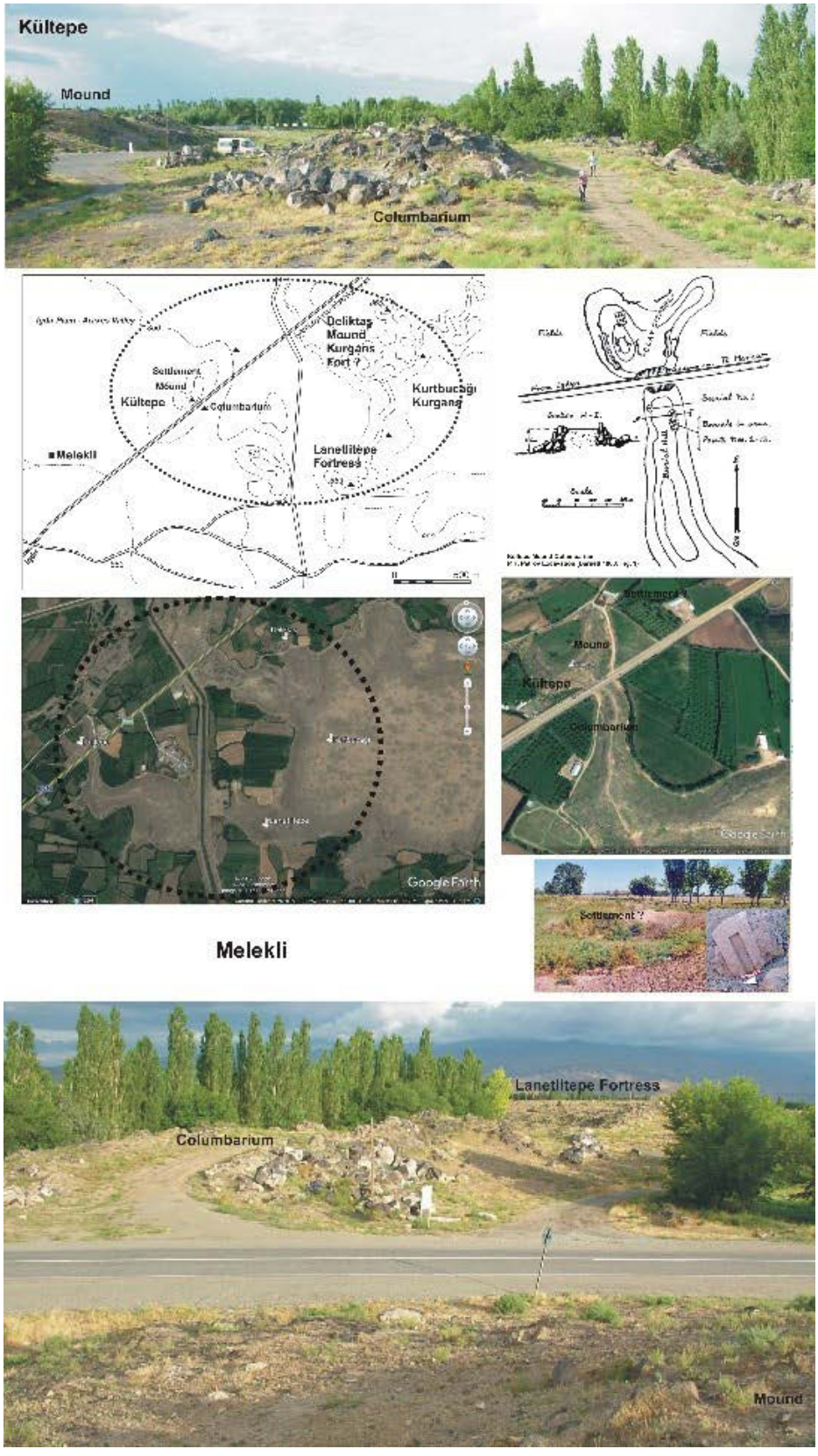


Figure 14. Kültepe mound and columbarium (Melekli settlement complex)

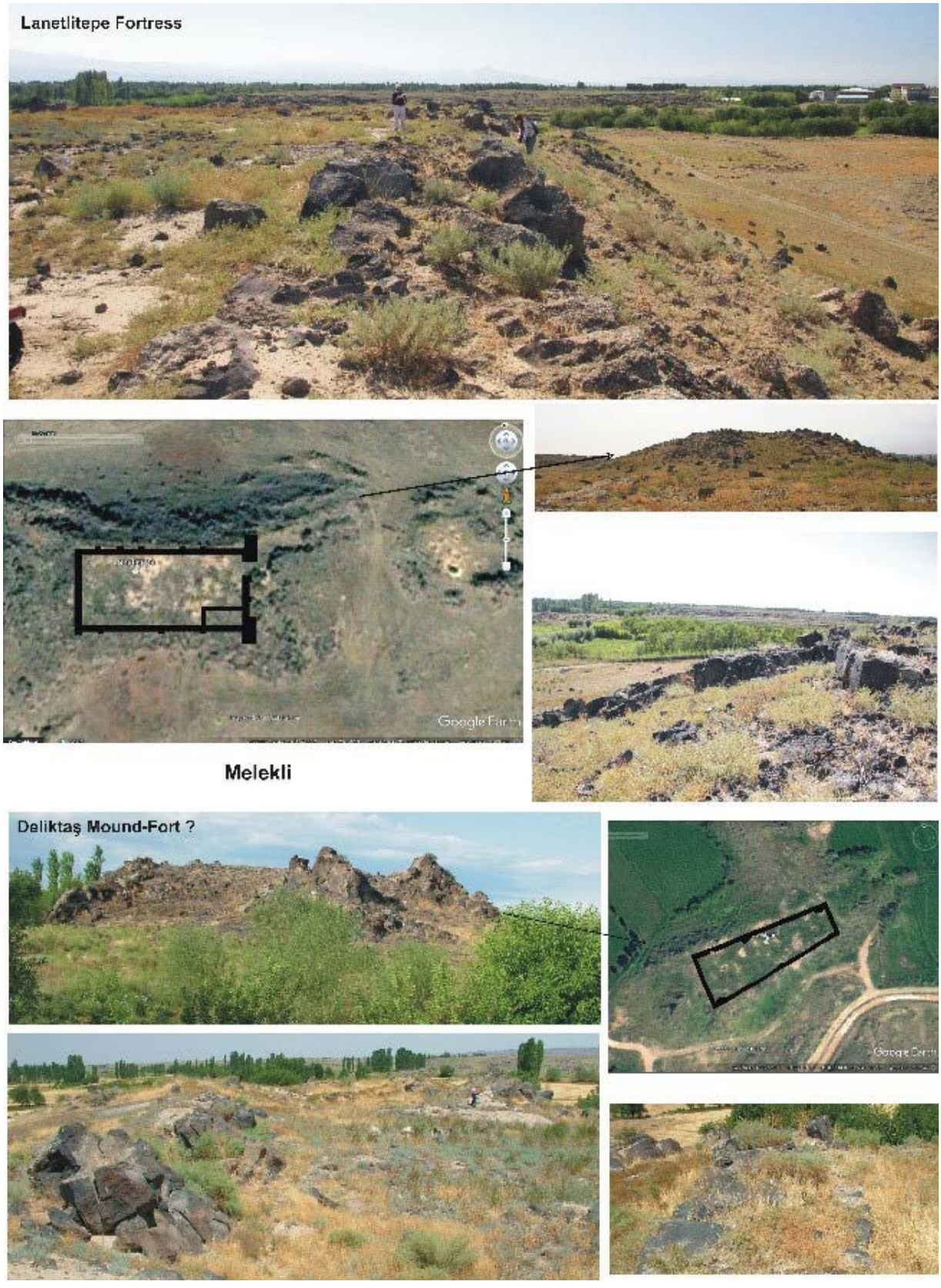


Figure 15. Lanetlitepe fortress, Deliktaş mound-cemetery-fort? (Melekli settlement complex)

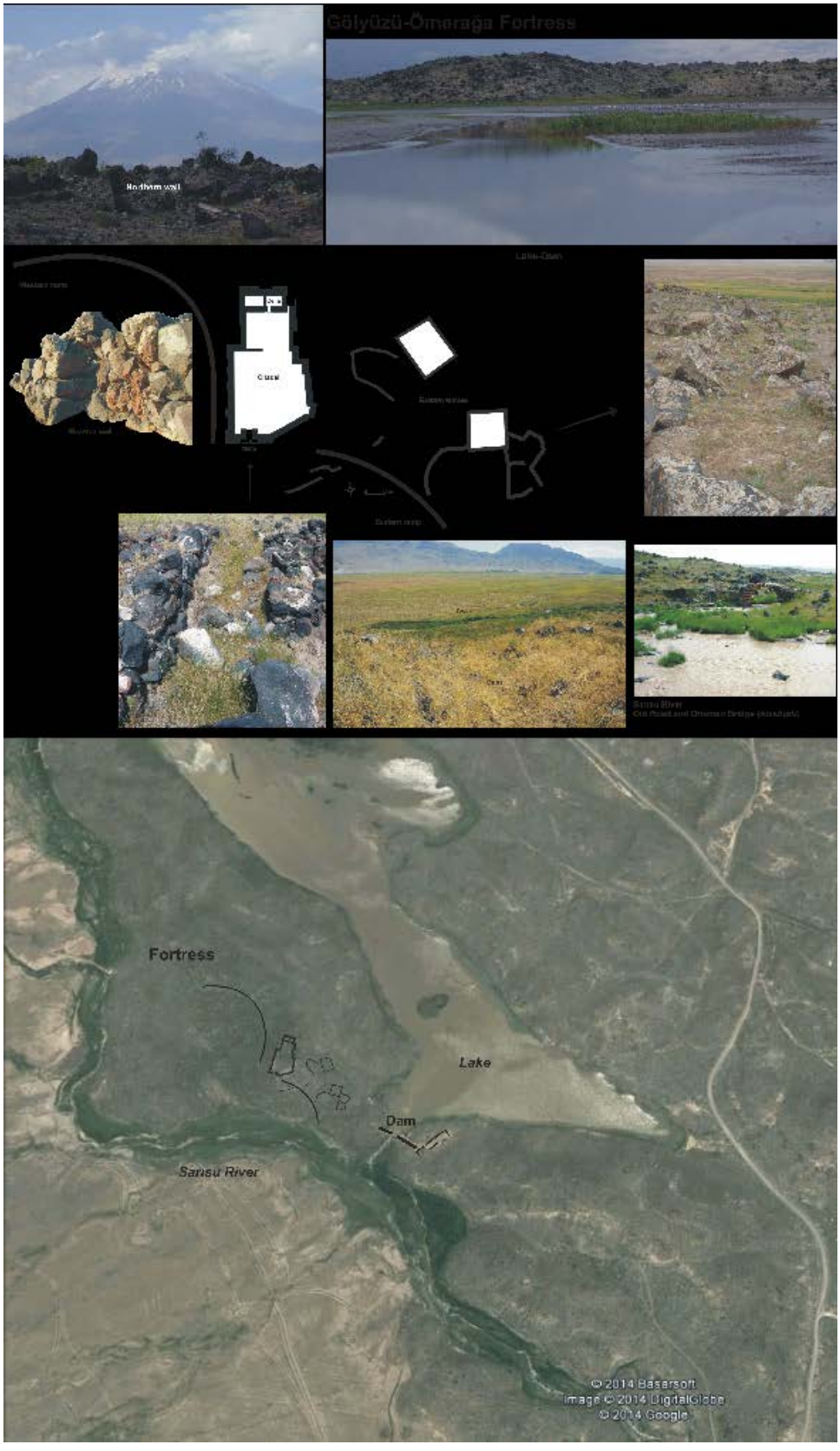


Figure 16. Gölyüzü-Ömerağa Fortress (Bozkurt settlement complex)

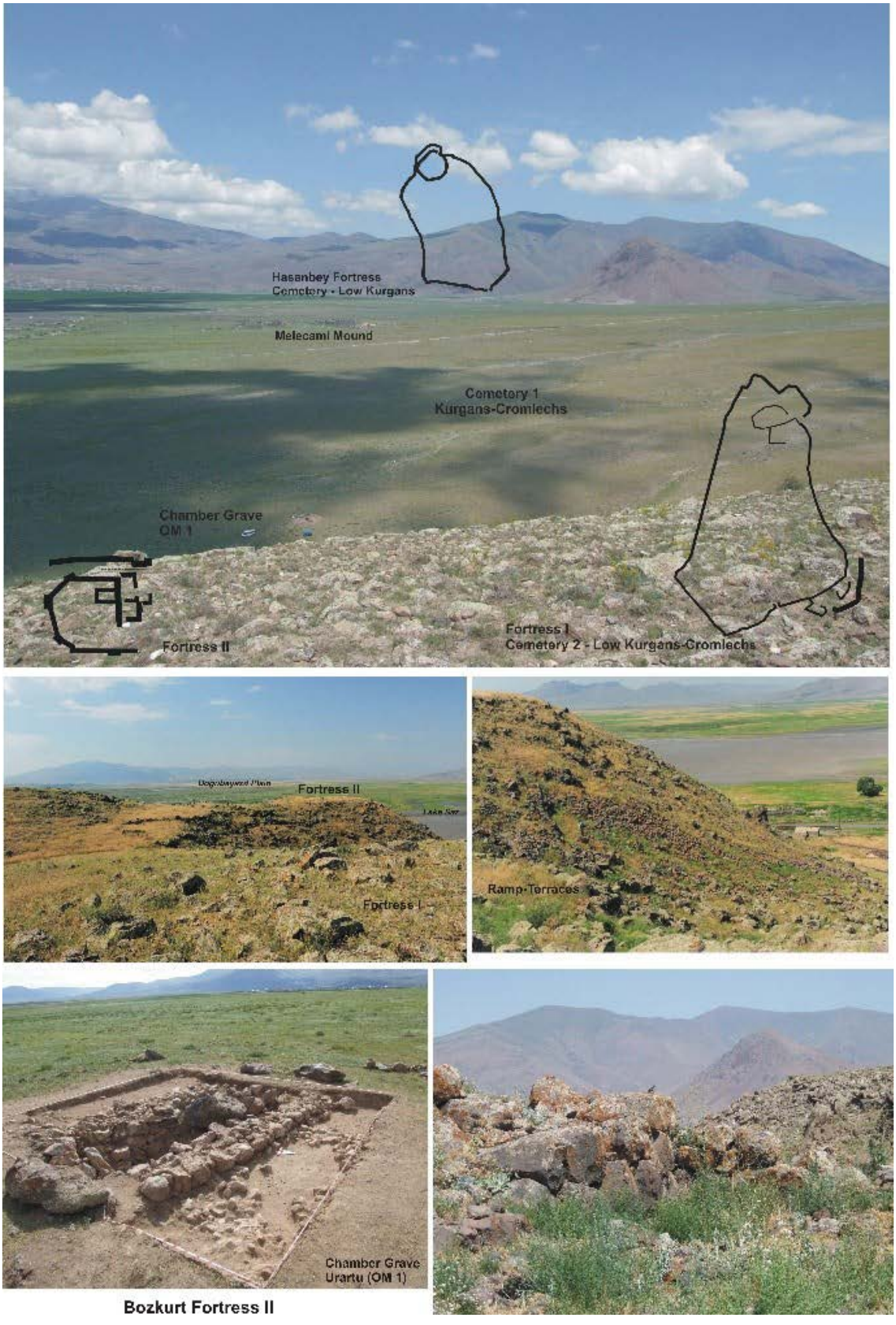


Figure 17. Bozkurt Fortress II (Bozkurt settlement complex)

route station at Bozkurt (Fortress 2) and the fortress at Gölyüzü- Ömerağa. Its classical Urartian pottery, architecture and location on the main road from northwestern Iran where the earliest provinces of the kingdom were situated suggests that it was the primary centre on the southern slope of Mount Ağrı connected with Minuahinili. Fortresses at Gavur Kale and Verahram in the Araxes valley to the north, Livar to the northeast, Rusai URU.TUR (Bastam) to the north, Qale İsmail Agha and Haftavan III to the west of Lake Urmia, and Mesta (Hasanlu IIIb) and Qalatgah to its south are important Urartian settlements, among many others in northwestern Iran.

Conclusion

The Urartian settlements at Mount Ağrı began with the earliest campaigns by Minua. Provincial or administrative centers of Urartu were usually built near former local capitals or pre-Urartian fortresses continued in use into the Urartian period with some changes, as in Gavar-Khaldi, Tsovinar-Teishebaini, Tsovak, Lchashen, Arghuyti Dash, Horom, Aramus, Seqindel (Libluini) and Shisheh (Biscione 2002; 2003; Hmayakyan 2002; Khanzaq et al 2001; Kleiss and Kroll 1980; Kohl and Kroll 1999). Similarly, the new fortress-city of Minuahinili was established near the city of Luhiuni (Melekli-Kasımtığı), the capital of the EIA kingdom of Eriqua, with neighbouring settlement complexes at Melekli and Karakoyunlu-Bulakbaşı on the northern slope of Mount Ağrı. The other EIA fortresses in Karakoyunlu and Bulakbaşı must have been smaller cities of Luhiuni. The Urartian fortress at Gölyüzü-Ömerağa next to the LBA-EIA fortresses at Bozkurt is comparable to Melekli and Karakoyunlu-Bulakbaşı. The political developments of the area to the north of Mt. Ağrı (Iğdır plain-south of the Araxes valley) are partially known from the inscriptions of Minua which mention the EIA kingdom of Eriqua and Minuahinili, but the situation to the south of Mount Ağrı (Doğubayazıt plain) during the EIA-MIA is not clear due to the lack of written sources. Our investigations indicated that the plain and the surrounding area were densely inhabited during both periods. However, the archaeological evidence is not supported by epigraphic sources. The southern slope of Mount Ağrı must have retained its importance to the pre-Urartians and Urartians. It can be suggested that the fortresses at Bozkurt settlement complex were respectively the central cities of the kingdom of Eriqua and Minuahinili on the southern slope of the mountain. Most of the fortresses and MIA pottery of eastern Anatolia show local character; classical Urartian architecture and pottery were found only in the administrative or major sites outside of the central part of the kingdom (the eastern and northern part of the Lake Van basin). Karakoyunlu Fortress II, Melekli (Kültepe and Lanetlitepe), Bozkurt Fortress II and Gölyüzü-Ömerağa Fortress have Urartian architecture and pottery, showing their importance in the region.

Evidence for the Urartian burial tradition are limited. The best known and excavated site is the Melekli-Kültepe columbarium. Chamber graves in Karakoyunlu and Bozkurt, the rock-cut tomb of Karakoyunlu and some kurgans in Karakoyunlu, Iğdır and Sağlıksuyu-Kalus found in the survey constitute the others **(Figures 1-6).** The presence of Urartian pottery in kurgans indicating the continuity of local tradition in Mount Ağrı is unusual even in small numbers.

Minuahinili, located on the northern slope of Mount Ağrı, was established as a political center when the land of the kingdom of Eriqua was captured by Minua. In this way, the sovereignty of the Urartian kingdom was completed on the south of the Araxes river. The fortress-city at Minuahinili was consolidated by construction over time, with sites appearing as various units supporting the administrative centre. It seems that the Urartian kings established the Bulakbaşı fortresses for military activities on the northern slope – further east and nearer the Araxes valley for the defense of the city of Minuahinili and campaigns in the southern Caucasus. Minua, probably Argishti I and later Rusa, son of Argishti II must have preferred the area of Lake Bulakbaşı because of its fertile land and water source and it was established as a forward point on the crossroads of the southern Caucasus and northwestern Iran, as shown by the large garrison town at Bulakbaşı 3-Aktaş. The western pass of Mount Ağrı was controlled

from either side by the Melekli and Bozkurt outposts/route stations and the central fortress at Gölyüzü-Ömerağa on the southern slope which was located further east and closer to northwestern Iran than Bulakbaşı to the north. The fortress at Gölyüzü-Ömerağa has a special location in relation to the main road to the capital of the kingdom (Tushpa), to the upper Euphrates valley, to the southern Caucasus and to Lake Urmia where the earliest provinces of the kingdom were situated. Northwestern Iran was among the foremost areas where the kingdom undertook intensive construction work. The first Urartian fortresses in the Lake Urmia region were established at the very beginning of the kingdom. In this way, the infrastructure for campaigns in southern Transcaucasia and consolidation with new cities and provinces was established in northwestern Iran/Lake Urmia. The strengthening of Minuahinili probably continued during the foundation of Argishtihinili (Armavir) and the establishment of the northern bank of the Araxes river as a province of Urartu by Argishti I and seems to have been completed by Rusa, the son of Argishti II (c. 675's BC). Rusa increased his power in the eastern and northern regions of the kingdom with large-scale construction activities such as the new cities Teishebaini (Karmir Blur) and Rusaihinili (Bastam). Bulakbaşı 3-Aktaş Fortress, located to the east of Minuahinili and very close to the river, must have been built as a garrison-town during the reorganisation of King Rusa.

Acknowledgements

We would like to warmly thank the Turkish Ministry of Culture and Tourism, General Directorate for Monuments and Museums for giving permission and support to the work of the Mount Ağrı Survey and Bozkurt Excavations (2002-2013). The project is also supported by the Governor of Ağrı, TÜBITAK (The Scientific and Technical Research Council of Turkey (SBB-105K063), the University of Yüzüncü Yıl-Van (2002-FED-093), the University of Mustafa Kemal (1003M0113/45, 1101M0115/158, 1201M0102/258, 10240) and the Turkish Historical Society. Our special thanks goes to Prof. Dr. Veli Sevin for his kind help. I would also like to warmly thank Dr. Ayhan Yardımcıel for working with Bulakbaşı in his survey project.

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The Turban Alopekis Painter

Dmitry S. Vasko[1]

Abstract

This article focuses on the Turban Alopekis Painter, identified by I. I. Vdovichenko. On the basis of distinctive traits of his name-piece (the only known sample of his craft) we suggest enlarging the list of his works by 12 vessels: ten pelikai and two bell-kraters. According to his oeuvre, the Turban Alopekis Painter specialized in battle scenes (grypomachy and amazonomachy) – we know only two vessels with different subjects. He was probably an employee of the Group G workshop and worked near the middle to the third quarter of the 4th century BC. The Turban Alopekis Painter was an ordinary craftsman occupied in the production of standardized Kerch style pottery.

Keywords: *Kerch Style, Attribution, Athenian Red-Figure Vase-Painting, Group G, Grypomachy.*

Athenian painted pottery of the 4th century BC encompasses both masterpieces by prominent vase-painters of the Kerch style like the Marsyas Painter and bulk products by lesser-known mediocre craftsmen. Even in the 19th century the striking uniformity of their production suggested the idea that some of them were painted by one and the same artist. For example, in 1854 L. Stephani mentioned 5 pelikai from Pantiklapaion with the depiction of young Amazons (or Arimaspi) on horseback against griffins and noticed that their 'size and exterior are so similar <...> that there is no doubt that all five came from the same workshop' (ABC 1854, 47). 80 years later K. Schefold named this the Griffin Painter's Workshop and attributed to it thirty-four pelikai separated into five groups, including the pieces by the Griffin Painter himself and his colleagues (Schefold 1934, 159). This classification was not accepted by J. D. Beazley. He abolished these groups, renamed the Griffin Workshop as Group G and modified the list of its works, greatly enlarging it up to 170 vessels (plus 11 near Group G) (Beazley 1963, 1462-1471). His list includes not only pelikai, but also kraters, hydriai and oinochoe.

I. I. Vdovichenko in attributing Kerch vases from CIS museums returned to Schefold's grouping (Vdovichenko 2003, 431-434). She noted that some vessels could not be ascribed to one or another group, though the painters of these vessels worked in the traditions of the Griffin Workshop (Vdovichenko 2003, 432).

Among them was the Turban Alopekis Painter (Vdovichenko 2003, 434). I. I. Vdovichenko attributed to him only one pelike, with a depiction of grypomachy (Eastern-Crimean Historical and Cultural Museum-Preserve, Inv. KMAK 17. (Jaeggi, Lazenkova 2012, Cat. 52)). The vessel became the painter's name-piece due to the distinctive feature of the painting, namely the headdress – alopekis – whose unusual shape resembles a turban.[2] I. I. Vdovichenko also noted the similarity between this vessel and the pelikai by the painter from the Griffin Workshop – she called him the Ivy Painter – 'but details signify the work by another artist' (Vdovichenko 2003, 434).

[1] The State Hermitage Museum, St. Petersburg, Russia, e-mail: roboiat@gmail.com

[2] This name cannot be called the most felicitous. The headdress on such depictions, as O. Jeaggi noticed, does not look like an alopekis – the warm Thracian fox fur cap: 'probably, this is a peculiar Phrygian cone-shaped cap with descending laps protecting the neck and the nape' (Jaeggi and Lazenkova 2012, 33). Perhaps this headdress may be called a kidaris (cf. Paleothodoros 2003, 63). Nevertheless, we will use this conventional name.

Indeed, if we compare the name-piece of the Turban Alopekis Painter with vessels by Group G painters that are similar in size, shape, ornamentation, subject and composition (e.g. another pelike from Kerch inv. KMAK 440 (Jaeggi and Lazenkova 2012, Cat. 51), we will notice some differences in addition to the aforementioned headdress. For example, the tip of the griffin's beak is turned down; both of his forelegs are depicted; the wings are shown as a single spot with long lines of feathers; the tuft on the tail is turned right. The horseman has an elongated neck; the selvedge of his tunic is depicted by three brushstrokes. The contours of the horse's thigh and flank close up; its tail does not have jerky curves. Draped youths on the reverse of the pelike are also depicted differently. The coiffures are shown as triangular stains, the necks are elongated, the lower brushstrokes on their mantles are located rather high and the arrangement of fold-lines differs.[3]

I.I. Vdovichenko suggested that the Turban Alopekis Painter's name-piece has no known analogies (Vdovichenko 2003 P. 434). Comparing the features listed above with those on the other vessels, we found the first similar vessel, namely the unpublished pelike inv. P.1905.45 from the State Hermitage Museum (Figures 1-5). This vessel was found in modern Kerch by V.V. Shkorpil, who described it as a 'red-figure pelike with ordinary depiction of an Arimasp on horseback fighting a griffin, on which little residue of white paint remained' (Shkorpil 1909: 19). Stone tomb No.70, where the vessel was found, contained a double burial with one additional pelike (Shkorpil 1909, Fig. 12)[4]. A few coins were also found, which date to the first half/middle of the 3rd century BC (Luk'ianov, Grinevich 1915, 13). Their presence in the burial, however, should not be used for dating – some vessels had been kept for decades before they were placed in graves (cf. Jaeggi and Lazenkova 2012, Cat. 5).

The pelike inv. P.1905.45 is in very poor condition – its left handle was joined with plaster, the surface is heavily damaged by hardness salts, and added white paint remains only on the tail and rear legs. It is bigger than the name-piece by the Turban Alopekis Painter (25.8cm vs. 21.8cm height); it has no palmettes under its handles and, therefore, the egg-pattern on its body is placed only under the pictures.

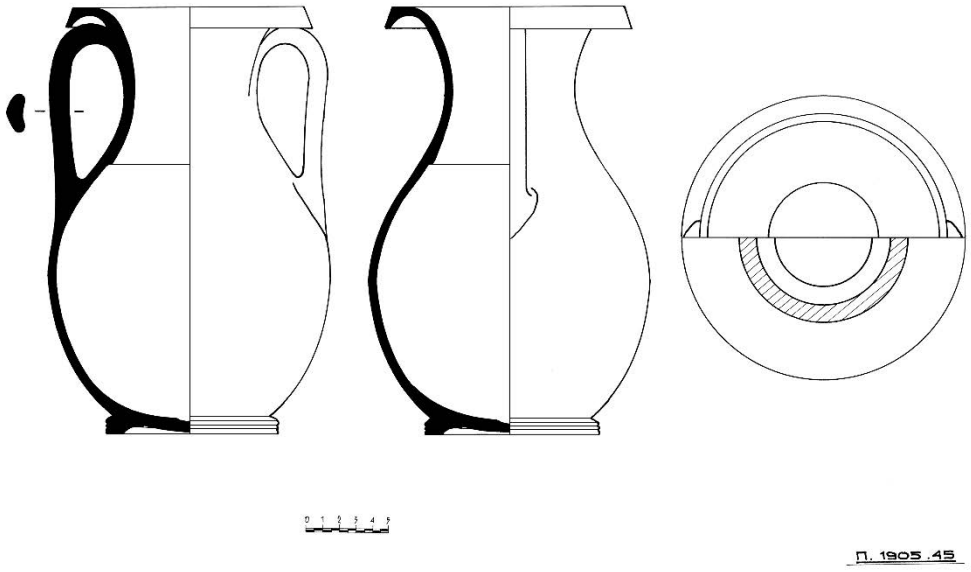

Figure 1. Pelike inv. P.1905.45. Saint-Petersburg, the State Hermitage Museum. Profiles. Line drawing by V.V. Pogorely.

[3] M. Langner also compared three pelikai attributed to Group G with the same subject and noticed that one of them (No. **3** in the list below) was painted by the different craftsman than the other two (Langner 2016, 139).
[4] The State Hermitage museum inv. P.1905.46, dated *c.* 320 BC (Langner 2005, Pl. 24,3).

Nevertheless, the composition on side A is almost the same as on the name-piece of the Turban Alopekis Painter. There are only minor differences – the rider's tunic is decorated with stripes; the petal of the tendril is turned upwards; the small 'prop' is placed under the griffin's rear legs, which are slightly elongated. Side B has also only a few distinctions, e.g. the draped youth on the left holds a discus with a trace of a brushstroke along its upper rim. The pictures on both sides of the pelike contain the same traits as the pelike inv. KMAK 17 – compare the griffins' wings and tail, the horses' thigh and flank, the draped youths' coiffures and mantles, let alone the fancy shape of the amazon's headdress. According to these observations, the pelike inv. P.1905.45 could be attributed to the Turban Alopekis Painter.

Figure 2. Pelike inv. P.1905.45. Saint-Petersburg, State Hermitage Museum. Side A. Line drawing by V.V. Pogorely.

Figure 3. Pelike inv. P.1905.45. Saint-Petersburg, State Hermitage Museum. Side B. Line drawing by V.V. Pogorely.

Figure 4. Pelike inv. P.1905.45. Saint-Petersburg, State Hermitage Museum. Side A.

Figure 5. Pelike inv. P.1905.45. Saint-Petersburg, State Hermitage Museum.Side B.

We propose to add twelve vessels (one of them with some doubt) to these two pelikai — all of them appear to be painted by the Turban Alopekis Painter. The list includes:

Pelikai

1. Kerch, Eastern-Crimean Historical and Cultural Museum-Preserve, inv. KMAK 17.
A: Grypomachy – Arimasp on horseback against griffin.
B: Two draped figures.
Kerch or its suburbs.
Group G, 350-325 BC (Jaeggi and Lazenkova 2012, Cat. 52).

2. Saint Petersburg, the State Hermitage Museum, inv. P.1905.45.
A: Grypomachy – Arimasp on horseback against griffin.
B: Two draped figures.
Kerch, stone tomb No. 70 with double burial (Shkorpil 1909, 19)

3. Skopje, NI Museum of Macedonia, inv. 1158.
A: Grypomachy – Arimasp on horseback against griffin.
B: Two draped figures.
Isar, Marvinci.
Filottrano Painter, 350-340 BC (Sanev 2013, Cat. 6). G. Sanev correctly mentioned as a close analogy to this pelike the krater from Kavala (No.**12** in our list).
Group G (Langner 2016, 139).

4. Private collection.
A: Grypomachy – Arimasp on horseback against griffin.
B: Two draped figures.
Manner of Group G, 350-325 BC (Ede 1991, Cat. 19).

5. Sofia, National Historical Museum, inv. 33945.
A: Grypomachy – Arimasp on horseback against griffin.
B: Two draped figures.
Apollonia Pontica (?)
Group G, ca. 360 BC (Zhuravlev and Firsov 2013, Cat. 86 – the provenance is unclear due to probable misprint).

6. London, British Museum, inv. 1772,0320.86.
A: Grypomachy – Arimasp on horseback against griffin.
B: Two draped figures.
Italy, Apulia (Walters, Forsdyke and Smith 1893, Cat. F85).
Group G, 350-340 BC (Beazley 1963, 1463.33; BAPD 230239).

7. Rostov, Museum of Local Lore, inv. КР 1188 А-3605.
A: Amazonomachy – Amazon on horseback against Greek.
B: Two draped figures.
Elizavetovskiy burial ground, 'Five Brothers' group, tumulus 2.
Griffin Workshop, 350-340 BC (Stahl 2000, Cat. 86; Vdovichenko 2008, Fig. 140,2).

8. Rhodes, Archaeological Museum, inv. Π21272.
A: Amazonomachy – Amazon on horseback against Greek.

B: Two draped figures.
Rhodes.
Group G, 350-300 BC (Bairami 2004, Fig. 13-16).

9. London, British Museum, inv. 1857,1220.225.
A: Amazonomachy – Amazon on horseback against Greek.
B: Two draped figures.
Caria, Bodrum, Halicarnassus (Newton 1862, 336; Walters, Forsdyke and Smith 1893, Cat. F14).
Group G, 350-340 BC (Beazley 1963, 1464.62; BAPD 230268).

10. Private collection.
A: Grypomachy – Arimasp against two griffins.
B: Two draped figures.
Ca. 350-330 BC (Eisenberg 2014, Cat. 111).

11. Aineia, Archaeological museum, inv. 9208.
A: Three protomes – Arimasp between two griffins.
B: Two draped figures.
Aineia (Nea Michaniona).
Ca. 350-340 BC (Vokotopoulou 1990, fig. a,b; Touratsoglou 1995, Cat. 134).

12. (Probably) Saint Petersburg, the State Hermitage Museum, inv. P.1841.12.
A: Amazonomachy – Amazon on horseback against Greek.
B: Two draped figures.
Kerch, stone tomb.
Group G, 360-350 BC (Schefold 1934, Cat. 376).

No	Dimensions			
	Height	Dm Rim	Dm Body	Dm Foot
1	21,8	12,7	13,4	8,2
2	25,8	15,8	17,2	10,6
3	20		11,8	
4	20,6			
5	20	14		
6	25,4			
7	25	15,7	17,5	11
8	21,4	14	14	9
9	24,13			
10	29,9			
11	20	13,3		10,2
12	24,9	16,3	17,2	10,9

Bell-kraters

13. Kavala, Archaeological Museum, inv. 571.
A: Grypomachy – Arimasp on horseback against griffin.
B: Two draped figures.
Amphipolis, tomb 250.
Filottrano Painter, 350-340 BC (Rhomiopoulou 1964, Pl. 28). The painter added a flying cloak to the rider, made the rear part of his spear heavier and the griffin's wings bigger in order to fill the wide surface of the krater.

14. Numana, Archaeological museum inv. 27061.
A: Nike on a biga and Hermes.
B: Three draped figures.
Numana, tomb 195, Area Davanzali.
Group G, mid of the 4th century BC (Landolfi 1996, 91, Landolfi 2000, Fig. 27-29).

No	Dimensions		
	H	Dm Rim	Dm Foot
12	26	26	12
13	31.5	33	12.2

According to this list, the Turban Alopekis Painter specialized in small pelikai and bell-kraters with two mantle-figures on reverses (only one bell-krater (**14**) has three due to its large size). In spite of the fragmentary data presented in the tables above, the pelikai could be divided into three groups: small (20-22cm – **1,3,4,5,8,11**), medium (24-26cm – **2,6,7,9,12**) and large vessels (over 29cm – **10**). The size of the vessel, its shape, ornamentation and subject do not correspond with each other. Pelikai **3,4,5,8,11** have a small ledge on their rims, more prominent on the last two vessels. The ornamentation of the pelikai is quite usual for their kind: egg-patterns on the rim, neck and body. Usually the neck has seven 'eggs' on side A, though the neck of pelike **8** has waves turned right on both sides. Two addorsed palmettes with tendrils and petals are often placed under the handles (**4** has single palmettes, **2** and **5** have no palmettes).

Battle scenes – grypomachy and amazonomachy – are most common: eight vessels represent mounted Arimasp against griffin (**1-6,13**) or unmounted arimasp against two griffins (**10**), four other (**7-9,12**) mounted Amazon against unmounted Greek. These compositions are almost the same, only the pose of the Greeks changes. Vessels with different depictions (**11,14**) show that the painter could manage not only battle scenes. They are frequently accompanied by such attributes as tendril (**1,2,4,5,7,9,10**), pelta (**3,6,7,10,12**) or ground 'prop' (**2,8,9,12**). The breast of the horseman is decorated with a 'star' (**1,6,7**) (sometimes depicted by huge dots (**3,4,8**)), or with a few vertical stripes (**2,5,9,12.13**). Side B usually depicts two draped youths' figures and an altar: the left one holds a discus (tympanum) with a dotted cross on it and a brushstroke along its left/upper rim, while the right one stretches his arm above the altar and most probably holds a pouring vessel (aryballos) (**1-3,6-12**). The shape of the altar slightly changes – on the krater No. **13** it is almost as high as the figures.

All vessels in the list have added white for the griffins (except their wings), the Greeks' shields and helmets, the horses (**9,13**) and for naked parts of women's bodies (**13**), but they do not have any other colours or gilding. The style is careless and tedious. To sum up, these vessels are ordinary in all senses.

Most of the vases in our list were previously attributed to the Group G, and this attribution seems to remain correct – the Turban Alopekis Painter was, probably, an employee of this large and long-lived workshop (Langner 2012, 47; Langner 2013, 142 ff.). His main 'vocation' was battle scenes – we do not know vessels with figures of Eros, Apollo, Dionysus, Maenads and Satyrs. On the other hand, the composition on side A of the krater No. **13** is uncharacteristic for Group G production (eg. Jaeggi and Lazenkova 2012, Cat. 39).

He worked around the middle to the third quarter of the 4th century BC. One pelike (**9**) was found in the necropolis of Halicarnassus, burned in 334 BC. It is impossible to arrange his vessels in chronological order, but some of them have a more elongated shape and more careless painting (**1,8**) than others and, therefore, could be dated later.

Three pelikai came from the necropolis of Pantikapaion (**1,2,12**), one more (**7**) moved further, to the barbarian necropolis near modern Rostov-on-Don. Three vessels found their way to Chalcidice and Macedonia (**3,11,13**), one of them (**3**) reached the distant nook of the country through the Vardar (Axios) River. Single vessels were excavated in Caria, Rhodes, Thrace and Italy. The distribution of this painter's products, their shapes and subjects does not seem to be interrelated, though new attributions certainly could correct this assumption.

In sum, the Turban Alopekis Painter was a mediocre craftsman who seems 'content with more or less careful or careless repetition of conventional designs' (Robertson 1991: 4) depicted on uniform vessels which were oriented on distant markets. No wonder his works lack the individuality of the painter — M. Langner rightly pointed out that the excessive individuality of the author of such vessels, who was unknown and insignificant to the distant consumer, was not desired in the Group G workshop (Langner 2016, 139 ff.). The Turban Alopekis Painter, almost negligible as it is, expands our view of the late Athenian vase-painting – the great demand for popular shapes and subjects ended in mass production, reiteration and constraint of creative work.

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Texts, Writings and Decorative Features of the Inscriptions of the Yusuf Agha Library, Konya

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Abstract

Konya is an important centre in terms of the history of librarianship, both for its libraries as well as many of the writings it hosts. Yusuf Agha Library is one of the libraries of Konya and was built by Yusuf Agha in H. 1210/ C.E. 1795. It is a monumental structure that once again emphasizes the importance of science in 18th century Konya. Yusuf Agha Library is also important for its various inscriptions located on the exterior facades and interior walls of the building.

In this study, the texts of these inscriptions will be examined in detail and information about the writing and decorative features will be given.

Keywords: *Yusuf Agha, Yusuf Agha Library, Inscription, Konya.*

Introduction

Yusuf Agha Library, located in the Karatay District of Konya province, was built by Yusuf Agha in H. 1210/ C.E. 1795. The architect of the library was Mehmet Sadiq. The library, built adjacent to the western wall of Sultan Selim Mosque, is also noted for its surviving documentation. The foundation charter contains information about why this library was built in Konya and about the librarians. One of the most remarkable features of the library is the inscriptions located on the interior walls and exterior facade of the building. It is noteworthy that all of these inscriptions, six in total, are related to the construction of the building. These inscriptions are examined in detail, the texts are transcribed, the meanings of the texts are given and their features are explained in detail. Although there are some modern publications about Yusuf Agha Library, there is no direct publication concerning the inscriptions. Although some publications have provided brief information about some parts of the inscriptions, the inscriptions have not been explored in a holistic way. This study seeks to eliminate the deficiency in this regard.

Yusuf Agha Library

The structure was made with masonry construction techniques. The transitions to the dome in the structure are provided by squinches. There is a cylindrical tower at each corner of the building. On the three facades of the building, there are twenty-two windows made of two coloured stone. Originally, the entrance door of the library was located inside the mosque, but today there is access from the Western facade. There is a reading room and an officer's room in the interior of the building. After 1927, the library was merged with the library of the Mevlâna Museum. The building was given to the Officers Cooperative. Yusuf Agha Library was opened in 1949 with new and modern methods. (Eroğlu,2015:165; Şahin,2015:164).

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Figure 2. East Gate Inner Wall inscription

Inscriptions

1. East gate inner wall inscription

Figure 2. East Gate Inner Wall inscription

Inscription text

1-Cenâb-ı Kethüdâ-yı Vâlide Sultân-ı zîşân kim	1-جناب کتخدای والده سلطان نشانك
Odur kavl-i kitâb üzre atâ-bahş-ı kerîmâne	اودر قول کتاب اوزره عطا بخشکو یمانه
Kalem ber-vech-i itkân edemez evsâfını tefsîr	قلم برو جه اتقان ایده مز اوصافنی تفسیر
2-Hadîs-i medhi sığmaz safha-i takrîr u ityâna	2-ح؟؟ مدحی صغمز صفحه تقریر واتیانه
Küşâde kıldı miftâh-ı saâdetle himem bâbın	کشاده قیلدی مفتاح سعادتله همم بابن
Olup mazhar fütûhât-ı atâsı rabb-i mennâna	اولوب مظهر فتوحات عطاسی رب منانه
3-Hülâsa nakd-i vakt-i himmetin hayrâta sarf eyler	3-خلاصه نقد وقت همتن خیراته صرف ایر
Ne ünvân-ı şereftir böyle etvâr-ı semîhâne	نه عنوان شرفدر بویله اطوار سمحانه
Ona celb-i rızâu'llâh a'lâ-yı mekâsıddır	آکا جلب رضاء الله اعلای مقاصددر
4-Bunu tasdik için bürhân-ı kâfi bu kütüphâne	4-بونی تصدیق ایچون برهان کافی بو کتبخانه
Hezârân tuhfeler vaz' etti kim gencine-veş anda	هزاران تحفه لر وضع ایدیم کنج یه وش آنده
Sanırsın her biri bir dürr-i muhtâr-ı mülûkâne	صانورسن هر بری بر در مختار ملوکانه
5-Sevâd-ı safhasından eyleyen tenvîr-i ebsârı	5-سواد صفحه سندن ایدن تنویر ابصاری
Uyûn-i rağbetiyle bakmaya kuhl-i safâhâne	عیون رغبتیله باقم یه کحل صفا خانه
Hemîşe böyle ihyâ-yı ulûm etmektedir Lutfu	هم یله بو لیه احیای علوم ایمکده در لطفی
6-Şifâ-yı sadr olur feyz-i atâsı ehl-i irfâna	6-شفای صدر اولور فیض عطاسی اهل عرفانه
Celâleddîn fütyûzâtıyla Konya dâr-ı ilm ammâ	جلال الدین فیوضاتیله قونیه دار علم اما
Nevâdir nüshalar kemyâb idi tedris-i hâhâne	نوادر نسخه لرکم یاب ایدی تدریس خواهانه
7-O rütbe bâdi-yi şâdî-yi üstâdân-ı asr oldu	7-او رتبه بادی شادی استادان عصر اولدی
Ki vassâf olsa da kâdir değil tavzîh u tibyâna	که وصاف اولسه ده قادر کل توضیح وتبیانه
Hem oldu mâye-i behcet bu gûne ekmel-i hıdmet	هم اولدی مایه بهجت بوکونه کمل خدمت
8-Mübârek rûh-ı pâk-bâni-yi câmi' Selîm hâna	8-مبارك روح پاك بانئ جامع سلیمخانه
Mutavvel eyleme güftârın ey dil muhtasar maksûd	مطول ایمه کفتارك ای دل مختصر مقصود
Meânî-yi duâ telhîs olunsun nükte sübhâna	معانئ دعا تلخیص اولنسون نکته سبحانه
9-Mükerrem nüsha-i zâtın vikâye eyleyüp dâim	9-مکرم نسخه ذاتن وقایه ایلیب دائم
Misâl-i levh-i mahfuz ola mazhar hıfz-ı Yezdâna	مثال لوح محفوظ اوله مظهر حفظ یزدانه
Dü mısrâ ile bahr-i râik-i tab'ımda ey Vehbî	دو مصراع یله بحر رائق طبعمده ای وهبی
10-İki târîh buldum her biri mânend-i dürdâne	10-ایکی تاریخ بولدم هر بری مانند دردانه
Ulûm erbabına bünyâd cûd-i YûsufAğadır	علوم اربابنه بنیاد جود یوسف آغادر
1209	**1209**
Zehî dâr-ı muallâ-yı maârif nev-kütübhâne	زهی دار معلای معارف نو کتبخانه
1209	**1209**

Inscription features

The inscription is located inside the Yusuf Agha Library, on the door leading to the Sultan Selim Mosque. The rectangular inscription is 178cm horizontally and 100cm vertically. The inscription is divided into ten rows and three columns with horizontal and vertical sections in a total of thirty panels. The spaces between the letters in the inscription written by the poet Vehbi are filled with tirfil, med, and the small versions of letters. The last line of the inscription is recorded in numerals.

The inscription, written in Ottoman Turkish, is a poem consisting of 15 couplets. Two history-lowering art was made in the last two verses of the book. Both verses correspond to the date 1209/1795.

2. East gate external wall inscription

Figure 3. East Gate External Wall Inscription

Inscription text:

1-Bu kütübhâneyi ihlâs ile Yûsuf Ağa	1-بو كتبخانه يى إخلاصله يوسف آغا
Kıldı ihyây-ı ulûm etmeye te’sîs ü binâ	قيلدى إحيا علوم ايتمكه تأسيس وبنا
2-Sa‘y-i hayrâttan oldur ki hemen maksûdu	2-سعى خيراتدن اولدر كه همان مقصودى
İlme hizmet ile Haktan ede tahsîl-i ricâ	علمه خدمت ايله حقدن ايده تحصيل رضا
3- İstifâde eden erbâb-ı fezâilden hem	3-إستفاده ايدن أرباب فضائلدن هم
Dâimâ arz-ı niyâz ile eder böyle ricâ	دائما عرض نياز ايله ايدر بويله رجا
4-Ya İlâhî kılasın sa‘yini meşkûr deyû	4-يا إلهى قيله سن سعينى مشكور ديو
edeler rif‘at-ı dâreyni için hayr dua.	ايده لر رفعت دارينى ايجن خير دعا
Sene 1209.	سنه 1209

Inscription features

On the eastern side of the Yusuf Agha Library, there is a rectangular inscription. The inscription written by the poet Rifat was carved with a ground carving technique on marble. The inscription is divided into nine boards with historical verses. The sides of the panels facing each other are convexly curved and a small circle is placed here. The spaces between the letters in the inscription are filled with med, tirfil, and small versions of letters.The date was recorded in the last part of the inscription as 1209/1794.

The inscription written in Ottoman Turkish is a poem consisting of four couplets. This poem was written with this poetry meter: feilâtün/feilâtün/feilâtün/feilün. The inscription mentions the generosity of Yusuf Agha and prays for him.

3. North wall inscription

Figure 4. North Wall Inscription

Inscription Text

Bismillâhirrahmânirrahîm Ketebehu Mehmed Sâdık Emînu Binâ sene 1210	بسم الله الرحمن الرحيم كتبه محمد صادق امين بنا سنه 1210

Translation

In the name of Allah, the compassionate, the merciful

This article was written by the master Mehmet Sadiq in 1210.

Inscription features

Located on the northern facade of Yusuf Agha Library, the inscription has a transverse rectangular form and is carved in relief on marble. The upper corners of the inscription contain herbal decorations. In the lowest corner of the inscription, the date is given in numerals.

4. North wall inscription II

Figure 5. North wall inscription II

Inscription Text

Bismillâhirrahmânirrahîm Ketebehu Mehmed Sâdık Emînu Binâ sene 1210	بسم الله الرحمن الرحيم كتبه محمد صادق امين بنا سنه 1210

Translation

There are correct provisions in those pages. It happens if God wills it.

Inscription features

Located on the northern facade of Yusuf Agha Library, the inscription has a transverse rectangular form and is decorated with the relief carving technique on marble. The tulip motif decorates the left inscription. At the bottom, the date is recorded in numerals. In the inscription, small versions of the letters were placed in the spaces that remained empty.

On the right, Surah Al-Bayyinah verse 3 can be found. The meaning of the verse is "There are correct provisions in those pages..." This verse was considered a very meaningful one to write on the wall of a library.

In these two phrases, each consisting of 3 words, the words are stacked in a row from the bottom up. Some of the empty parts of the stack are filled with herbal motifs.

5. South inner wall inscriptions

Figure 6. South Inner Wall Inscriptions

Inscription text

ماشاء الله   فيها كتب قيمة

Inscription features

Since the inscriptions of the south inner wall have the same features as north wall Inscription II, no further evaluation has been made here. On the right, Surah Al-Bayyinah verse 3 can be found. The meaning of the verse is 'There are correct provisions in those pages…'' On the left is found the word 'Mashallah', meaning 'it happens if God wills it'. This phrase is used against the evil eye.

Conclusion

Yusuf Agha Library is a building dating from the last period of the Ottoman Empire and shows the architectural features of its period. According to its inscriptions, the building was built in 1795. It stands out as an indicator of the value given to science and education in 18th-century Konya.

There are two inscriptions on each of the east, north and south walls of the building. The inscriptions on the eastern facade were written in Ottoman Turkish, while those on the north and south fronts were written in Arabic. The inscriptions on the eastern facade are poetic text, the first one is 15 couplets and the second is four couplets.

Both inscriptions were written using the technique of relief carving on marble. No different methods were used for writing inscriptions in the Ottoman Empire. They are written in patterns of poetry. The patron Yusuf Agha is praised for his generosity in both inscriptions.

All the inscriptions of the building were carved in relief on marble. Since marble is a very hard stone, the writings written on them can remain intact for centuries, ensuring continued respect for the artists and patrons responsible.

The inscriptions on the Eastern facade are composed in Arabic prose. It is noteworthy that these inscriptions were written a year after their predecessors. In the North inscriptions, the basmala and surah Al-Bayyanah verse 3 were written. The phrase 'Mashallah' is located on the north wall of the building to protect the building from the evil eye. It may be observed that these inscriptions are the same as the inscriptions on the north wall.

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Trade and Transportation in the Light of the Mosaic Floors of the Holy Land

Lihi Habas[1]

Abstract

The mosaic pavements of the churches and synagogues of the Holy Land afford us a rare glimpse of the lifestyle of the land and the desert margin in the Byzantine and Umayyad periods.

Among the portrayals of daily life are agricultural pursuits (grape harvesting and wine pressing, plowing, grain reaping and the transportation of fruits), pastoral scenes, various cycles featuring the hunting of predators and birds, fishing and marine transport. These indicate the economic wealth of the country.

Moreover, mosaic floors reveal a depiction of maritime transportation and unique depiction of land trade and transportation by camel caravans. The camel drivers are simply dressed and are generally identified by inscriptions. They lead the camels by ropes. The depiction of the camels is accurate, and it is obvious that the mosaic craftsmen were familiar with these animals. The camels are laden with goods, such as building stones, wooden beams, pottery jars and baskets.

The mosaic floors describe a typical contemporary dress of the peasants, shepherds, hunters, camel drivers, and agricultural tools. The cargo of wine and oil jars identified as local products known as Gaza jars, probably produced in the Gaza and Ashkelon area.

The repeated appearance of these depictions in the churches of the desert margin attests to the trade that was conducted along the roads of the region and also by marine transport.

Keywords: *Israel, Transjordan, Mosaic Floors, Land Transportation, Maritime Transportation, Camel Caravans, Gaza Jars.*

Introduction

The Holy Land, which includes the territories of Provincia Palaestina, Secunda, Tertia and Provincia Arabia (today's Israel and Transjordan), enjoyed unprecedented prosperity during the Byzantine period. Thanks to its religious importance in the Byzantine Empire, churches and monasteries were built throughout the provinces, in particular around the holy sites, and the waves of pilgrims contributed to its economic affluence. A similar picture also emerges in the Jewish community. This period is characterized by population growth, the establishment of many settlements, and the enhanced status of the villages alongside the towns. The density of settlement resulted in the spread of communities, which were established even in areas bordering on the desert that had previously been uninhabited (Broshi 1986; Hamarneh 2010; 2014; Tsafrir 1995). The economy was based on agriculture and agricultural industry, and in this period of population growth and the expansion of settlement, agricultural lands

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were cultivated intensively and the land was utilized for grazing, growing grains, vegetables and fruit, and processing agricultural produce - mainly the production of wine and oil for the local market, and for export. In the ancient sources, we read of the wines of Gaza and Ashkelon. Surveys and excavations have uncovered agricultural terraces, sophisticated water systems, intensive irrigation methods, and hundreds of olive and wine presses (Avi-Yonah 1958; Dan 1982, with a discussion and reference regarding the export of goods from the Holy Land in the sources; Dar 1986; Safrai 1986).

In this article, I will focus on the contribution of mosaic floor art in the Holy Land to an understanding of the reality of everyday life, agricultural activities, the economic system, trade, and the transportation of goods.[2]

Activities and agricultural products

The mosaic pavements of the churches, synagogues, and private or public secular buildings in the Holy Land afford us a rare glimpse of the lifestyle of the land and the desert margin in the Byzantine and Umayyad periods. The mosaics contain representations of varied agricultural activities, such as plowing, the harvesting of grain, grapes, olives and fruit, wine making, and transportation of fruit; pastoral scenes; diverse scenes of the hunt (predators and birds), as depicted in the Church of the Deacon Thomas (first half of the 6th century AD) in ʻUyun Musa Valley (Figure 1) (Piccirillo 1993, 187, Figure 263; 1998, 332–341, Figures 150–151, 154, 181–185), and in the burial chapel at el-Hammām (third quarter of 6th century AD) in Beth She'an (Scythopolis) (Avi-Yonah 1936, 13–19, Plates XIII:1, XIV, XVI:2, XVII:2, 4–7); fishing scenes as shown in the Church of the Holy Martyrs Lot and Procopius (AD 557) in Khirbat al-Mukhyyat (Figure 2) (Piccirillo 1993, 164–165, Figure 209; 1998, 350, Figure 199), the Church of Bishop Sergius (AD 587/8) at Umm al-Rasas (Piccirillo 1994, 133, Figure 18), the church near the Temple of the Winged Lions (mid-6th century AD) in Petra (Waliszewski 2001, 247–248, Plates on pp. 306, 309, 318), and the church at Horbat Beith Loya (Patrich and Tsafrir 1993, 269, Plate XIX:a). Most of these activities were common, both in daily life and in art, throughout the Mediterranean basin in antiquity and in the Byzantine period.

The abundance of agricultural produce is expressed in the depiction of fruit-laden trees, as in the crypt of St. Elianus (AD 595/96) in Madaba (Piccirillo 1993, 124–125, Figures 127, 132); the depiction of the olive harvest in the Church of Bishop Sergius (AD 587/8) at Umm al-Rasas (Piccirillo 1993, 234–235, Figures 366, 370; 1994, 126, Figures 6, 11, 18); and the harvest of pomegranates, apples, pears and peaches in the Church of the Deacon Thomas (first half of the 6th century AD) in ʻUyun Musa Valley (Figure 3) (Piccirillo 1990, 236–237, Foto 47; 1993, 187, Figure 256; 1998, 341, Figure 185). The vegetables and fruits are shown individually or in bowls or baskets, as depicted in the acanthus scroll frame in the church at Tel Qerayot (Govrin 2006, 54, 56–63, Ills. 17, 19, Figures 43–61), and in the vine scroll carpet of the synagogue at Maʻon (Nirim) (Figures 4, 5) (Avi-Yonah 1960, 26–29, Figure 13, Plates III:4, IV:2, 5, V:2, 6, VI:3, VII:1). These depictions indicate the country's economic wealth.

The classical sources and changes in the Late Antiquity and Byzantine periods

The pastoral cycle, consisting of depictions of farming and grape harvesting, derives from Dionysian imagery and illustrations of Hellenistic bucolic poetry, copied by Roman artists and adopted by Early Christian artists. The hunting scenes derive from the royal and noble sport of the ancient Eastern and Hellenistic spheres, and from depictions of the hunts of putti and mythological heroes, themes that were inherited by the Roman world (Habas 2005, 221, 230, 243–244; 2009a, 54*). Such iconography depicting

[2] The figures from Transjordan courtesy of Michele Piccirillo, Studium Biblicum Franciscanum (SBF) and the American Center of Oriental Research (ACOR), Amman. The figures from Israel courtesy of the excavators and the Israel Antiquities Authority (IAA). My deepest gratitude for pictures and cooperation.

Figure 1. The Church of the Deacon Thomas in 'Uyun Musa Valley (Courtesy of M. Piccirilo, SBF)

Figure 2. The Church of the Holy Martyrs Lot and Procopius in Khirbatal-Mukhyyat (Courtesy of M. Piccirilo, SBF)

Figure 3. The Church of the Deacon Thomas in ʻUyun Musa Valley (Courtesy of M. Piccirilo, SBF)

Figure 4. The synagogue in Maʻon (Nirim) (Courtesy of IAA)

Figure 5. The synagogue in Maʻon (Nirim) (Courtesy of IAA)

Figure 6. The Church of the Deacon Thomas in ʻUyun Musa Valley (Courtesy of M. Piccirilo, SBF)

putti harvesting grapes is incorporated in the mosaic of the 'Triumph of Dionysos' and Bacchic scenes (mid-3rd century AD), and the mosaic of 'Silenus bound' (second half of the 3rd century AD) at El-Djem (Dunbabin 1978, 117, n. 28, 180–181, 259, Figure 106, 180; Slim 1996, 101, Figures 67a–b, 69–70, and on pp. 106–107); putti harvesting grapes also surround the illustration of the legend of the god Dionysos teaching King Ikarios the secret of wine production in Villa Laberii (2nd century AD) at Oudna in Tunisia (Picard 1994, 38–40, Figure on p. 39; Slim 1996, 115, Figures 73–74). In Late Antiquity, and especially in the Byzantine period, there is a gradual trend of replacing the naked putti and mythological heroes by peasants and hunters, wearing contemporary clothing and carrying their typical tools and weapons. For example, compare the naked putti in the mosaics of 'Silenus bound' (second half of the 3rd century AD) at El Djem; 'Drunken Dionysos' (late 3rd or 4th century AD) at Carthage in Tunisia; and Piazza Armerina in Sicily (late 3rd – early 4th century AD), with the mortal farmers harvesting grapes at Cherchell (5th century AD) in Algeria (Dunbabin 1978, 116–117, n. 28, 185, 198, 252, 255, Figures 107–108, 202, Plate D; Ferdi 2001, 96, Figure on p. 97; Fradier 1994, 85, Figure on p. 84; Giovanni 1997, 39–40, Figure on p. 39). For another example, compare the traditional naked putti on the porphyry sarcophagus of Constantina (330–360 AD) and the marble sarcophagus of Junius Bassus (AD 359) in Rome with the mortal farmers in the 'Amphitheater House' (3rd century AD) in Mérida in Spain; Cherchell (5th century AD) in Algeria; and Saint-Roman-en-Gal (200–225 AD) in France, treading grapes in a wine press scene (Dunbabin 1978, 115, 254, Figure 105; Grabar 1980, 34; Kleiner 1992, 457, Figure 419; Kondoleon 1995, 265–266, Figure 170). The transformation of the Dionysian vintage into genre figures occurred during the Severan period, and was completed in the Byzantine period, substituting farmers for putti in order to avoid paganism.

As mentioned, the Holy Land has a wealth of mosaic floors depicting subjects from everyday life and agricultural activities. Despite the seemingly realistic depictions, the limited number of episodes and their formulaic repetition attest to the use of pattern books and common models, rather than observation of reality (for a discussion and bibliography see: Habas 2005, 264–267; Hachlili 2009, Plates VI.15–VI.16, VII.1).

Nonetheless, these depictions are evidence of the tools in use at the time (short and long billhook, sickle, pruning hook, and knife made of iron), and the billhook held by the grape harvester in the mosaic of the Church of the Deacon Thomas (first half of the 6th century AD) in 'Uyun Musa Valley (Figure 6) (Piccirillo 1993, 186–187, Figures 253, 263; 1998, 332–341, Figure 184) is identical to the tools found in archaeological excavations at late Roman and Byzantine sites in the Holy Land, such as the pair of iron billhooks from the excavations in 'En Gedi (Figure 7) (Hadas 2002, 150–152, Ill. 10:3, Figure 98; Hirschfeld 2006, 19, Figure 26). The pruning hook and billhook in the hands of the farmers in the mosaics of the Church of St. George (AD 535/6) and the Lower Chapel of the Priest John (late 5th and early 6th century AD) in Khirbat al-Mukhayyat (Piccirillo 1993, 176, Figures 235–236, 240; 1998, 312, 326, Figures 95, 108, 124, 147), and also in the Monastery of Lady Mary in Beth She'an (Scythopolis) (6th century AD) (Fitzgerald 1939, 9, Plate XVI–XVIII:1–2) are the same tools that have been found in the sites of Samaria, Tell el-Hosn (Beth She'an-Scythopolis), Meroth (4th century AD), and Pella (8th century AD) (Fitzgerald 1931, 41, Plate 37:25, 30; Ilan and Damati 1987, 24–25, Figures on pp. 25, 146; Kenyon 1957, 457, Figure 113:2–4; McNicoll, Smith and Hennessy 1982, I: 129, II: Plate 48).

Figure 7. Billhooks from 'En Gedi (Courtesy of Y. Hirschfeld, G. Adas, and O. Peleg)

Transporting grapes from vineyard to wine press

Transportation of the grapes from the vineyard to the wine press is depicted in the same way in all the mosaic floors: either a man carrying a basket laden with bunches of grapes on his back, or a donkey laden with baskets of grapes led by a man with a rope and stick, as in the vintage cycle at the Church of the Holy Martyrs Lot and Procopius (AD 557) at Khirbat al-Mukhyyat (Figure 8) (Piccirillo 1993, 164–165, Figures 202–206; 1998, 346, Figures 192, 196, 202–203). In all the Holy Land mosaics, donkeys are shown (Hachlili 2009, 150–152, Plate VII.2), rather than horses or carts harnessed to oxen, transporting the grapes to the wine press and from there to the market, by contrast with Roman and Byzantine depictions from outside the Holy Land, such as the oxen-drawn cart laden with wineskins led by Ikarios in the floor mosaic of the 'House of Dionysos' (late 2nd – beginning of the 3rd century AD) in Paphos, Cyprus (Kondoleon 1995, 174–176, Figures 111–112), and in the vintage scene of the black and white mosaic in Mérida, Spain (4th century AD) (Kondoleon 1995, 182, Figure 117), and the wall mosaic of the mausoleum of Santa Costanza, Rome (4th century AD) (Grabar 1980, 34, Figure 76), or in a relief depicting a tavern scene and the transportation of barrels on a carriage pulled by oxen from Saint Maximin (2nd century AD), France.[3]

Does the absence of horses and carts transporting agricultural produce in the Holy Land mosaics hint at the fact that they were not in use by local farmers, even though oxen were used at that time for plowing, or that the local roads did not allow for the use of carts? Here it should be noted that the picture that emerges from surveys and excavations in Israel and Transjordan indicates that the wine presses were situated near to the cultivated areas and on the outskirts of the villages, in order to keep wine production close to the vineyards, as well as keeping industrial areas away from the settlements.

Figure 8. The Church of the Holy Martyrs Lot and Procopius in Khirbatal-Mukhyyat (Courtesy of M. Piccirilo, SBF)

[3] https://www.pinterest.com/alessandrarcheo/ognigiorno-everyday-life/

Figure 9. Haditha chapel (Courtesy of IAA)

Figure 10. The House of Leontis, Beth She'an (Scythopolis) (Courtesy of IAA)

Figure 11. Chapel A at Zay al-Gharby (Courtesy of M. Piccirilo, SBF)

Figure 12. The Church of Bishop John in Horvat Baraqa (Gan Yavne) (Courtesy of IAA)

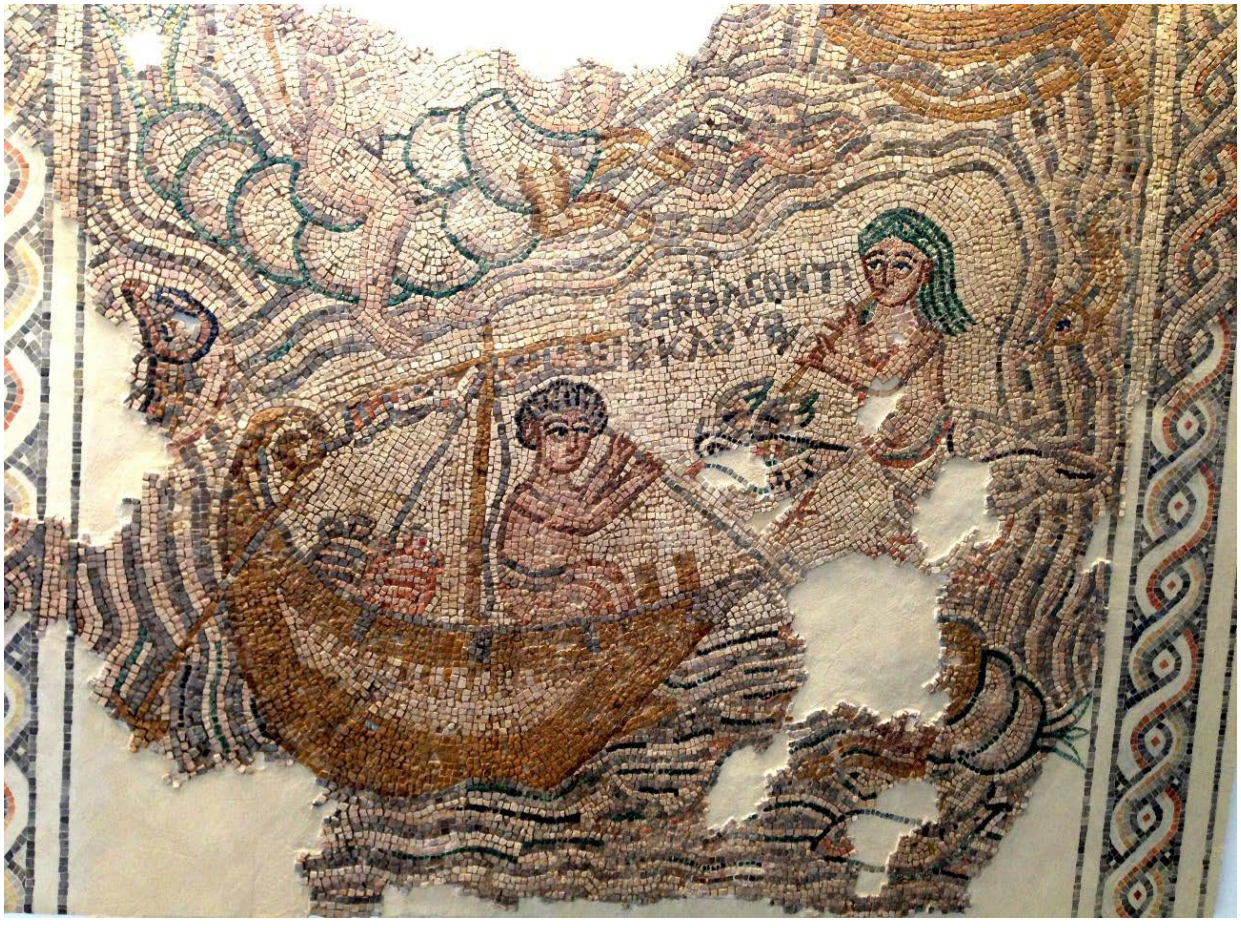

Figure 13. The House of Leontis in Beth She'an (Scythopolis) (Courtesy of IAA)

Land and maritime trade and transportation

The mosaics indeed depict and document the methods of transporting agricultural produce (wine, oil and grains) and building materials both by sea and by land. Maritime trade is represented by the transportation of amphorae stacked on a ship or a boat. Jars containing wine and/or oil carried by ship are depicted on a number of mosaic floors. In one group there are elongated cylindrical amphorae, arranged on the deck and sealed with conical lids. Some of the maritime scenes are shown against the background of a Nilotic landscape, such as the border of the mosaic of Haditha chapel (second half of the 6th century AD) (Figure 9), which includes a city representation inscribed ΕΓΥΠΤΟC (Egypt) in the corner, and a sailing boat containing a cargo of jars arranged in two rows on the deck, together with two naked figures (Avi-Yonah 1972, 118–120, Plates 21, 23:a; Hachlili 2009, 105, Plate V.7.b).[4] The House of Leontis, Beth She'an (Scythopolis) (mid-5th or early 6th century AD) (Figure 10), is decorated with a Nilotic scene showing the personification of the river Nile, the city ΑΛΕΞΑΝΔΡΙΑ (Alexandria), a Nilometer, animal combat, a sailing boat carrying a cargo of three identical jars, and a sailor or merchant (Hachlili 2009, 105, Plate V.7.a; Zori 1966, 131–132, Figure 4, Plate 12). It may perhaps be possible to identify a jar next to one of the sailors in Chapel A at Zay al-Gharby (second half of the 6th century AD), whose faces were removed by iconoclasts (Figure 11) (Piccirillo 1982, 363–364, Fotos 4–6; 1993, 324, Figures 660, 672). In the Church of Bishop John in Horvat Baraqa (Gan Yavne) (AD 511) (Figure 12), the human figures in the scene have been omitted, and the ship with furled sail that is anchored in the harbor is shown with a cargo of two rows of jars. The body of the jars is terracotta orange in color, and the conical/triangular lids are grey, indicating that the lids and stoppers of the jars were not necessarily made of pottery, but were of some other material ensuring a perfect seal for the jars contain liquid during transportation (Habas 2012, 131, Figure 6; 2016a, 102*, 114*–115*, Figure 30; 2016b, 130).

Another type of wine or oil jar is depicted in the mosaics, with a broad, round upper section and two carrying handles. These appear in the House of Leontis in Beth She'an (Scythopolis) (mid-5th or early 6th century AD) (Figure 13), as part of Odyssey scenes representing the Homeric tales of Odysseus and the Sirens and Scylla, and here the jars on the sailing boat are terracotta and grey-black in color, and the handles appear on the neck of the jar (Hachlili 2009, 254–255, Plate XII.4; Zori 1966, 128–130, Figure 4, Plate 11). In the Church of the Holy Martyrs Lot and Procopius (AD 557) in Khirbat al-Mukhyyat (Figure 2), a panel includes a church, a fishing scene, and a man rowing a boat laden with sealed jars, apparently containing wine or oil. The merchant is holding the oars and rowing through the waves on the river, in which two fish are swimming, looking back towards the church. Here the handles are on the body of the vessel, and white stoppers indicate that it is sealed with a material other than a pottery lid. Saller and Bagatti explained this scene as merchant transferring merchandise from one bank of the Jordan River to the other (Piccirillo 1993, 164–165, Figures 209, 213, 215; 1998, 344–350, Figures 190, 192, 199; Saller and Bagatti 1949, 55–67, Figure 7, Plates 19:1–2, 21:3).

Land trade and transportation made use of camel caravans. The camel (κάμηλος) entered Byzantine iconography primarily as a beast of burden. In the Levant it was a means of transport for humans as well as goods (Toynbee 1973, 137–140). Caravans of camels laden with goods and their drivers appear in several churches located on the desert margin, and these scenes reflect the local way of life (Habas 2005, I: 256–263; 2009a, 54*–63*). A camel laden with jars of wine or oil is depicted in the church in Kissufim (AD 576/8) in the northern Negev (Figure 14). A man, identified by name as Orbikon, holding a stick in one hand and a branch in the other, is leading a camel laden with pottery jars and baskets. The rope is wound around his shoulders (Cohen 1993, 277, Figures on pp. 278–279, Plate XXII:c; Ovadiah and Mucznik 1983, 273–280). A laden camel bearing jars also appears in the Church of Bishop John in Horvat Baraqa (Gan Yavne) (AD 511) (Figure 15). On its hump are a yoke, a saddlecloth and a carpet. A rope trails

[4] The depiction of the two small naked figures is unusual, they may be putti without wings.

Figure 14. The church in Kissufim (Courtesy of IAA)

Figure 15. The Church of Bishop John in Horvat Baraqa (Gan Yavne) (Courtesy of IAA)

Figure 16. The Church of St. George in Deir el-'Adas, Syria (after Donceel-Voûte 1988, Figure 23)

from its neck, tied to the yoke. Suspended on either side of the camel are terracotta-colored cylindrical jars with white stoppers or lids (Habas 2012, 131, 135, Figure 3; 2016a, 93*–94*, Figure 11; 2016b, 129).

The same jars appear as cargo on the first two camels of the camel caravan in the Church of St. George in Deir el-'Adas (AD 722), Syria (Figure 16). Here the camel caravan leader Mouchasos, who is identified by the inscription MOUCASOS KAMILARIS, holds a stick in his right hand, while his left hand holds the rope with which he leads a caravan of four camels with bells hanging from their necks, laden with goods and jars. The jars on the third camel indicate another type. The camel caravan is depicted next to scenes of hunting birds and animals, and the grape harvest. Dunbabin and Donceel-Voûte note that the mosaic reflects daily life under Muslim rule in southern Syria, depicting the typical agricultural occupations of a desert oasis: hunting and camel caravans (Donceel-Voûte 1988, 48, 54, Figures 20–23, 451; Dunbabin 1999, 184–185, Figure 199).

The two types of wine/oil jars shown in the scenes of land and maritime trade in the mosaics of the Holy Land, differ from the jars depicted in the wine cargo in the transport-ship scene in the church in Rayân (AD 411) and the church in Khirbet Cheikh Messaoud in Sorân (AD 432), Syria (Donceel-Voûte 1988, I: 262, 265–266, 303–306, Figures 295, 297; II: Plates 12–13), or in Roman mosaics such as the black and white mosaic from the Square of the Corporations, Ostia (late 2nd–early 3rd century CE); the 'Mosaic of the Game' in the baths in Tébessa, Algeria (early 4th century AD) (Dunbabin 1978, 126, 272, Figure 59); and the Gallo-Roman relief depicting a river-boat transporting wine barrels from Halage sur la Durance, France (2nd century AD), and the Neumagen wine boat (*c.* 220 AD) now in the Rheinisches Landesmuseum, Trier (Schwinden, Nortmann and Seewaldt 1994, 20, Figure 13).[5]

The economic development and religious significance of the Holy Land led to the large-scale production of pottery for the purpose of storage, and for land and maritime transport. Amphorae as depicted in the mosaics have been discovered at archaeological sites in Israel and Transjordan. In fact, they are local production known as Gaza jars,[6] probably produced in the Gaza and Ashkelon area (Hachlili 2009, 266; Majcherek 1995; Mayerson 1992, 76–80, Figures 1–3; Riley 1975, 27–30). Of the many sites where Gaza jars were discovered, I will mention Be'er Manoah, Hurvat 'Agav (Ramat Hanadiv) (Mayerson 1992, Figures 2–3), Avdat, Hurvat Raqiq (Fabian and Goren 2002, Figure 2.1, 3), Tel Yavne (Segal 2011, Figures 2–3, 4:3–9), and `Ard el-Mihjar (Figure 17) (Fabian and Goren 2001, 211–216, 218, Figures 2–4, Plan 1; 2002, Fig. 2.4). These

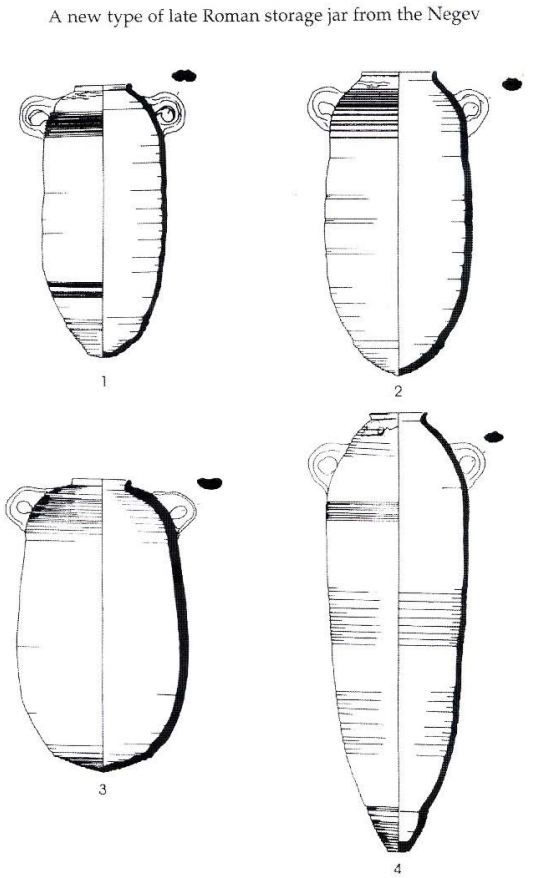

Fig. 2. 1. Jar type B1 from Avdat (Oboda). 2. Elusa jar (Type C) from Avdat. 3. Jar type B from Hurvat Raqiq. 4. Jar type A from Ard el Mahjar.

Figure 17. Gaza jars (after Fabian and Goren 2002, Figure 2)

[5] https://www.pinterest.com/alessandrarcheo/ognigiorno-everyday-life

[6] My deepest gratitude to Dr Y. Rapuano for his advice on Gaza jars. Due to the limited length of the article, I am not presenting here the disputes regarding the various types.

types of Gaza jar are found in shipwrecks (Zemer 1978, 61, Plates 18–19, Nos. 49–53), and throughout the Mediterranean, dated to the Late Roman and Byzantine periods, and even in Britain.

A number of pottery workshops were surveyed in Israel's southern coastal plain and northern Negev, and some were excavated at '3rd Mile Estate' near Ashkelon, Horbat Lasan, Tel Yavne, Giv'ati Junction, and Gevim (Baumgarten 2001, 43*–47*, Figures 3–4; Israel 1995a, 119–121, 125–130 Figures 7–9; 1995b, 7*; Katz 2012, Figures 4:17–18, 7, 13:9–11). Petrographic examinations support the hypothesis that the production centers were located in the southern coastal plain and northern Negev (Cohen-Weinberger 2001; Fabian and Goren 2002, 148–149; Riley 1975, 30–31). The amphorae are known from Papyri and ostraca, for the storage and transportation not only of wine, but also a wide variety of other products, such as beans, fish, fish sauce, cheese, cakes, wheat, and pistachios (Mayerson 1992, 79). Ancient sources such as Stephanus of Byzantium, *Ethnika,* dated to the 6th century AD, and Leontius Neopolitanus, *Vita Joannis Eleemosynarii,* dated to the 7th century AD, write about jars from Gaza named after the place of manufacture – κέραμοι Γαζῖται (γαζίτιον-Gazition) and κέραμοι Ἀσκαλωναῖα (ἀσκαλώνιον-askalônion) (Stephan von Byzanz, *Ethnika*, Meineke 1958, 132,1.10, 194,1.9; Leontius Neopolitanus, *Vita Joannis Eleemosynarii*, Gelzer 1893, 37,1.19). In fact, the jars on the mosaics floors reflect local *realia* and create a specific record of wine/oil production, storage, and distribution, in a very natural way taken from contemporary life.

The Gaza amphora is depicted on several mosaic pavements in other genre scenes, such as the Gaza amphora hanging from a vine scroll and used as a dovecote in the Church of St. Stephen in Horvat Be'er-shema'a (Figure 18) (Gazit and Lender 1993, 275; Hachlili 2009, 266, Plates VI.5, XII.6.f). In the church near the Temple of the Winged Lions in Petra (mid-6th century AD), an elderly, bearded man wearing a short, white, sleeveless tunic with a hood and sandals, is holding a Gaza amphora in both hands and bending over the vessel (Figure 19) (Hachlili 2009, 172, 266, Plate XII.6.h; Waliszewski 2001, 225–226, 240–241, Fig. 5, Plate on p. 310).

Camels were also laden with dressed building stones and tools, as depicted in the Chapel of Suwayfiyah near Amman-Philadelphia (6th century AD) (Figures 20, 21). The genre scenes integrated in the carpet of vine scrolls include a bearded man wearing a long, sleeveless tunic belted at the waist. In his right hand he holds a stick, and in his left hand a rope by which he leads a camel, located in the central scroll (Piccirillo 1986, 76–77, Figure 64; 1993, 264, Figures 456, 469–471; Van Elderen 1970, 25–27). The depiction of laden camel caravans continues into Umayyad art. On the vault of the bathhouse in Qusayr 'Amra, built in the reign of caliph Walīd I (Figure 22), a man holds a rope with which he leads a camel laden with building stones. In his left hand he holds a stick, which rests on his shoulder (Piccirillo 1993, 353, Figure 784; Rosen-Ayalon 1995, 123–124, photograph on back cover). The remains of a similar scene can be identified in the mosaic pavement in Qasr al-Hallabat (Bisheh 1986, 130). Worth mentioning also is the mosaic floor of the portico of the Great Colonnade in Apamea-on-the-Orontes, dated to AD 469, in Provincia Syria. The camels are linked by chains, and carry pack-saddles and dressed building stones (Balty 1977, 110, Figure on p. 111 [No. 50]).

Transportation of a wooden beam is portrayed in the church near the Temple of the Winged Lions in Petra (mid-6th century AD) (Figure 23). A complex depiction appears in a vine scroll carpet in the north aisle, with the scene developing over three scrolls. In the center a camel is shown kneeling under the weight of a heavy wooden beam. On either side of the camel is a male figure, in side view, wearing a short, sleeveless tunic belted at the waist. The youth in front of the camel wears sandals, and holds the end of a rope with which he is leading the animal. He is assisted by a barefoot companion behind the camel, who is steadying the beam by means of ropes. The camel is depicted rising to a standing position or sitting down under the load. It is evident from the depiction that the craftsman was familiar with camels and their ways. The camel's mouth is open, as if it is braying as it sits or rises. The details of bridle, harness,

Figure 18. The Church of St. Stephen in Horvat Be'er-shema'a (Courtesy of IAA)

Figure 19. The church near the Temple of the Winged Lions in Petra (Courtesy of ACOR, Amman)

Figure 20. The Chapel of Suwayfiyah near Amman-Philadelphia (Courtesy of M. Piccirilo, SBF)

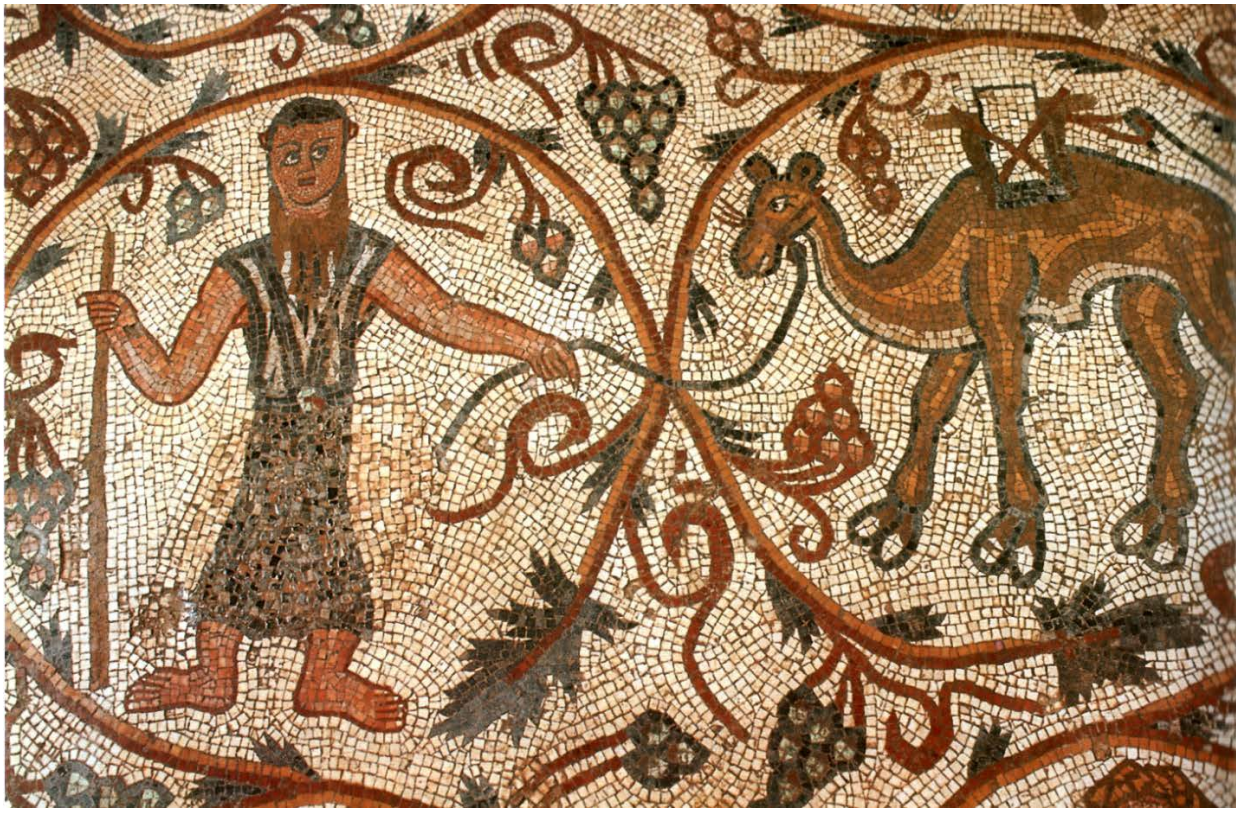

Figure 21. The Chapel of Suwayfiyah near Amman-Philadelphia (Courtesy of M. Piccirilo, SBF)

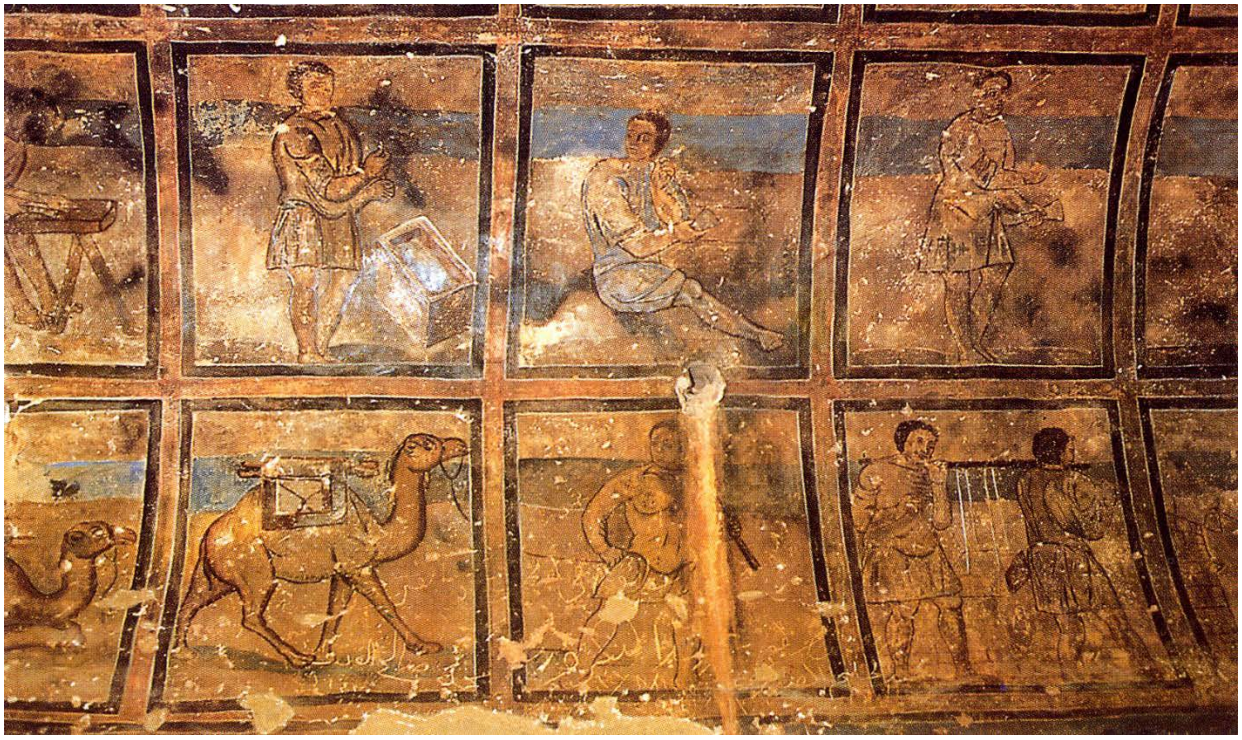

Figure 22. The bathhouse in Qusayr 'Amra (Courtesy of M. Piccirilo, SBF)

and saddle, and a small bell hanging from the bridle, are meticulously shown. The wooden beam, which is identifiable as the trunk of a palm tree, is secured by ropes. Waliszewski identified the scene as a depiction of *xylemporoi*, well-known wood traders from Gaza (Waliszewski 2001, 231–233, Plate on p. 312). Confirmation of this was found with the discovery of a dedicatory inscription in the synagogue in Gaza, mentioning two Jewish wood merchants: 'Menahem and Yesua the sons of the late Isses, wood-merchants, as a sign of respect for a most holy place, have donated this mosaic in the month of Loos, 569 [AD 508]' (Ovadiah 1969, 195–196).

Camels, laden with unidentified goods, and their drivers appear in several churches located on the desert margin. In the Church of Sts. Cosmas and Damianus in Khirbat Dariya/az-Za'tara/Smad, a man identified by name as MANNON (Mannon) leads two camels. Mannon wears a short, sleeveless tunic, and a stick rests on his shoulder (Karasneh 1997, 28–32, Figure 21). In the Upper Church of Kaianus in 'Uyun Musa Valley (second half of the 6th century AD) (Figure 24), a camel caravan is shown in a panel facing the exit from the church. The panel depicts donors, one of them the camel driver, wearing a long loincloth that reaches below his knees. His upper body is uncovered, and a cloak is draped over one shoulder. He is depicted as an armed man, with a bow on his right shoulder, a whip in his right hand, and a sword in a scabbard hanging from his waist. The camel, which has a bridle and a decorated saddle, is led by a rope. Unfortunately, the head of the camel and the name of the man leading it have been damaged (Piccirillo 1988, 198–199, Plate XXXVI:2; 1993, 190–191, Figures 276–278; 1998, 356–358, Figures 220, 223–224). Also worth mentioning is the mosaic floor showing a camel caravan in the Church of the Holy Martyrs at Tayibat al-Imam (AD 447), Syria (Figure 25). Two laden camels have left a building, and a bell hangs around the neck of one of the camels. The scene at Tayibat al-Imam seems to be truncated, since the first camel is being led by a rope that ends at the edge of the panel, leaving out the driver who, in our region, is usually depicted at the head of the caravan (Zaqzuq and Piccirillo 1999, 447, 450, 463, Plan 1, Plates III, IX, Figures 17, 52). The round cargo tied by ropes at Tayibat al-Imam is similar to the depiction of goods transported by donkey at the Church of St. Stephen in Horvat Be'er-shema'a in the northern Negev, Israel (Figure 26) (Gazit and Lender 1993, 275, Pl. XXI.a; Hachlili 2009, 150, Plates VI.5, VII.2b). In the same church, the vine scroll carpet of the nave includes a depiction of a man leading a camel laden with goods, in a double basket with a covered load (Figure 27) (Gazit and Lender 1993,

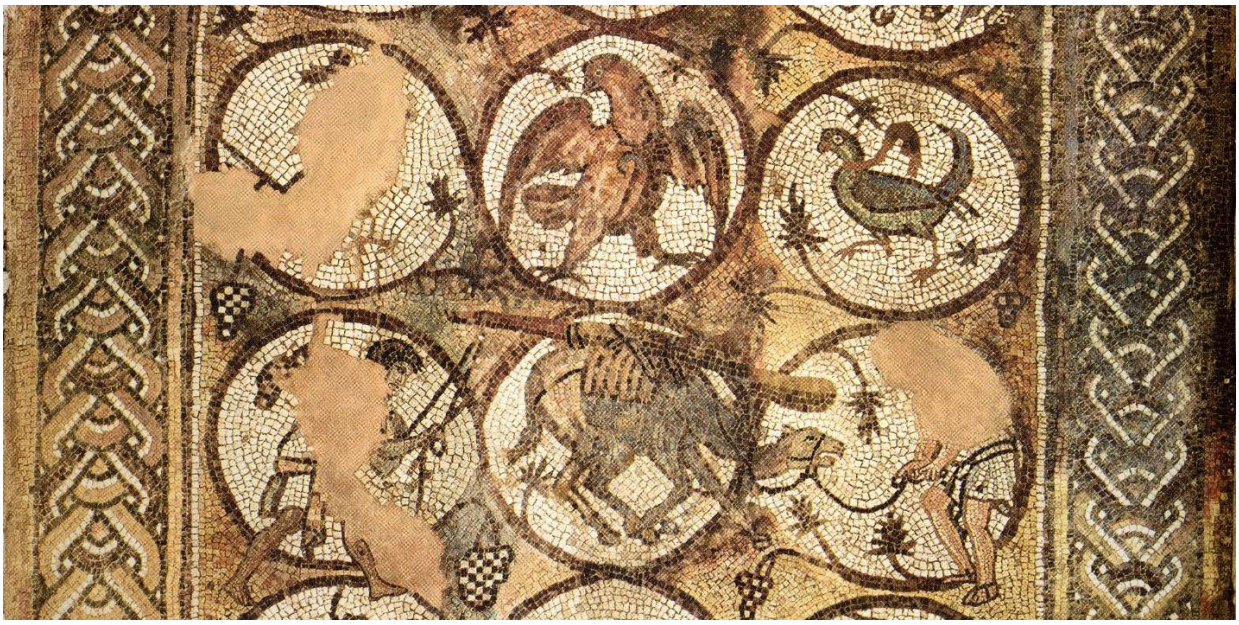

Figure 23. The church near the Temple of the Winged Lions in Petra (Courtesy of ACOR, Amman)

Figure 24. The Upper Church of Kaianus in 'Uyun Musa Valley (Courtesy of M. Piccirilo, SBF)

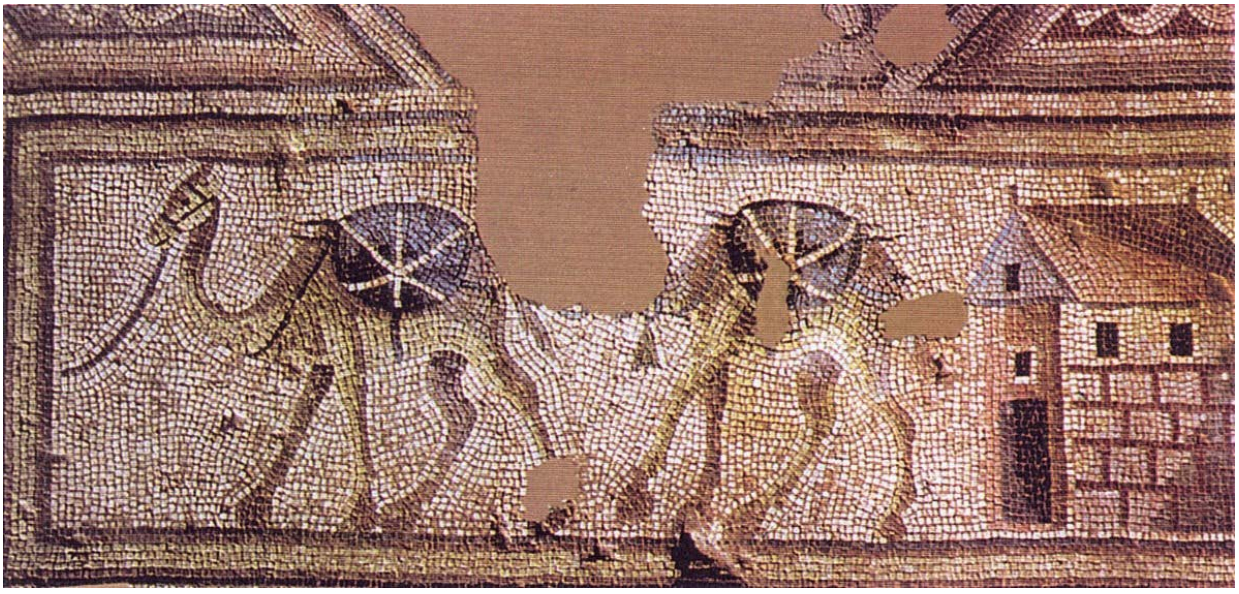

Figure 25. The Church of the Holy Martyrs at Tayibat al-Imam, Syria (after Zaqzuq and Piccirillo 1999, Plate IX)

275–276; Hachlili 2009, Plate VI.5). It is reasonable to assume that the camel is carrying grapes, since the double basket type is commonly found containing grapes in the mosaics of our area, as depicted in the mosaic pavements at Ma'on (Nirim) (Figure 28), Beth Loya, Shellal, Be'er-shema'a, and Petra (Hachlili 2009, 150, Plate VI.15).

As in the depictions of transporting of grapes from vineyard to wine press, in the overland transportation of goods shown in the mosaics of the Holy Land, there is no evidence for the use of ox carts, such as in Orbe, Switzerland (early 3rd century AD) in the delivery of the stocks scene (Kondoleon 1995, 258, Figure 163), or the depiction of a man transporting a column on a horse-drawn cart led by another man, in the mosaic floor showing the construction of a church from Oued Rmel (6th century AD) in the Zaghouan region, Tunisia (Ben Abed 2006, 106, Figure 5.18).

The camel and camel caravans in historical sources

As we have seen, camel caravans are an appropriate and realistic illustration of the way of life on the desert margin. The camel was the typical animal of the desert zones of Arabia and the southern frontier of Palaestina. It crossed the desert and traveled the trade routes of Arabia and Syria. In his fifth-century composition *On animals*, Timotheus of Gaza wrote: 'That camels could carry a big load if they were not accustomed to be loaded while kneeling down and (then) to get up with their loads on.

That they in the South cover bigger distances than (any) other beast and by night they recognize their way by the stars. Hence the Indians (mounted) on them travel eastwards and steal the golden dust from the Indian ants' (Timotheus of Gaza, *De Animalibus* 32.1–9).[7]

Some scholars have sought a more precise explanation for the appearance of camel caravans in the mosaic pavements of churches, beyond their being part of the genre repertoire. Since the sources treat leading camel caravans as a specialized occupation, Baumann explains the depictions in the mosaics as an expression of the social status of wealthy individuals. He claims that the camel caravans laden with goods represented people from distant places, or donors to the church, as proposed by Donceel-Voûte and Dunbabin (Baumann 1999, 226–232; Donceel-Voûte 1988, I: 54; Dunbabin 1999, 184–185). In my opinion, the naming of the camel caravan leaders indeed attests to their high status, and they should be understand as donors - wealthy members of the local community engaged in founding, building, and decoration of the churches (Habas 2009b, 82–83).

Moreover, the camel is referred to in the sources as a means of transport for both people and animals, also serving monasteries and churches. Instructive testimony on camel caravans is included in the *Life of Our Saintly Father Sabas* by Cyril of Scythopolis, in an anecdote about the miracles performed by the saint: 'A considerable time later, the steward of the Great Laura hired Saracen camels to convey from the Dead Sea the grain bought at Machaerus. When the camels arrived laden at the laura, one of them, straying to the right of the road leading up to the guest-house, fell laden from the cliff into the gorge, the cliff having a depth of about ten times a man's height. The master of the camel, a Saracen, cried out, "Abba Sabas, your prayers must help my camel." And as the camel rolled down, he shouted, "Abba Sabas, help!" And he saw an elder of sacred appearance sitting on the camel as it rolled. Descending by another path at a run and getting near the camel, he did not find the elder sitting on it but the camel safe and sound with its load. Raising the animal and leading it by a gentler path up to the guest-house, he unloaded it. Out of wonder at the extraordinary character of the miracle, this barbarian comes to the laura each year to venerate the tomb of the old man and provide the steward of the time out of his own labor a small gold coin in thanksgiving' (Cyril of Scythopolis, *Vita Sabae*, 81).[8]

[7] Timotheus of Gaza, *De Animalibus* 32.1–9; trans. Bodenheimer and Rabinowitz 1949, 37–38.
[8] Cyril of Scythopolis, *Vita Sabae*, 81; trans. Price 1991: 195.

Summary and conclusions

The mosaic pavements of churches and synagogues afford us a rare glimpse of the agricultural activities, the abundance of agricultural products, and the way of life in the Holy Land and the desert margin in the Byzantine and Umayyad periods. Among the portrayals of daily life are unique depictions of maritime and land trade and transportation of agricultural products, mainly wine, oil, fruits, and grain, as well as building materials.

Although the limited number of episodes, and their formulaic repetition attest to the use of pattern books and common models, the mosaic floors offer real evidence of the use of boats, ships, donkeys, and camels for trade and transportation. The cargo of amphorae can be identified as the common Gaza jars whose production centers were located in the southern coastal plain and northern Negev of Israel, as confirmed by the excavation of pottery kilns, petrographic examinations, and by the ancient sources that name them by their place of production: jars from Gaza (Gazition) and jars from Ashkelon (askalônion).

The depiction of the camels is accurate, and it is obvious that the mosaic craftsmen were familiar with these animals. Thus the camel caravans are linked with the local way of life on the desert margin, and attest to the trade conducted along the roads of the region.

Figure 26. The Church of St. Stephen in Horvat Be'er-shema'a (Courtesy of IAA)

Figure 27. The Church of St. Stephen in Horvat Be'er-shema'a (Courtesy of IAA)

Figure 28. The synagogue in Ma'on (Nirim) (Courtesy of IAA)

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Maritime and Underwater Cultural Heritage of Cyprus: Modern Methods of Presentation

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Abstract

Cyprus has been first visited, then inhabited since the Neolithic and has been the home for many different peoples and civilisations throughout its history. There is thus a mosaic of different cultures and different peoples from various places. Accordingly, the maritime historical and cultural heritage of the island is very rich. This study outlines the maritime historical and cultural tangible and intangible heritage and makes a brief comparison with what is being actualised and shown to the visitor. Finally, the study proposes a maritime museum to shed light on the maritime historical and cultural heritage of Cyprus in a holistic fashion.

Keywords*: Maritime, Maritime Historical and Cultural Heritage, Cyprus, Museum, Maritime Museum.*

Introduction

Cyprus, as a land that has hosted many peoples and civilizations throughout its history and has never been connected to the mainland, has a vast maritime historical and cultural heritage. Cyprus is the third largest island of the Mediterranean with an area of 9.251 km² and 648 km of coastline. The Island has been home or rather a host for various civilisations throughout history, starting from the Neolithic. Within the timeline of the Island, indigenous people, Mycenaeans, Achaeans, Phoenicians, Assyria, Egypt, Persia, the Roman Empire, Arabs, Templars, Franks (Lusignans), Venetians, Ottomans and British have resided on the Island. All transportation until the recent past has been via sea, and the given the various civilizations on the Island, Cyprus has a mosaic of maritime historical and cultural heritage.

UNESCO has defined 'cultural heritage' in its Draft Medium Term Plan 1990-1995 (UNESCO, 25 C/4, 1989, p.57) as '... the entire corpus of material signs – either artistic or symbolic – handed on by the past to each culture and, therefore, to the whole of humankind. Historic heritage is those natural and physical resources that contribute to an understanding and appreciation of the history and cultures of a place or people. It includes historic sites, structures, places and areas, archaeological sites, sites of significance, and surroundings associated with the natural and physical resources'.

Maritime Historical and Cultural Heritage of Cyprus

To outline the maritime historical and cultural heritage and assess its actualisation all the cultural heritage objects (tangible and intangible) related to the sea are to be stated as well as underwater cultural heritage objects. The objects and elements of the maritime historical and cultural heritage are harbours, coastal fortresses, coastal cities, lighthouses, all international trade, wars, sunken ships and aircraft, and all settlements that have been flooded due to sea level changes.

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Seafaring activity began in the Neolithic and has continued ever since. When comparing the intensive maritime activities of civilisations throughout history with underwater archaeological discoveries and finds, the latter may seem to be small. Yet the discoveries and works have been striking as some of the oldest ships were discovered and studied here. Cypriot underwater archaeology started with the Kyrenia shipwreck (295-285 BC) excavations (1968-1969) and then conservation (1969-1974), managed by Susan Womer Katzev and Michael Katzev. Another shipwreck to have been discovered and surveyed was the Mazotos shipwreck, surveyed between 2007 and 2009 by the collaboration of the Department of Antiquities of the Cypriot Republic, the Department of Civil Engineering and Geomatics, Cyprus University of Technology (CUT), the Enalia Physis Environmental Research Center, and the British School at Athens. The Nissia shipwreck, built in the late Ottoman period, started being surveyed in September 2014 through the collaboration of the Antiquities Department's Conservation Laboratory (several finds have been taken there and treated) and the Civil Engineering & Geomatics Department, Cyprus University of Technology (responsible for documentation using 3G digital photogrammetry methods). The Eastern Cyprus Maritime Survey (2007) is investigating a shallow shipwreck discovered during 2007 of circa AD 100, with supporting Institutions for the project being the University of Pennsylvania, the RPM Nautical Foundation and the Thetis Foundation of Cyprus. Regional landscape surveys include the Southwest Cyprus Maritime Landscape Project run during 2005-2006 through the collaboration of Duncan Howitt-Marshall (director of the investigations) of Magdalene College, Cambridge, the Centre of Maritime Archaeology, Southampton, and the Department of Antiquities, Cyprus. Underwater archaeological survey of Cape Andreas (I969-70) conducted by The Research Laboratory for Archaeology, Oxford, in the summers of 1969 and 1970, constituted an underwater archaeological survey of the seabed, down to a depth of 50m around Cape Andreas in Cyprus, revealing 10 pottery sites and two foul ground anchor sites.

Between 1191-1571, in the medieval period, Cyprus became the eastern frontier of Christendom. Crusader castles were built in this period with the major coastal ones in Famagusta and Kyrenia. The crusader castles that started to be utilised by the Lusignans after the Third Crusade in 1191 are also part of the maritime historical and cultural heritage. These are castles of the Pentadaktilos Mountains – Bufavento, Kantara, St. Hilarion, Kolossi, Kyrenia, Larnaka, Limasol, Paphos and Famagusta.

The harbours that have been used since the ancient times are the Harbour of Famagusta, the Harbour of Kition, the Salines, Scala and Larnaka, the Harbour of Ancient Amathus and Limassol, the Harbour of Paphos, the Harbour of Kyrenia and small harbours such as the harbours of Soli, Marion-Arsione, Lapithos, Karpassia and Episkopi.

As Cyprus was an excellent source of copper it became a major trade centre during the Bronze Age, leading to interaction of various cultures, with the copper trade continuing into the Iron Age. The Sea People that wrought huge destruction in the Mediterranean did not affect Cyprus with their fury as much as other city centres. Therefore, large numbers of people fled to Cyprus in search of a new home, which also led to interaction and mixing of cultures.

Various maritime related wars took part with the most significant ones at the ancient city of Salamis, and the castles of Famagusta and Kyrenia, leading to gains and losses, regime change, and shaking the stability of the island.

Present day maritime historical and cultural heritage actualisation

Tangible cultural and historical objects such as castles and harbours, some of them archaeological sites such as the castles at Famagusta, Kyrenia and Paphos, and the ancient harbour at Larnaca, as well as

various archaeological sites, most prominently Kition, Salamis and Amathus are open to the public who wish to explore and learn about the history of Cyprus.

Various underwater parks as well as wrecks are used as a means of popular recreation for scuba divers and snorkellers. The underwater sculpture park of Ayia Napa was artificially constructed in 2015 for this purpose. The Zenobia shipwreck is also of major interest for divers all around the world. The Zenobia was built in Sweden and was delivered to its owners in late 1979, on the way home it sunk in 1980 in the Larnaka region. Another outstanding historical underwater park, with real historical artefacts, located on the eastern coast of Cyprus and named Amphora Beach, is also open for the visits of scuba divers. The Nissia Shipwreck, a late Ottoman Period shipwreck, 28 metres below sea level off the coast of Paralimni, east Cyprus, which was discovered by divers and has been exposed to looting for a long time, was surveyed end excavated, and then re-opened to public for scuba diving activities.

There are also two underwater museums – the Shipwreck Museum at Kyrenia castle where the Kyrenia shipwreck is displayed and Thalassa Municipal Museum where the replica of the Kyrenia shipwreck can be found.

Conclusion

Overall, there are numerous archaeological coastal settlements that were and still are studied, underwater surveys that have been and still are being made, frequent maritime related wars are known and intense maritime trade is documented. Given the limited exposition of all these archaeological and historical advances, the maritime historical and cultural heritage can only be partly shown to the public under the name of cultural heritage of Cyprus. The formations to emphasise the maritime connectivity of Cyprus from time immemorial are lacking.

Proposal

To gather all the tangible and intangible objects of the maritime historical and cultural heritage of Cyprus in one place for the recreational activities of a public audience as well as educational activities, a maritime museum as a form of actualization of maritime heritage is proposed.

Public in a museological context: As a noun the word 'public' refers to the museum users (the museum public), but also, by extension from its actual user public, to the whole of the population addressed by the establishment. The notion of public is central to almost all of the current definitions of museum: 'institution ... at the service of society and its development, open to the public'. The equivalent word in French is *audience*.

'Museums are generally non-profit governmental organisations unlike the tourism sector which is profit oriented and mostly private enterprise; however, the close relationship between both cannot be underestimated regarding the contribution they make as experience, education, recreation and development of cross-cultural understanding.'

'Museum audiences have a strong link to tourism, since tourists are a part of the audiences and for some museums even a large part of the total number of visitors' (Kotler and Kotler).

'The presence of a museum is commonly understood to indicate the presence of something valuable and relevant to be shared with the public' (Pekarik, 2003). Pekarik has stated that the main role of museums should be to protect cultural heritage and attract more tourists.

To gather the maritime historical and cultural heritage of Cyprus island under one comprehensive formation encompassing maritime related activities, wars, cultural exchanges and changes, trade, architectural formations such as harbours and castles, a maritime museum is the best possible approach for the educational recreation that can be offered to the public. Through the intensive historical information supplied by a maritime museum, the maritime history and culture of Cyprus is intended to be revealed through tangible exhibits as well as intangible cultural exhibits such as sounds, ancient spoken languages, trade relations and prosperity, wars and losses.

The museum should show the first sea-crossings, seafarers, trade and trade connectivity, maritime related wars between civilisations, and coastal settlements with inhabitants relying on maritime activities for subsistence and well-being, ultimately revealing maritime history through exhibits that will constitute the historical and cultural heritage such as coastal settlements, patterns of natural and/or specially built ports and harbours, anchorage sites, underwater archaeological surveys and excavations, sunken cities, sunken ports and sunken harbours, coastal fortifications, coastal lighthouses, ship graffiti, jugs and vessels painted with motifs depicting maritime activities, engravings and inscriptions.

This requires:

Accurately planned architecture and correct utilisation of inner space. As the concept is the evolution of the Island's maritime history, providing us with a plethora of maritime historical and cultural heritage in the present day, the story told through the exhibits and expositions in the museum should be linear in time, and therefore linear in space. The best solution to such a linear exhibition display and recounting of history is a hologram structure from the ground floor to the top of the museum. Being a maritime museum, there should also be an underwater park offering underwater educational recreational activities such as snorkelling and scuba diving for the public, with genuine or artificially made artefacts.

Various forms of presentation utilising technological innovations and multimedia (excursions, dramatisations, virtual forms of presentation such as 3D modelling, virtual reality technologies, independent sensual and emotional assimilation, etc.)

Experimental forms of museum dialogue and mutual interaction of museum and audience such as seminars and educational activities especially designed for children.

Very effective use of sound and light to help the audience feel the aura of the relevant historical period ranging from the Neolithic to modern times.

With the intended and correct formation of the maritime museum, it is possible to gather all the tangible and intangible elements of the maritime historical and cultural heritage of Cyprus to show to the public, informing them about the historical and cultural mosaic of the Island all in one place in a linear and complex order.

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Protection of Cultural Heritage in the United Kingdom

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Abstract

The article analyses the experience of the United Kingdom in the study and preservation of underwater cultural heritage. The role of state bodies in heritage management, key legislative acts, and the system of training specialists in the system of higher education is considered. The role of non-profit organisations in the protection and study of underwater cultural heritage is considered separately.

Keywords*: Underwater Cultural Heritage, Heritage Management, United Kingdom, Underwater Archeology, Education, Non-Profit Organizations, Legislation.*

The United Kingdom (UK) has conducted underwater cultural object research since the mid-19th century (Nautical chronicle 1836). This period is known for the discovery of the ship *Mary Rose* by the brothers Dean and the emergence of interest in the historical aspects of underwater finds (Marsden 2003, 26-29).

For UK, the marine and underwater cultural heritage is one of the tools of self-identification and actualisation (Historic England 2018; House of Commons 2005). The country's participation in the great geographical discoveries and the abundance of its colonies led to the spread of British heritage almost all over the globe (Simper 1982, 46-59).

Since then, the UK has accumulated considerable experience in the study and preservation of underwater cultural heritage. As in the case of land-based cultural heritage, responsibility for underwater cultural heritage in the UK is devolved to England, Scotland, Wales and Northern Ireland. Despite the commonality of the individual features, the management system of the underwater cultural heritage should be considered rather independently, as administrative responsibility, legislation and approach to work may differ from country to country.

Nevertheless, there are factors that largely determine the community in the preservation of underwater cultural heritage and the creation of the necessary conditions for this. These factors may include:

1) State control over the conduct of archaeological research
2) Legislative system
3) The activities of universities as centers of training
4) Activities of non-profit organizations in preserving underwater cultural heritage

Researchers recognize the state approach to the management of cultural heritage as minimalistic (Firth 2014: 2). There are several reasons for this:

1) Cultural heritage is primarily an object of private rather than state ownership
2) There are few restrictions on the freedom of archaeological activity under the conditions of:

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a. Private ownership of the heritage site
b. Control of access to the heritage site

3) There are no common requirements for the reporting of archaeological discoveries;
4) There are no common requirements for a license or permit to work.

Such a minimalist position is also evident in the laws. Legislative acts concerning the issues of marine and underwater cultural heritage regulate specific forms of activity at specific sites (Protection of Wrecks Act 1973; Merchant Shipping Act 1995), and establish rules for the detection of specific forms of archaeological heritage (Treasure Act 1996).

The impact on cultural heritage is taken into account in the planning and management of natural resources. The role of marine cultural heritage and approaches to related activities are enshrined in the UK Marine Policy Statement (UK MPS) (HM Government 2011).

The United Kingdom has adopted and ratified a number of conventions containing provisions on cultural heritage and its management. They include:

1) UNESCO Convention for the Protection of Cultural Property in the Event of Armed Conflict, 1954
2) UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transport of Ownership of Cultural Property, 1970
3) UNESCO Convention Concerning the Protection of the World's Cultural and Natural Heritage, 1972
4) United Nations Convention on the Law of the Sea 1982 (UNCLOS)
5) European Convention for the protection of the archaeological heritage (revised) 1992
6) European Landscape Convention, 2000

The provisions of these conventions are mandatory for the management of the marine cultural heritage.

Statutory acts affecting the protection of heritage sites establish a form of protection over specific types of sites. They take a secondary position before judicial precedents, but have a great influence on the preservation of underwater cultural heritage. The main acts and legal documents currently in force are (UK National Commission for UNESCO Secretariat 2015, 20):

1) Protection of Wrecks Act (PWA) 1973
2) Ancient Monuments and Archaeological Areas Act (Scotland) 1979
3) The Protection of Military Remains Act 1986
4) Merchant Shipping Act 1995
5) Treasure Act 1996
6) Dealing in Cultural Objects (Offences) Act 2003
7) The Marine and Coastal Access Act 2009
8) Marine (Scotland) Act 2009
9) UK marine policy statement 2011

Three types of organisation among the state bodies affect the preservation of the objects of the UCH:

1) Heritage Agencies
2) Marine resources management Agencies
3) Government departments

Cultural heritage management – including the underwater cultural heritage – is delegated to different organisations in each country:

England – Historic England
Scotland – Historic Scotland
Wales – Cadw
Northern Ireland – Department of the Environment, Northern Ireland – DOENI

There is no UK-wide organisation or forum for underwater cultural heritage, but the organisations and their staff are free to establish working relations among themselves.

Responsibility for the management of marine resources also lies with individual organisations in each country. The organization of Maritime planning and licensing related to the PPC is devolved to:

England – Marine Management Organisation (MMO)
Scotland – Marine Scotland
Wales – Natural Resources Wales
Northern Ireland – The Marine Division of DOENI

The organisations of Wales and Northern Ireland are responsible for coastal regions only, the Maritime territories being dealt with by the MMO.

Marine planning and licensing agencies receive advice from national heritage agencies, internal advisory departments usually do not.

Also, a wide range of government agencies, institutions and other public bodies are responsible for activities related to the underwater cultural heritage. These include:

Maritime and Coastguard Agency of the Department for Transport
Department for Transport
Ministry of Defence
Department for Food, Environment and Rural Affairs
Department for Communities and Local Government
The Crown Estate
Local authority

Government agencies influence a wide range of issues related to land and underwater cultural heritage. The departments are responsible for the registration and preservation of heritage objects in the performance of official duties. In addition, individual cases of indirect impact on the preservation of heritage can be singled out. The main responsibilities include:

1) Protection and rescue of property from wrecks, commercial and military
2) Accounting for heritage in licensing and planning for marine-related activities
3) Preservation of heritage sites discovered during the construction of infrastructure
4) Management of departmental museums
5) Maintenace of archives, including cartographic, hydrographic, and ships inventories

An important role in the preservation of heritage is the practice of involving people in the study and preservation of heritage. From a professional point of view, maritime archaeology is an interdisciplinary field, studied in the structure of higher education. A master's degree in maritime and underwater

research is possible in five universities in the UK. Also in seven universities underwater or marine archaeology is present as a discipline within the structure of historical specialties.

A number of UK universities are involved in the University program of the UNESCO / UNITWIN Network for Underwater Archaeology. The programme includes universities that provide UNESCO-accredited underwater archaeology training programmes and comply with the principles of the 2001 Convention (UNESCO UNITWIN 2018a). The University of Southampton is a full member of the network, Oxford, Bradford and Nottingham Unversities are associate members (UNESCO UNITWIN 2018b).

Characteristic features of the study of underwater cultural heritage in the UK universities can be identified:

1) Lack of a unified approach to training specialists in the study and preservation of marine cultural heritage
2) English universities often conduct international research; universities in Northern Ireland, Scotland and Wales pay more attention to the national heritage of the regions
3) Universities actively cooperate with state, non-state and non-profit institutions in the course of research
4) The distance or proximity of the University to the coast does not affect the number of studies or the availability of educational programs in the field of marine cultural heritage
5) The profile of research centres depends on the scientific interests of leading researchers

Summary data on organisational and academic activity of universities are presented in Tables 1 and 2.

University	Institution	Title	Discipline
University of Southampton	Centre for Maritime Archaeology	MSc, MA	-
University of Oxford	Oxford Centre for Maritime Archaeology	MSt, MPhil	Mediterranean Maritime Archaeology
Bournemouth University	Center for Archaeology and Anthropology	MSc	Maritime Archaeology
University of Ulster	Centre for Maritime Archaeology	MPhil	-
University of Nottingham	Research Centre for Underwater Archaeology	MA(Res)	-
University of Exeter	Centre for Maritime Historical Studies	-	-
University of Greenwich	Greenwich Maritime Center	-	-
York University	-	-	Coastal And Maritime Archaeology
University of Winchester	-	-	Maritime Archaeology
University of Wales Holy Trinity and St. David	Environment, Archaeology, History and Anthropology	BA	Nautical Archaeology
University of Highlands and Islands	Orkney Research Centre for Archaeology	-	Maritime Archaeology And Heritage Of Northern Scotland
University of Edinburgh	-	-	Mediterranean Maritime Archaeology
Bristol University	Department of Anthropology and Archaeology	-	-
University of Aberdeen	Coastal and Underwater Archaeology	-	-

Table 1. Structural features of universities in the UK

University	Research topics	Geography
University of Southampton	Paleolandscape, Shipwreck, shooting Techniques and visualization, Coastal community, Geoarchaeology	Ireland, East Africa, Middle East, North Atlantic
University of Oxford	Shipwrecks, Coastal communities, Maritime trade, Archaeology of antiquity	Egypt, Cyprus, North Africa, Southeast Asia
Bournemouth University	Paleolandscape, Shipwreck, shooting Techniques and visualization, Coastal community, Geoarchaeology, Shipbuilding, Prehistoric seafaring, Archaeology of antiquity	Indian ocean, Persian Gulf, Red sea, Eastern Mediterranean, UK, Northern Europe, Australia
University of Ulster	Shipwrecks, heritage management	UK, North Atlantic, North sea, Baltic sea, Oman
University of Nottingham	Shipwrecks, Coastal communities, the Navy's traditions	UK, Indian ocean, Persian Gulf, Caspian sea
University of Exeter	Coastal community, Geoarchaeology, River archaeology	UK
University of Greenwich	Methods of shooting and visualization, Coastal communities, Archeology of antiquity	Scotland, Poland, China, Jamaica, Central Mediterranean
York University	Coastal communities	UK
University of Winchester	Shipwrecks, river archaeology, Shipbuilding	UK, Caribbean
University of Wales Trinity St David	Shipwrecks, Dendrochronology	UK, Spain
University of Highlands and Islands	Shipwrecks, Coastal communities	Scotland
University of Edinburgh	Archaeology of antiquity	UK, Mediterranean
Bristol University	Coastal communities, Archaeology of antiquity	UK
University of Aberdeen	Paleolandscape, shooting Techniques and visualization, Coastal community, Geoarchaeology	Orkney Islands, Alaska, Belgium

Table 2. Research and academic activities

Another effective form of involvement in the archaeological process of a wide range of people, from beginners to experienced persons, were non - profit organizations (NGO). Many non-governmental voluntary organizations have now been established in the UK to make a significant contribution to the development of knowledge about the marine and underwater cultural heritage.

Examples of both large and small NGOs may be considered:

Nautical Archeology Society (NAS)
Maritime Archaeology Trust (MAT)
Maritime Archaeology Sea Trust (MAST)
Joint Nautical Archaeology Policy Committee (JNAPC)
Scottish Trust for Underwater Archaeology (STUA)
Anglo-Danish Maritime Archaeological Team (ADMAT)
South West Maritime Archaeological Group (SWMAG)
Cornwall and Isles of Scilly Maritime Archaeology Society (CISMAS)
Honor Frost Foundation (HFF)
Maritime Heritage Trust
Cornish Maritime Trust
Heritage Marine Foundation
West Wales Maritime Heritage Society
Sunderland Maritime Heritage

Organisations working in the field of the study and preservation of marine cultural heritage can be classified according to their main activities. Among these can be identified:

Training and education of specialists
Support for the study and preservation of marine heritage:
Promotion of marine heritage
Conservation and restoration
Publication of scientific literature
Funding
Legislative initiatives
Archaeological research
Mixed operations

Most of the organisations include a number of areas and therefore belong to the mixed activities approach. However, there are NGOs that specialize exclusively in archaeological work or in providing support.

Under the training programs within the framework of the activities of NGOs are two main areas: long-term programs, including practical and theoretical training of specialists in underwater archaeology, as well as short-term courses on specific skills.

Training of underwater swimmers with the skills of an underwater archaeologist is carried out according to its own programmes. Passing programmes can be counted as a credit for the relevant specialisations in the certification systems of underwater sports.

Practical programs are conducted by NAS (Nautical Archaeology Society 2018a), MAST (Jones 2014) and ADMAT (Spooner 2003). The programmes constitute a scientific complement to the training of divers PADI and include the main approaches for the study and identification of underwater archaeological sites. The MAST course is also accepted as a specialisation in the SSI system (Maritime Archaeology Sea Trust, 2018).

NAS also conducts a number of theoretical programs on marine archaeology. The main training program is divided into two areas – distance and full-time education. The passage of programs to obtain credits that apply to the classification of archaeological practices (Nautical Archaeology Society 2015, 1-2).

Educational programmes are closely linked to the promotion of marine archaeology and the promotion of awareness of marine heritage in general. A distinctive feature of MAT is a variety of programs aimed at school and preschool audience (Maritime Archaeology Trust 2018a). The programmes have been implemented at the local, regional, national and international levels for over a decade.

MAT provides many services to schools: on-site lessons, master classes, staff training. One special form is the 'sea bus', a minibus equipped with an interactive exposition (The Hampshire and Wight Trust for Maritime Archaeology 2014). NAS is also involved in such activities (Nautical Archaeology Society 2018b).

Along with educational activities, research is one of the main activities for NGOs. Most are engaged not only in the study, but also in the monitoring and protection of specific objects.

Among the studies, the sectoral approach and the concentration of organizations on individual thematic and geographical blocks can be traced (Dixon et. al., 2007; A2S Project 2012, 8-12; The Hampshire and Wight Trust for Maritime Archaeology 2013; Maritime Archaeology Trust 2018b).

Organization	Education	Support	Archaeology
Nautical Archeology Society (NAS)	Online and offline courses Field school PADI	Publication of scientific journal, monographs, information booklets. Carrying out activities aimed at promoting the direction.	Territorial waters of the UK Foreign field schools
Maritime Archaeology Sea Trust (MAST)	PADI, SSI	Sponsorship of conservation and restoration of the	South coast of UK Foreign projects
The Maritime Archaeology Trust (MAT)	-	Publication of information booklets, school programs, reference materials	The Coast of Hampshire
Scottish Trust for Underwater Archaeology (STUA)	-	Publication of information booklets, school programs, reference materials, cultural center	Lakes of Scotland
Anglo ~ Danish Maritime Archaeological Team (ADMAT)	Field school PADI	-	Carribean sea
The South West Maritime Archaeological Group (SWMAG)	-	-	South coast of Devon
The Cornwall and Isles of Scilly Maritime Archaeology Society (CISMAS)	-	-	The Coast of Cornwall and the Isles of Scilly
Honor Frost Foundation	-	Funding	-
Joint Nautical Archaeology Policy Committee (JNAPC)	-	Legislative initiatives. Legal assessment studies and management heritage	-
Maritime Heritage Trust	-	Study and popularization of marine heritage, organization of seminars, conferences	-
Cornish Maritime Trust			
Heritage Marine Foundation			
West Wales Maritime Heritage Society	-	Restoration and reconstruction of historical ships	-
Sunderland Maritime Heritage			

Table 3. Areas of activity of UK NGOs

Local organizations, often represented by archaeological teams, mainly conduct archaeological research. Among these are NCOs including ADMAT, SWMAG and CISMAS.

We should also mention NGOs that are not directly related to marine archaeology. Their main activities may vary, but are often narrowly focused.

The Maritime Heritage Trust is primarily concerned with the history of shipbuilding and the preservation of historic ships (The Maritime Heritage Trust, 2018a). The organization holds seminars and conferences on the management of marine heritage (Maritime Heritage Trust 2015, 2-5). Similar organisations are the Cornish Maritime Trust (Cornish Maritime Trust 2018) and Heritage Marine Foundation (Heritage Marine Foundation 2018).

West Wales Maritime Heritage Society and Sunderland Maritime Heritage are engaged in the restoration and reconstruction of historical ships and are closely tied to the Museum docks (Sunderland Maritime Heritage 2018; West Wales Maritime Heritage Society 2017).

A distinctive feature of these organizations is the lack of direct contacts with scientific archaeological organizations and, often, with each other. At the same time, archaeological NGOs work closely with each other and with organizations that support archaeological tasks.

Most NGOs are funded through membership fees and donations from large and small sponsors. The Honor Frost Foundation – one of the few organizations associated with marine archaeology – provides independent sponsorship (The Honor Frost Foundation 2018).

Apart from most other organizations is JNAPC. JNAPC sees its goal as the promotion of marine archaeology and the possibility of joint work with government and non-governmental organizations in the field of underwater cultural heritage (Joint Nautical Archaeology Policy Committee 2018).

The organization actively seeks funding for underwater archaeological work and takes the initiative in projects to improve legislation. A number of papers have been published on this topic, offering detailed recommendations for legal and administrative changes to improve the protection of the UK's underwater cultural heritage (Joint Nautical Archaeology Policy Committee 1998; Joint Nautical Archaeology Policy Committee 2014a, 7-15), including those located outside territorial waters (Joint Nautical Archaeology Policy Committee 2014b).

Detailed information on the activities of the reviewed NGOs can be seen in Table 3.

In the existing system of UK there are both positives and flaws. The focus on voluntarism and the participation of non-state researchers has yielded positive results, but there are many more sites requiring protection. Not many organisations are involved in the training of underwater swimmers, which reduces the number of persons capable of practical activities. Some laws contradict the norms of international law.

As part of the analysis of the results of the development of approaches to the study and preservation of underwater cultural heritage in the UK, the following conclusions were made:

1) In the UK, there is a focus on the protection and preservation of cultural heritage sites by non-state platforms. The society is widely involved in the management of marine and underwater cultural heritage.

2) The structure of higher education in the UK has developed a system of training in the field of underwater archaeology. Training is practice-oriented and allows the training of specialists with narrow and wide profiles.

3) In the UK, there is independent national legislation for the protection of PCNs, replacing and partly supplementing international conventions.

4) UK national legislation and research regulatory bodies have activities and interactions with archaeological sites.

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The Underwater Park and Its Visitor Centre

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Abstract

Underwater cultural heritage is an important aspect of human history. One of the forms that protection of the underwater cultural heritage takes is the establishment of museums of underwater archaeology and underwater parks. One of the most important aspects of the future Underwater Park is the structure of the visitor centre and the policy of interaction with visitors. Educational programs, infrastructure development and associated project proposals are the issues that need to be considered in the design of modern underwater parks. This article examines structural features of visitor centres for underwater parks and the main role of the visitor centre in improving the visitor experience.

Keywords*: Underwater Cultural Heritage, Heritage Management, Underwater Archeology, Underwater Park, Visitor Centre, Visitor Experience, Archaeological Tourism.*

The museumification of underwater cultural heritage with the subsequent creation of museums of underwater archeology, underwater parks and underwater museums is an opportunity to present underwater monuments to the general public, at the same time preserving them, thanks to constant monitoring of their condition and arrangement of infrastructure necessary for convenient interaction. 'Immersive and environmental' (Kirshenblatt-Gimblett, 1998: 3) presentation of monuments in situ involves the visitor in the process of understanding the context of the past through the prism of the present, and allows him or her 'to feel the connection' with the history of the monument and its owners (Bower 1995: 36-37; Lipe 1984: 4)

Underwater parks as a special cultural form are a relatively recent phenomenon. Together with the growing interest in recreational diving, underwater parks have become not only functional but also very popular (Price 2013: 233; White 2007: 1). Underwater cultural heritage has a number of social and economic values (Firth 2015; Mires 2014; Scott-Ireton 2005), and underwater parks allow the realisation and retransmission of these values.

The underwater park is useful not only as a means of heritage preservation. This structure contributes to the overall development of tourism and can create a centre of attraction. A large park creates new jobs and contributes to the emergence of tourist infrastructure: hotels, restaurants, business organisations providing services, transfer, and excursion support. The park provides opportunities for research projects. Finally, the underwater park contributes to the development of the territory's identity (Davidde 2002).

Underwater parks are not widespread, but the practice of their creation is gradually developing. Most parks and protected underwater zones were created in warm countries: in Italy (Pruneti and Riccardi 1993; Davidde 2002; Stefanile 2014), Portugal (Alves 2006), Croatia (Mesic 2008), Israel (Raban 1992), and the Caribbean (Scott-Ireton, 2005). Among colder countries should be noted Finland (the Finnish

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Heritage Agency 2018), Scotland (Robertson 2003), the USA (Cohn and Dennis, 2011), Russia (Fazlullin 2015). Underwater sculpture parks are gaining popularity (Fazlullin and Fazlullina 2014).

One of the established structures designed to establish contact with the visitor is the visitor centre. Most often they are distributed in natural parks, specially protected natural areas. The visitor centre may also be called the visitor information centre (Carson et. al. 2005), welcome centre (Fesenmaier and Vogt 1993), tourist information centre (Nicula, Spanu and Neagu 2012), interpretative centre (Tomić and Stojsavljević 2013), but its principal content remains approximately the same. The visitor centre is a separate, public, physical space with staff providing mostly free information to facilitate travel, as well as related recreational services.

The visitor centre allows the management of visitors to the park in a number of areas (Duzgunes and Demirel 2016; Akten, Gul and Akten 2009). In the specific context of the underwater park, the visitor centre can perform the following objectives:

- Raise awareness of visitors and ensure recognition of the value of marine spaces and underwater cultural heritage
- Promote awareness among visitors of natural, historical, cultural and other processes based on human marine activities
- Organise a recreational environment in the coastal zone
- Protect cultural and natural heritage, reduce negative impacts and promote positive practices
- Involve the local population in the retransmission of local culture
- Increase state support and understanding of the management of underwater cultural heritage
- Maintain the financial stability of the park, reducing the impact of seasonality on visitor numbers

These goals define the main functions of the visitor centre. Models indicating tourism and its development as key areas of activity of the centre (Moscardo 1999; Fallon and Kriwoken 2003) define the following functions:

1) The function of development – involves the promotion and development of the tourist attraction of a particular city, district (Hobbin 1999.; Fodness and Murphy 1999).

2) Enhancement function – includes informing the visitor about new opportunities and providing them in order to form and improve the experience of visitors (Hobbin 1999; Carter 1997).

3) Control function – controls the flow of visitors and distributes them to the Park depending on the technical, access and other capabilities of the situation (Hardy and Beeton 2001).

4) Replacement function – acts as a replacement for the main monument, forming an independent tourist attraction (Simpson 2001; Stewart et. al. 1998).

5) Additional functions – arise in the case of 'non-core' units – cinemas, libraries, conference rooms and others.

This approach to the definition of functions makes it possible to determine the visitor centre as the main support of the park. To a greater extent, the approach is most applicable to land parks, particularly smaller examples. Today, the underwater park is a complex institution that combines the missions of various organisations. In this regard, the following model is proposed to consider the functions of the underwater park:

1) Tourist information – includes support and formation of a positive experience for visitors, management of the park, and development of tourism. In a broad sense, this function includes the areas specified in the above model.

2) Environmental education – is closely related to education and environmental activities. Underwater parks, both 'natural' and specially created, pay great attention to the protection of the environment. This is especially noticeable in the case of sculpture parks that form artificial reefs. Education in a responsible attitude to the environment and its protection is one of the functions of the underwater park (O'Brien et al. 2010)

3) Scientific and educational – related to the study and preservation of cultural and archaeological heritage sites located in the underwater park. Research and retransmission of the acquired knowledge are widespread in large underwater complexes (Stefanile 2012; Georgopoulos and Fragkopoulou 2013).

4) Social – formed through the natural social interactions of visitors. The visitor centre can act as a place of meetings, communication and leisure.

The peculiarity of the underwater park and its visitor centre is its research activities and work in the organisation of diving. A dive centre is needed that provides maintenance of the diving park and the organisation of underwater dives. In the case of scientific orientation, the centre may be engaged in the study and identification of new underwater finds.

One of the most important departments should be the centre of restoration and conservation of archaeological material. Preservation of objects raised from the bottom should be one of the priorities of any museum institution involving underwater archaeologists. In this regard, the restoration and conservation centre should have a proper laboratory, as well as a research department.

For the identified, recovered and museum artefacts, an appropriate depository is required, a stock repository of the park and the museum.

In addition, a museum department is needed, which is directly involved in the formation of the exposition of the visitor centre, support and expansion of materials. The museum department can develop training programs, projects of thematic excursions.

Depending on the priority of tasks, the visitor centre can thus have several dominant priorities:

Tourism or information
Support
Education
Leisure

The tourist or information orientation is designed primarily to provide visitors with information about the tourist attractions of the territory, objects of tourist infrastructure, accommodation and food, as well as all services in the field of tourism.

The supporting orientation is most typical for existing underwater parks and is aimed primarily at the organisation and support of conditions for diving in the underwater Park.

The centre, which includes an educational focus, combines information and educational functions. Such a centre can carry out traditional educational activities, conduct discussions and lessons on a given topic, and lead excursions both on the expositions of the centre and on the territory of the underwater Park.

The leisure orientation is largely aimed at the formation of cognitive and entertainment activities. Such structures are often called the science centre.

The choice of direction depends largely on the goals set by the underwater park and financial capabilities. Information activities and support of dives are much more common than leisure centres.

Visitor centre projects are more likely to involve the construction of individual buildings than an installation in an already established and redesigned structure (Öz 2012, 29; Jerem et. al. 2004). Architectural solutions vary depending on the project, but it is possible to identify common trends. Among these are the desire for the environmental friendliness of the building, its 'inclusion' in the environment (Jerem et. al. 2004.; Öz 2012, 30). Architectural solutions and design of the building should correspond to the overall style of the park, as the building can be an independent attraction.

The structure of the visitor centre assumes the presence of differentiated zones – control, administrative-functional and general. These zones can be located in several buildings or can be combined.

The entrance area and/or other space allowing entry to the territory of the park should be part of the control zone. The administrative and functional area performs the functions of managing processes in the Park, including support for underwater diving, research, exhibition activities and general management of the organisation. The common area includes facilities for common access: expositions, user resource centres, power points.

Control	Administrative-functional	General
Parking	Galleries for temporary and permanent exhibitions	Information Desks
Till	The office of administration of visitor centre and / or Park	Galleries for temporary and permanent exhibitions
Wardrobe	Cellarage	Children's room
Shopping opportunities	Depository	Room or space for relaxation
Protection	Dive center	Cinema hall
Checkpoint (if any)	Restoration and conservation center	Conference hall
	Museum Department	Food items
		Library

Table 1. Objectives for visitor centres

A list of facilities located in each zone is presented in Table 1. The list of facilities may be supplemented, reduced or modified depending on the specific needs of the park and the visitor centre. A number of facilities may be repeated in different zones in order to organise universal access and obtain a positive experience for the visitor. Such facilities include toilets, information desks, recreation areas, etc.

When organising a visitor centre, it is necessary to study and take into account a number of factors, the most important of which is the uniqueness and importance of the park, as well as its socio-economic role.

Among the characteristics necessary for consideration, we can distinguish:

- Natural and cultural features of the underwater park
- The existing nature protection status of the territory, and associated restrictions on economic activity and, on the contrary, additional opportunities for tourism, development and environmental education
- Existing tourist flows, the anthropogenic impact of tourists and the degree of its impact on the safety of underwater and terrestrial objects
- Existing tourism offers for the park and other tourism facilities

The next important part of the design is to determine the target audience of the park. Existing statistics can be used to determine it, or a study can be carried out. The following statistical questions can be used to determine the audience (Iliina and Korolevskaja 2007):

- Date of Foundation of the underwater park
- Number of visitors in recent years
- Dynamics of changes in the number of visitors
- Focus of the visitor centre and the park
- Seasonality of visits
- Average length of stay of tourists near the park, the percentage of one-day tourists and those making return visits
- Quantity and quality of places for overnight stay of tourists, their location and characteristics (campsites, caravan sites, hotels, private sector)
- Geographical factor of visitors (residents of settlements located near the park; residents of nearby settlements; visitors from afar, foreigners)
- Age of visitors
- Educational and general cultural level of visitors
- Level of training for underwater swimmers
- Objectives of the Park visit
- Services provided by the Park and visitor centre (accommodation, meals, excursions, equipment rental, etc.)
- The cost of services provided by the Park

It should be noted that depending on the particular segment of the audience, many factors change, such as predisposition to group or individual visits, interest in additional services and souvenirs.

One of the important features when working with a visitor is the introduction of a flexible payment system, including the simplest discount system. The flexibility of the payment system allows the visitor to know exactly the amount of money needed to visit the underwater park and thus to evaluate the services that suit him or her. The discount system should allow savings for those who need them, and provide an additional incentive to visit.

Among the services related directly to the dive, the following should be available:

- Full set of equipment (rental)
- Set №1 (by hour) (rental)
- Wetsuit (by hour) (rental)
- Vest-compensator (rental)
- Regulator (rental)
- Underwater torch (rental)
- Underwater towing (rental)
- Filling the cylinder with air
- Boat rental (by hour)
- Digital underwater photography
- Digital underwater video
- Dives (by day)
- Dive with underwater tow
- Night dive from the shore
- Check-dive from the shore
- Training
- Visit to the park's underwater exhibition

Among the services related to the excursions, but not directly related to diving, should be highlighted:

- Viewing underwater exposure using a boat with a transparent bottom
- Themed tour of the visitor centre exhibition

In addition, individual services should be highlighted:

- Transfer from the city centre to the Park
- Parking spaces
- Use of equipped camping ground
- Master classes
- Lectures
- Seminars
- Creative workshop
- Rent of conference rooms

One useful measure when working with a wide range of services is the formation of special packages of services at lower prices than if these services were purchased separately.

Thus, the following tasks are expected to be solved during the implementation of the visitor centre project:

1. One of the primary tasks is to create a rich information environment with numerous interactive elements that allow the presentation of information about the underwater park, the conditions for visiting, exhibits, educational programs, etc.

2. Familiarisation of visitors with the concept of underwater cultural heritage, as well as underwater objects located in close proximity to the park.

3. Attracting visitors and locals to scuba diving and exploring underwater cultural heritage.

4. Creation of many new jobs

5. Development of infrastructure both near the territory of the underwater park and near independent underwater objects.

6. Patriotic education, formation of the black sea national identity based on cultural presence and development of cultural ties.

7. Involvement of the general public in the problem of preservation of underwater cultural heritage as a special form of historical and cultural monuments.

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Relations Between the Northern Black Sea and Western Anatolia in the Archaic and Classical Periods

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Abstract

The traditional and mainly true conception of the colonisation of the Black Sea (Fig. 1) as a phenomenon of Greek, mainly Ionian, Archaic culture is based on plentiful evidence from ancient literature, history and archeology. Among the Greek cities which directed their ships and their people to the Pontus, Miletus played the leading role. In the 7th century BC it became the largest centre of transit trade and craft manufacture in the Aegean, although sometimes Miletus passed through serious economic difficulties because of wars with the Lydian kingdom and the Persian Empire. According to ancient authors, more than sixty foundations were of Miletan origin (Hansen, Nielsen 2004). There is no doubt, that Miletus, although the pioneer in Black Sea exploration, was not alone in this colonial activity, but was joined by other Ionian and Aeolian cities.

Keywords: *Northern Black Sea, Western Anatolia, Miletus, Borysthenes, Olbia, Cimmerian Bosporus.*

Without calling into question the predominantly Ionian character of the colonisation of the Black sea coast, it is impossible to forget that the Greek cities of the western coast of Asia Minor, which were the pioneers of colonisation, had old and rather close relations with their nearest neighbors in Anatolia, primarily with the Lydians, Carians and Phrygians. Though their interests did not always coincide, the Anatolian people, as we know, took part not only in trade with the Greek cities, but also in the formation of their population. On the one hand, we can attest the growth of Greek ceramic exports to the inner areas of Anatolia far from the Aegean Sea coast (Prayon, Wittke 1994; Ramage 1994). On the other hand, we can attest the participation of Anatolians, firstly Lydians and Phrygians in craft manufacturing of Ionian and Aeolian poleis (Kerschner 2005) and, more typically for Carians, in their military and sea adventures (Herda 2013).

The Black Sea antiquities of the initial stage of Greek colonisation connected with the non-Greek population of Asia Minor can be divided into two groups of sources: epigraphical and archaeological.

Firstly we consider the ancient literary tradition and epigraphy about the Anatolian presence in the Northern Black Sea coastal area. It is necessary to recognize right away that known references are not only rather poor, but also late. Leaving aside the ancient Greek myths connected to the Black Sea, nevertheless it is impossible to ignore the ancient authors' references to Carian thalassocracy (the Scholiast on Aristophanes, Isokrates, St. Jerome), and about Carian penetration to the Black sea before the beginning of the Greek colonisation (the Scholiast on Apollonius of Rhodes, Pliny, Pomponius Mela, Arrian and Pseudo-Arrian) (Herda 2013). However, according to ancient authors, Carians were engaged in piracy and partly in trade, instead of the foundation of colonies. Arising in the beginning of the 20th century the hypothesis of the Carian colonisation of the Black Sea, however, is not supported by archaeology. Meanwhile, the importance of this ancient evidence is that it highlights Carian skill in navigation (we should recollect that the authors of the first *periploi*, Skylakes and Skymnes, were Carians). Ionians, certainly, used their knowledge and skill, involving them in joint seafaring. In this case, it also is important to note that Carians were among the first people to be employed on military

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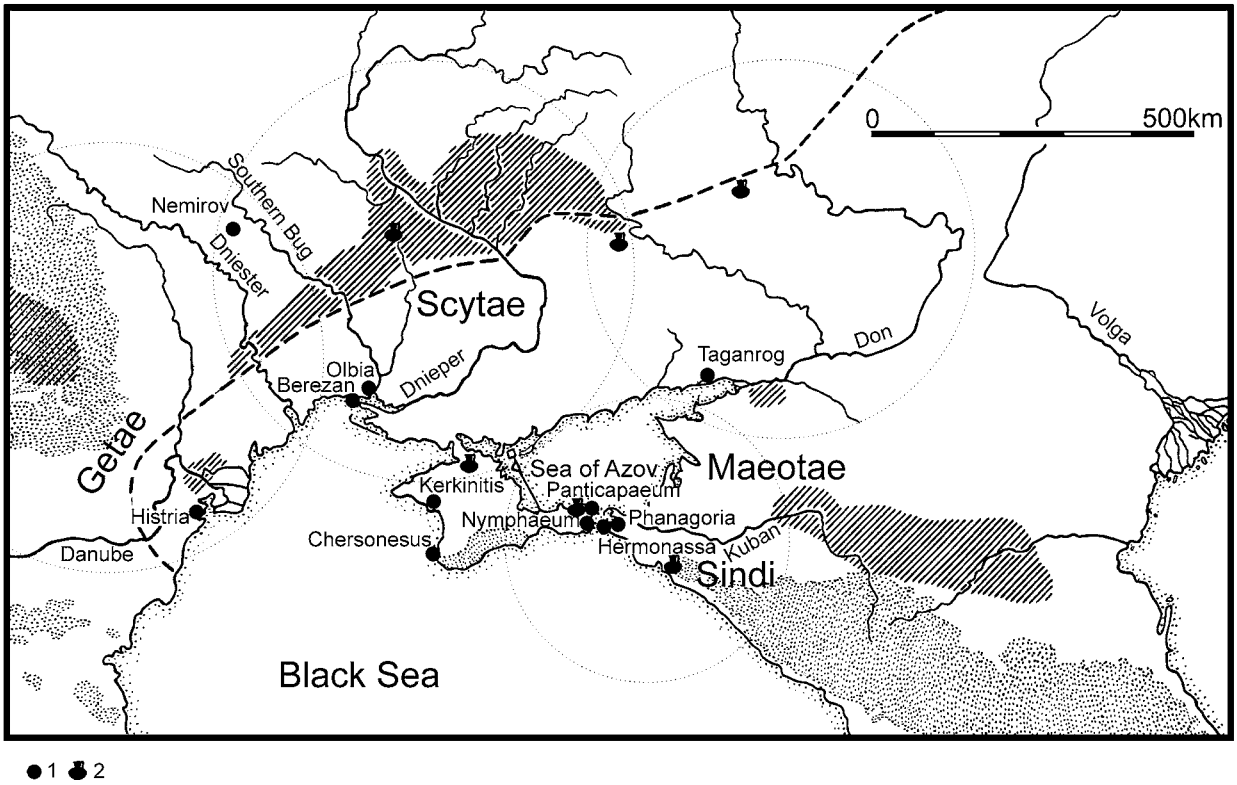

Figure 1. Map of the Northern Black Sea: 1 – Greek colonies and local settlement; 2 – Scythian barrows with Greek pottery of the 7th century BC.

service as mercenaries. Their military skill could be useful for Ionians during their seafaring to the unexplored and sometimes unsafe coast of Scythia.

In ancient references, it also is possible to find a number of Carian toponyms and anthroponyms definitely connected with Carians in the Black Sea. Examples include: Καρών λιμήν, Καρία, Καρδυσσος, and Οδησσός in Western Pontus (the last toponym was mentioned by Hekatios of Miletus); Καροια Κώμη near Taganrog (Sea of Azov); the cities of Σήσαμος and Σκυλάκη in Southern Pontus; and Ἑρμωνασσα on the Taman peninsula (Otkupshchikov 2001; Tokhtasev 2007; Herda 2013).

Rather valuable data on the composition of the population of Ionian foundations can be found in Anatolian onomastics of the Black Sea. To tell the truth, inscriptions of the initial stage of colonisation are very little known, but this just raises the value of those names that are extant from Asia Minor.

One of the earliest graffito on a mid 6th century BC grey clay oinochoe from Pantikapaion has the female name Μυνίς, which was most likely derived from Carian (Vinogradov 1974).

In the lead letter of Achillodoros, which was found on Berezan Island and dated to about 500 BC, a certain Ματασυς was mentioned. He was a trading agent, a person of non-Greek origin, not possessing full rights, and possibly Phrygian or Carian, or Scythian in another version. Ἀτακης is another Anatolian name from a further lead letter of the 5th century BC. He was the owner of several houses in Olbia, but not a citizen of the polis (Tokhtasev 2007; Solovyev, Tokhtasev 2010). A graffito from Berezan on the cup-skyphos of the beginning of the 5th century BC is devoted to Achilles by Σποκης, a name known only in Southern Thrace and in Bithynia (Tokhtasev 2005; 2007).

A gravestone from the first half of the 5th century BC is of Μιδατος from Pantikapaion, which name is an Ionian adaptation derived from Μίδης, the name of the legendary king of Phrygia, which was widely distributed at this time in Asia Minor, especially in Phrygia and Pisidia. A 5th century BC gravestone of Ἄττης from Corokondame, suggests that the occupant was probably Lydian or Phrygian; this name also is known in Heraclea Pontica (Tokhtasev 2006). The name of the Phrygian king Γορδις can be found at Bosporus in two forms known in Phrygia and Cappadocia, both on gravestones of the second half of the 4th century BC from Pantikapaion (Tokhtasev 2007).

Descendants of the first colonists also could be Ἄρμαδης and Τεττευος. Both names, which were inscribed on the 4th century BC gravestones from Pantikapaion, were most likely derived from Lydia. These facts attest that among the immigrants from Ionia there could be people with Carian and Lydian names (Tokhtasev 2007).

The number of Anatolian names grows sharply at the end of the 5th – beginning of the 4th centuries BC, mainly at Bosporus. In Olbia and at the Western Pontus not more than ten names are known. Τυμνης was probably Carian, but an Olbian citizen. According to Herodotus, he was an agent of the Scythian king Ariapeithes, his επιτροπος. The Phrygian name Μανης is found as a graffito on a black glazed cup of the end of the 5th – the beginning of the 4th centuries BC from Olbia. And also from Olbia comes a probably contemporary graffito on a red figured guttus with the name Σαγαρις, derived from Phrygia, Bithynia or Paphlagonia (Tokhtasev 2007).

An entirely different situation is attested for Anatolian onomastic of Bosporus in the 5th – 4th centuries BC. According to the investigations of Sergey Tokhtasev (1994; 2002; 2006; 2007), which studied graffiti on ceramics and inscriptions on gravestones from Bosporus, 48 names are now known of 62 individuals that almost equal the total sum of Anatolian names for the whole of the subsequent history of Bosporus. Numerically, they are placed just behind Greek names. Even names belonging to the Northern Black Sea onomasticon take the third place only.

The greater part of Anatolian names in the 5th – 4th centuries BC Bosporan onomasticon occur in the areas of Asia Minor at the southern coast of the Black Sea, explored by Greeks during the colonisation, and from adjacent Anatolian territories, first of all Paphlagonia, Phrygia and Cappadocia. Thus, the important difference between the Archaic period and the later period is reflected in the shifting ways and character of Anatolian penetration into the Northern Black Sea area.

Thus the amount of epigraphic evidence on Anatolian participation in the exploration of the Black Sea littoral appears to be not too small and rather diverse.

Now we turn to archeological evidence of Anatolian presence in the Black Sea area, especially for the Archaic and Classical periods, prior to the Hellenistic period.

For the initial stage of colonisation in the Northern Black Sea area, one of the most important archaeological assemblages is that is provided by the Berezan settlement, which is in the mouth of Dnieper and Southern Bug Rivers. It has recently become possible to indentify the group of archaeological material originating in the Anatolian culture. It appears that this group of archaeological finds composed of table ware is, in its form, colour, ornamentation and surface processing, very much reminiscent of black on red and red and buff wares, which were characteristic of the Middle and Late Phrygian periods, and that of Late Lydian.

The most significant item is a fragmentary long-spouted trefoil jug with painted decoration in the Anatolian black on red style, including two shoulder friezes of cross-patterned metopes (Figure 2). The

Figure 2. Trefoil jug of 'Black-on-Red' style (State Hermitage Museum. B85.59)

Figure 3. Dinos of 'Red-and-Buff' style (State Hermitage Museum. B83.72)

graffiti on its handle is very similar to some non-alphabetic signs found in Gordion (Roller 1987, cat. 2a-95, 2a193). The jug was found in the filling of a dug-out dwelling from the first quarter of the 6th century BC. A similar jug, but with more simple ornamentation is kept in the Odessa Archaeological Museum (Dupont *et al.* 2009, p. 24, fig. 18ab; Dupont, Lungu 2009, p. 124, fig. 18ab). Another such a vessel was found at Berezan in 2006 (Chistov 2012, tabl. 36: 1). Similar pottery is well known at the sites of Central Anatolia: in Phrygia, Galatia, Paphlagonia, Pont and Cappadocia (Young 1975; Sams, Temizsoy 1991; Polat 1993). The flourishing of this style started in the Late Bronze Age, and it was revived in the Middle and Late Iron Age (Genz 2005). During the Persian invasion the development of the style slowed, but was not stopped until the Hellenistic period, when its usage moved to the North, to the Black Sea shore (M. Özsait, N. Özsait 2002; Dönmez 2005).

Another important find is that of a coarse dinos (Figure 3) with a well-burnished creamy surface and shoulder frieze of crossbars and upside down candelabra-like patterns (Tesori d'Eurasia, p. 130, cat. 155; Solovyov 1999, p. 52, fig. 35; Solovyev 2005, cat. 71; Dupont *et al.* 2009, p. 23, fig. 6; Dupont, Lungu 2009, p. 121, fig. 6). The form of the vessel, its ornamentation and the character of surface processing are very close to pottery with monochrome painting widespread in Central Anatolia in the Iron Age. Its appearance in Phrygia could relate to the influence of the ceramic tradition of the southeastern regions of Asia Minor, in particular the archaeological culture of Alişar V (Alişar II; Alişar III). Some more pieces made in a similar red and buff technique were also found at Berezan. Among them, were shapes common in Middle and Late Phrygian pottery with monochrome and bichrome painting, as well as a small fragment of architectural terracotta.

A find from Berezan that is stored in the museum archive in Ochakov, consists of a fragment of rim belonging to a trefoil oinochoe and bearing a festoon frieze (Dupont *et al.* 2009, p. 24, fig. 20; Dupont, Lungu 2009, p. 125, fig. 20) very common in Akurgal's 'Spätphrygischer Stil' and on Anatolian Iron Age wares (Johnston 1970; Gerber 2005). Friezes of hatched festoons of Phrygian type sometimes decorated round shaped vessels, typical of Ionian ceramics. It is believed that they could not have be made without the involvement of Phrygian potters (Brein 1978).

To the Von Stern Fund in the Odessa Archaeological Museum belongs a neck fragment of jug or oinochoe bearing a frieze of alternate triangles in red on a white ground (Dupont *et al.* 2009, p. 24, fig. 19; Dupont, Lungu 2009, p. 125, fig. 19), well attested in the Mature Phrygian Style / Anatolian Middle Iron Age pottery (Bogazköy 2006). Two pieces with panelled decoration of bands, dots and chess-board patterns, which were found at Berezan, are in the same style.

Another piece of interest is represented by a zoomorphic bird-shaped askos, the painted decoration of which consists on both sides of a white-grounded panel of imbricated scales imitating feathered wings (Dupont *et al.* 2009, p. 23, fig. 7). The shape and ornamentation of this vase was very common in Phrygian pottery (Özkaya 1995). It was found in a storage pit of the last quarter of the 7th century BC.

The group of Lydian pottery from the Berezan settlement is composed of vessels that were very popular in Greek cites, especially those in the Black Sea area. I mean askoi and lydia, which were banded (streaky technique), plain painted and unpainted. The lydia, in turn, sometimes had a fluted surface (Dupont, Lungu 2009, p. 87–93). Such jars probably contained *baccaris*, a perfume for which Sardis was noted in antiquity. Ancient literary sources inform us of the high quality of *baccaris*, which Croesus had at his disposal in Daskyleion. Lydion was a very popular Lydian shape that was exported and imitated outside Anatolia. Lydia were mainly produced in the 6th and 5th centuries BC in Western Anatolia. To the group of Lydian ware could be added a vessel fragment painted in so-called Ephesising manner, imitating painted pottery from Ephesos and sometimes used by Lydian painters (Greenewalt 1973).

Included in the Lydian group was one remarkable find from Berezan, that of a mid-6th century jewellery punch for manufacturing pendants of necklaces (Solovyov, Treister 2004). Finds of similar punches, as well as gold pendants made with their help, are known in Eastern Lydia (Özgen, Öztürk 1996). The punch found at Berezan is the earliest evidence of jewellery manufacture in the Black Sea coastal area. It attests that a Lydian, probably an artisan and a jeweller, lived among the dwellers of Borysthenes.

Given this Anatolian presence in the northern Black Sea littoral in the Archaic period, I have also tried to find any features characteristic of an Anatolian presence in the early building constructions of the ancient Greek sites, firstly at the Berezan settlement. Among numerous and extremely plain dugouts found out in the Archaic layers of Greek cities in the northern Black Sea area are some small subterranean structures distinguished by shape and design features. Three of them have been discovered at Berezan and in Olbia, the others at Bosporus. One of the most representative examples is that at Berezan (Solovyov 1999), which functioned as a residential structure during the second quarter of the 6th century BC. The most notable feature of the building is the placement of stone walls around the perimeter of a foundation-trench and to the full height of its sides. The above ground parts of these walls were constructed of mud bricks (Figure 4).

The comparison of the Berezan building with simultaneous constructions of Asia Minor reveals its similarity with subterranean dwellings in the lower and outer Towns of Gordion (Sams, Voight 1990; 1994; 1996; Voight, Young 1999), and also in Büyükkale at Bogazköy (Hattuşa) (Bogazköy 2006; Genz 2007). Structures with some similar features, including the character of the masonry, the lay-out and the size of constructions, have also been discovered in Clazomenai (Ersoy 1993, p. 60–63, pls. 43–44; 2004). Considering the large quantity of northern Ionian pottery from the workshops of Clazomenai and Teos in the fill of the Berezan subterranean dwelling, it is possible to suggest its belonging to a person originating in a North Ionian polis. We cannot define the Berezan dwelling's owner as Greek or non-Greek, but it is obvious that he was familiar with Anatolian cultural traditions, both in terms of house building and vase painting.

The identification of Anatolian pots among the Berezan finds raises several questions, principally the identification of their place or, at least, area of manufacture, and their delivery route.

As for the first question, one should remember that even if most of these vessels might be qualified as Phrygian, it is obvious that such denominations as Middle Phrygian or Late Phrygian are purely stylistic; at that time the Phrygian kingdom had fallen under Lydian power until the Persian conquest

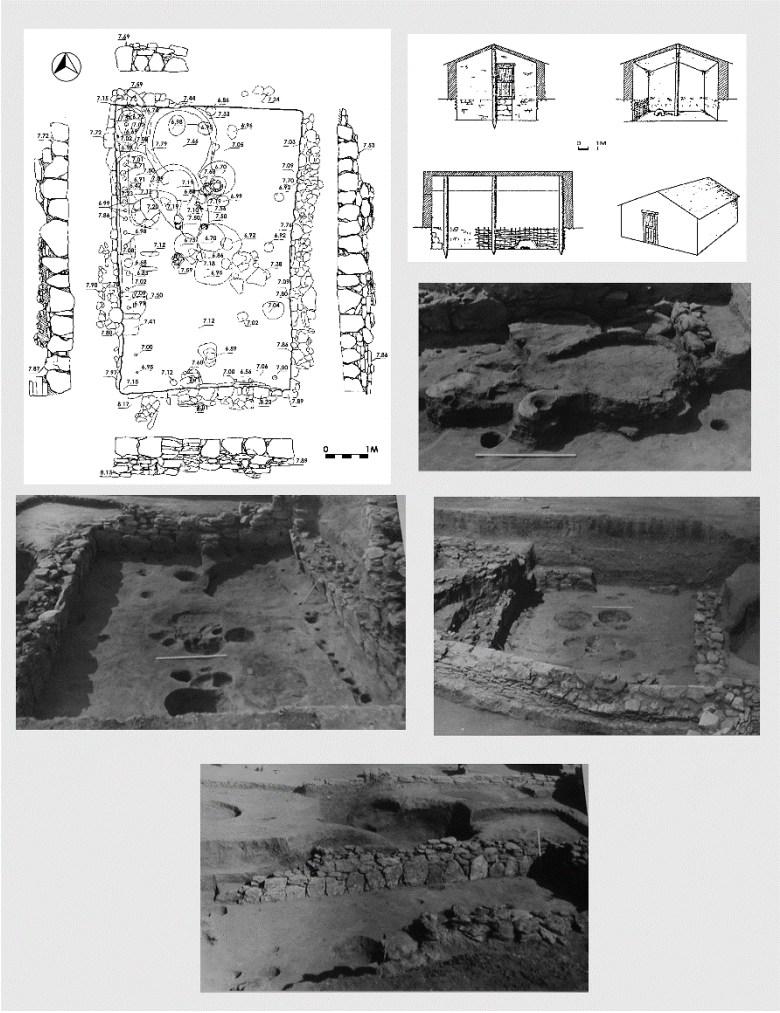

Figure 4. Subterranean dug-out dwelling of peculiar construction from Berezan settlement of 6th century BC.

of the mid-6th century BC. During the Archaic period, Gordion, the former Phrygian capital, is likely to have produced and exported these wares but in very small quantities (Dupont, Lungu 2009).

As for the delivery route of these Anatolian pots towards the Black Sea area, they most probably reached the coast across the territory of the kingdom of the Mermnads. One can assume several places of destination in the Aegean Sea coastal zone, firstly through the Maeander valley to Miletus (finds of Lydian ware, mostly marble ware, and Phrygian pottery have been found at Kalabaktepe and Zeytintepe). Another route passes through the Cayster valley, to the more 'Lydianised' Ephesus. One more route would be through the Hermos valley, on to Aeolis. And finally, by Dorylaeum and Ankyra across the Halys and on to Smyrna (Hanfmann, 1978; Kerschner 2005; GürtekinDemir, 2007; Dupont *et al.* 2009).

Another possible place of destination for Anatolians pots is that of the Black Sea's Southern coast, which could also be reached through the Sangarios or Halys valley by the road connected Bogazköy to Sinope. Nevertheless, as far as we know, during the Archaic time close and direct connections between southern and northern coasts of the Black Sea have not been established yet.

Another destination is the Propontis, across Phrygia Minor and Daskyleion under Lydian rule. Archaeological and epigraphical evidence from the Northern Black Sea area attest to a very close

relationship between both regions. One of the earliest graffiti from Berezan mentions the hydronym Rhyndakos in the region of Cyzicus (Vinogradov 1994). According to recently made archaeometric analysis of East Greek pottery from Berezan, one can assume that some Greek cities in Propontis, for example such Milesian colonies as Abydos and Cyzicus, traded their pottery in the Northern Black Sea market even on a larger scale than Miletus itself (Posamentir 2006; 2010; Posamentir, Solovyov 2006; 2007). It is worth noting that Borysthenes, having created its own internal monetary circulation, even tried to emphasize its special and longstanding relations with this area of Propontis, releasing a large proportion of its earliest coins with a depiction of the head of a tuna, the state symbol of Cyzicus (Solovyov 2006).

These facts raise questions about the role of the Milesian colonies of the Propontis in the exploration of the northern shores of the Black sea, as well as the leading role of Miletus in this process, as the main metropolis and patron of colonisation movement in the Late Archaic period. The presence of an Anatolian population in the coastal areas of the Hellespont and the Propontis, and even among the inhabitants of the Greek cities located there, was no doubt for the reason that the Lydian Kingdom controlled this area at that time. Its control centre at Daskyleion kept the status of the main city of the province even after its capture by the Persians in the mid-6th century BC (Malıkhzade 1975; Bakır 2003).

Returning to the end of 7th – first half of 6th centuries BC, one could propose that unlike Miletus, its colonies in the Propontis could hardly resist the kings of Lydia as successfully. At that time, the metropolis itself was exposed to constant danger, preventing it from directly and fully engaging in the exploration of distant territories in the northern Pontus. Miletus perhaps had to be content with the results of transit trade with its colonies or to force them in different ways to engage in mutual trade, proving its superiority, for example, by leadership in Panionion or by control over Didymaion, or by appointment of *oikistoi* for founding new colonies, or, perhaps more significantly, by the presence of its own large navy.

The predominance of transit trade, instead of distant overseas trade and direct contact between the metropolis and the most remote settlements, is evident from the composition of the goods, or rather, the places of their production in the 6th century BC, especially in the first half of the century. The share of imports of South Ionian pottery, still mostly made in Hellespont and the Propontis, significantly decreased (Posamentir 2006; 2010). It was gradually replaced by North Ionian tableware, made mostly in the workshops of Clazomenae and Teos, and, to a lesser extent, in the other cities of northern Ionia (Posamentir 2006). Although olive oil from Miletus continued to arrive in northern Pontus, the Black Sea markets in greater numbers were supplied by oil from Clazomenae.

It is difficult to say whether these trade routes bypassed the Milesian colonies in the Propontis, or whether they were still important points of transit trade on the way to the Black Sea and back. Regardless, the structure of ceramic imports from the coast of Asia Minor indicates that Miletus was largely only the initiator and organiser of colonisation flows, and apparently was only directly involved in the foundation of the daughter colonies in the Propontis and the Black sea coast, which shortly afterwards organised their own pottery production. Milesian colonies, being main participants of the transit trade from the Northern Black Sea coast, were forced to yield part of that market to the cities of northern Ionia and Aeolia in the 6th century BC.

The Persian conquest of the Lydian Kingdom and the Greek cities of Asia Minor in the mid-6th century BC had two major and very rapid consequences for the Black Sea area. First, a considerable influx of population from the Greek cities ravaged by Persia sharply increased the demographic potential of colonies in the Black Sea. It stimulated their rapid transformation into urban and polis centres which quickly mastered the surrounding areas during the secondary colonization phase. Secondly, during the

last quarter of the 6th century BC on the northern Black Sea coast there was a whole network of new urban and rural settlements.

Based on epigraphical and archaeological evidences it is possible to say that in the stream of the first Ionians to the Black Sea coastal area there were representatives of Anatolian people. Most likely, they were traders, seamen (mainly Carians), artisans and builders (perhaps Lydians and Phrygians). In the initial stage of Greek colonisation in the northern Black Sea, which was mostly characterised by trading and searching for raw materials, Anatolians may have also been involved with private adventures of Ionian seafarers and merchants. In the Archaic period Anatolians were hardly involved in agriculture in the Greek colonies recently founded in the northern Black sea region, as the main part of their agricultural population consisted of natives. Quite another picture took shape in the Late Classical and Hellenistic periods. It is difficult to calculate how many Anatolians were in the northern Black Sea area, because they had already undergone significant Hellenisation by the time of the Greek colonisation of the Black Sea, and later they were gradually dissolved in the environment of the mass of Ionian colonists and the local population.

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Abbreviations

ACSS – Ancient Civilizations from Scythia to Siberia. Leiden; Boston; Cologne.
AWE – Ancient West & East. Leiden; Boston; Cologne.
BAR – British Archaeological Reports. Oxford.
IstMitt – Istanbuler Mitteilungen. Istanbul.
KST – Kazı Sonuçları Toplantısı. Ankara.

Jewellery Production and the Examples Made by the Kavurmacı Family of Crimean Tartars Living in Ilgin

Sibel Karademir[1]

Abstract

Ilgın is a province of Konya located in the south west of Central Anatolia. Its counties include Kadıhanı in the east; Akşehir, Doğanhisar, and Tuzlukçu in the west; Yunak in the north; and Derbent, Beyşehir and Hüyük in the south. Ilgın has hosted many cultures in each period of history as a result of its location and settlement. Apart from these characteristics, Ilgın is also noted for its thermal springs. Thanks to this feature, every year many visitors come to Ilgın to benefit from this natural resource.

This study concerns the cultural life and traditions of Ilgın and the jewellery made by the Crimean Tatar Kavurmacı family, which are still being produced today. In Ilgın alongside the indigenous population there are also Crimean Tatars who came and settled years ago. The Crimean Tatars are a community bound up with their traditions and customs, and they still maintain their traditions. The Crimean Tatars retain many cultural features such as food, clothing, wedding customs and jewellery making.

This study highlights the jewellery made by the Crimean Tatar family in Ilgın. Such ornaments are a livelihood besides being a craft for the people living in Ilgın. jewellery made by using different moulds is sold in many cities in Turkey. The most commonly used mould is for accessories such as belts, headpieces and bracelets which are worn in henna nights by the women who are to be married.

As a result, the aim of this research is to reveal the cultural characteristics of Ilgın Crimean Turks and their jewellery, whose production is decreasing, and thus to raise awareness about this matter.

Keywords: *Ilgın, Crimean Turks, Jewellery Production*

Introduction

Ilgın is a district that should be known and promoted for its history, geography, natural resources, cultural characteristics, traditions and customs. Ilgın has maintained its importance in every period due to its thermal springs and historical trade routes and has hosted many different cultures (Samur, 1988: 289-291).

Cultural diversity may be observed in the region which shows typical characteristics of the local environment (Boran-Tüfekçioğlu, 2001: 3-15). Among these cultural elements are the Crimean Tatars living in Ilgın.

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The Crimean Tatars, the indigenous people of the Crimean peninsula in the northern Black Sea, also constitute the primary Muslim components of that region. They are densely populated in Crimea, Uzbekistan, the region where the Danube flows into the black sea (Romania and Bulgaria) and Turkey. The Crimean Tatars are an entirely Turkish tribe and they speak old Turkish. Although they use Turkish among the wider populace, they speak Tatar within the family.

The Crimean Tatars first emigrated in 1776 due to Russian oppression and wars, and this migration continued over many years at several intervals. Crimean Tatars living in Ilgın entered Turkey through Dobrogea in Romania in the 1910s. They settled in Samsun, Kayseri (Tomarza), Osmaniye, Denizli and Ilgın (Kırımlı, 1996: 176).

Through immigration from the Caucasus, Crimea and Balkans since the nineteenth century, new elements were added to the structure of the Ottoman society which was composed of many different languages, religions and nationalities. Turkish and Muslim Crimean people were more significant numerically and they were one of the most important elements among these. However, as is known, relations between the Crimean Turks and the Ottoman Empire date back much further (Arabacı, 2008: 67).

Crimean Tatars differentiate among themselves in terms of dialect and physiognomic features. It is not only differences in accent and dialects that distinguish today's Crimean Tatars.

Through differences in accent and their physiognomic features, it is easy to guess which region of Crimea many Crimean Tatars originate from. If we distinguish the Crimean Tatars according to the regions, those in the desert region see a higher prevalence of epicanthic folds and high cheekbones, while those from the coastal region are generally distinguished by more Mediterranean features. As with their accent, those coming from the middle regions such as Bahçesaray, Simferopol and Karasubazar are also a mixture of these characteristics in terms of physiognomy. These differences between regions may also be observed in terms of customs, lifestyle and culture (Kanlıdere, 2016:234; Yüksel, 1997: 1517-1519).

Crimean Tatars living in Ilgın are called 'Bala', meaning 'small child' in Tatar. Crimean Tatars settled in Ilgın in the 1930s. The Crimean Tatars, who were only 3 households at that time, now number around 100 households.

Although the Crimean Tatars left their homeland, they have not lost their sense of identity: they have not given up their customs and traditions (Kırımer, 1948:12). Some customary practices in Anatolia such as the wearing of traditional dress by the bride and her close relatives at weddings, not caressing their children before the elders of the family, not sitting comfortably with the head of the family and not starting to eat before the head of the family are still maintained by the Crimean Tatar (Ortaylı, 2002: 58).

Figure 1: Workshop, general view

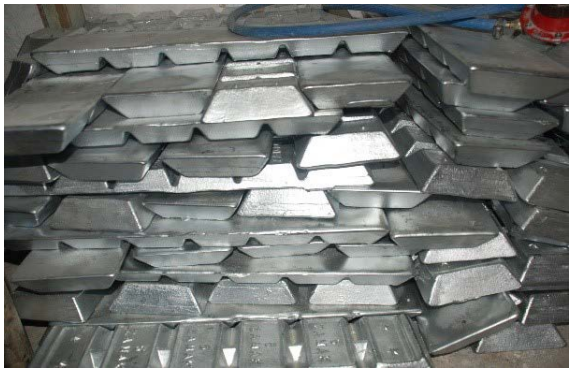

Figure 2: A metal called zamak is used as raw material

Figure 3: Rubber

Figure 4: Press Machine

The subject of this research is the jewellery made by the Kavurmacı family, who continue the tradition of jewellery making by the Crimean Tatars. The family makes jewellery in the workshop on the lower floor of their house. These ornaments are both the livelihood and the occupation of the head of the family. The jewellery is mostly marketed to Istanbul but is also sold by tradesmen in Ilgın. The family makes two kinds of jewellery in their workshops. These are belts and headpieces (Figure 1).

Raw materials

A metal called *zamak* is used as the raw material in jewellery making. *Zamak* is a metal alloy and its main components are zinc, aluminum, magnesium and copper. Raw materials are supplied from Istanbul, including rubber to make the moulds (Figures 2-3).

Tools and equipment

The tools used in the family workshop are pot, oven, casting machine, drum, hoop, machine press, anvil, hammer, pliers, silicon gun and drill. Further equipment includes *zamak*, rubber, rubber moulds, tacks, talcum powder and chain (Figure 4).

Techniques used

Manufacturing technique

The metals are poured into moulds to take the desired forms. Then, the forming stage is completed through the casting process, which is the most commonly used technique. In addition, wires are crimped by the drill shaft to form a chain and then they are cut with scissors to form rings for joining the parts together (Figure 5).

Decoration technique

The jewellery is decorated by a stamping technique and with the addition of coloured stones to the metals.

Jewellery manufacturing stages

Making moulds

Three types of mould are used in the workshop. The forms of these moulds vary according to customer request. The moulds are called floral belt mould, cartridge belt mould and bean belt mould. These moulds are made manually by Şükrü Kavurmacı in the workshop. The raw material for making the

Figure 5: Forming stage

Figure 6: Casting process

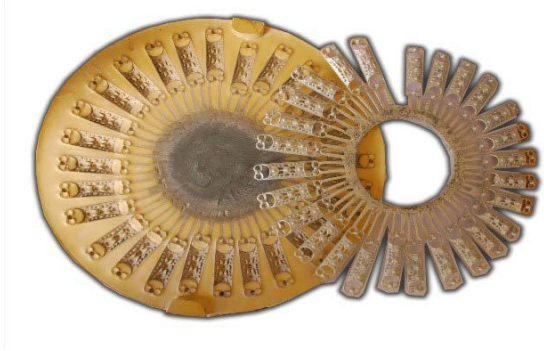

Figure 7: Moulds

Figure 8: Zamak

Figure 9: Casting technique

Figure 10: Decorative pieces

Figure 11: Joining of parts

Figure 12: Belt making

moulds is rubber supplied from Istanbul. While the rubber is at first soft for easy shaping, it hardens after being shaped. Before forming, a circular tin, 'the circle', is placed onto the rubber and the excess parts are removed with a knife. Then a small amount of talcum powder is applied with a brush to prevent the rubber from sticking to the metal of the circle. After the rubber is in place, previously made metal patterned parts are placed onto the rubber and the rubber mould is covered. After the top of the circle is covered, the circle is placed into the press machine and is compressed and then heated for six minutes. After this process, the circle, held with the help of tongs, is opened and the moulds are allowed to cool. After the moulds are prepared, *zamak* is placed in a reservoir called the 'cooker' and plastered with soil, salt, sugar and water under the pot. As the *zamak* starts to melt, it is mixed with a scoop and the residual chemicals that collect on the surface are separated. This process is repeated until the *zamak* melts and becomes fluid. After it is melted, the lower part of the mould is placed in the casting machine and powder is applied to allow the parts to be removed quickly without sticking. The mould is covered. After the corrugated metal tool, called the drum, is closed at the top, the machine is started and the molten zamak added at the rate of one third of the scoop and poured into the groove. After five seconds of the machine being operated, the mould is opened with the help of tongs and the patterns are removed from it. This process is repeated as many times as the number of the belts to be made. Since the patterns are in mould form, they are separated from each other one by one after they have cooled. The burrs and defective parts are removed to a different pot to be melted down again. After these procedures, the pieces are taken from the workshop and brought to the house on the upper floor and prepared for jewellery making (Figures 6-10).

Belt manufacture

Three types of belt are made by the family. These are the floral belt, cartridge belt and bean belt. They differ from each other in terms of their patterns and number of pieces. Today, only the cartridge belt is produced.

59 pieces are used for cartridge belts and 15 pieces are used in large belts with tongs. Chain rings prepared with a drill shaft are cut with scissors for the making of belts. The cut rings and moulded parts are combined with the help of pliers. This process is continued until the number is completed. After the parts have been combined, the belt heads are made (Figures 11-12).

Belt buckle manufacture

Large, medium and small moulds are prepared for the belt buckles in the workshop. The buckle parts are made in the casting machine. The colouring of these parts is done in Istanbul. The coloured parts are fastened with tacks using anvil and hammer. The buckle is added to the belt and the belt making is thus completed (Figures 13-19).

Headpiece manufacture

Headpieces are made as well as belts in the workshop. Two types of headpiece are made. One of them is called a 'sultan headpiece' whose parts are all made by Crimean Tatars themselves; another is a light headpiece whose parts are prefabricated – they can be easily combined (Figure 20).

The sultan headpiece took this name because of its similarity to the ones used by the sultans in the Ottoman period. It is prepared, just like the belts, with the same manufacturing stages. Beads of low value are added to the headpieces. Sultan headpieces are generally preferred at traditional weddings and henna nights (Figure 21).

Figure 13: Belt sample

Figure 14: Belt sample

Figure 15: Belt sample

Figure 16: Belt mould

Figure 17: Belt buckle mould

Figure 18: Belt buckle manufacture

Figure 19: Belt and buckle combination

Figure 20: Headpiece manufacture

Figure 21: Headpiece sample

Figure 22: Light headpiece

Figure 23: Light headpiece sample

The light headpiece is so called because it is light in weight. Its constituent parts all come from Istanbul and only the combining process is done in the workshop.

Sultan headpieces are attached to the hair; light headpieces are worn on the fez. Light headpieces are used for wedding and henna nights as well as traditional dress. (Figures 22-23).

Conclusion

For centuries, ornaments have emerged in different forms and meanings used by different cultures. Jewellery, which is often seen as an decorative element and sometimes as a symbol of leadership, constitutes an integral part of clothing. Apart from these meanings, jewellery symbolically reflect the traditions and customs of a society. These symbols are a document that has not been lost and that is passed on from one generation to the next.

It can be seen that the Crimean Tatars, who constitute our subject, continue their traditions and customs even though they have left their homeland, and they continue to make jewellery as an occupation inherited from their ancestors.

The continuity of the jewellery produced by the Crimean Tatars is important in terms of keeping jewellery making alive reaching down to the present day.

In this research, apart from the jewellery made by the Crimean Tatars living in Ilgın, their lives, traditions and customs were also briefly introduced. In this way we can see that spatial changes do not break the tradition even after almost a century and they survive and continue to be used by the people of Ilgın.

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Archaeological investigations at Anogyra-Vlou, Cyprus

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Abstract

The Anogyra-Vlou Project is carried out by the Russian Archaeological Mission (Institute for the History of Material Culture, St.-Petersburg) and completed its seventh season of regular excavation in 2015. The archaeological site is located about 2.2km to the northeast of the village of Anogyra at the western fringe of the Lemessos district (Figure 1). It first attracted attention more than 70 years ago, when two Hellenistic limestone statues (of Apollo and a female figure) were found there. These are now in the Lemessos District Archaeological Museum. There is also a huge vertical stone fragment of an ancient olive oil press, which was discovered a long time ago (Figure 2).[2]

Keywords: *Cyprus, Anogyra-Vlou, Hellenistic oil-making workshop, Roman period rural sanctuary.*

The first stage of the project (2008) consisted only of an archaeological survey of the site, which is located at a height of about 514m above sea-level. It was designed to refine the limits and chronology of the site and to examine its state of preservation. Of particular interest is the suggestion that the complex served as a small rural sanctuary in antiquity. Major efforts included a topographic survey of the district under investigation, revealing the borders of the archaeological site and an indication of building remains, gathering surface finds and defining its chronology. The total area of the inspected territory is about 1.5 ha. Mainly the site is located on a natural terrace that has served as platform for building purposes. It faces the coast by a southern gentle slope. On north-eastern side the terrace has a steep slope and therefore many of building stones have rolled down. The northern limit of the site is below a small rocky plateau (about 4m in height) and a ploughed field with carob trees is found in the western part of this territory.

The vertical stone of an olive press became a starting point of our survey. It has a rectangular face and section. About a quarter of the stone was hidden by vegetation and rubble. After the removal of plants and debris its height measured 2.22m from the modern surface level. Its width is 0.94m and thickness is 0.42m. The clearing of the lower visible part of the stone revealed a vertically orientated rectangular hollow (width of 0.27m and depth: 0.15m). At a height 0.36m above it an oblong aperture (0.9 x 0.26m) served for the fastening of the wooden bar press which was used for a more thorough extraction of olive oil. The anterior of the monolith is decorated with a small vertical shallow niche (height of 0.23m, width of 0.13m and depth of 0.04m) and two round hollows (0.12 x 0.1m and 0.11 x 0.08m with an identical depth of 0.025m) set above the top part of the aperture.

The only remains of walls that are immediately visible on the ground are located near the vertical stone monolith. On a slope of the hill a rectangular stone weight was found 39.64m northeast of the monolith. Most of it was buried in the ground; its visible part measured 1.25 x 0.4 x 0.3m. In one corner of the weight is a hollow measuring 0.19 x 0.08m, with a depth of 0.26m. A high concentration of surface finds was noted in this part of the terrace. Of note is a copper coin of Ptolemy II (285-246 BC) [Obv: head of

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[2] In 1992 this pierced monolith was included in a catalogue of such monuments in Cyprus without indication of dating (Hadjisavvas 1992, p. 102).

Figure 1. Satellite photo of the site Vlou to the north-east of Anogyra village

Figure 2. Pierced monolith at Anogyra-Vlou before excavation

Zeus Ammon facing right, Rv: eagle standing facing left on thunderbolt. [ΠΤ]Ο[ΛΕΜ]ΑΙΟΥ ΒΑΣΙΛΕΩ[Σ] (Svoronos 1904, no. 708). 5m northeast from this find, a terrace wall (with extent of 7.2m) was revealed on the slope. The greatest height of the masonry is 0.27m. It is built from roughly cut stones of different sizes, from 0.33 x 0.21 x 0.18m up to 0.56 x 0.25 x 0.12m.

An examination of the ruins revealed the presence numerous fragments of Late Roman pithoi. Ordinary ceramic finds were represented by fragments of red clay tiles (flat and semicircular in cross-section), ornamented pithoi pots, jars, bowls and cups. Among these ceramic finds there were many fragments of vessels and bowls of the 3rd-4th centuries AD (See: Waage 1933, p. 293 ff.; Hayes 1983, No. 78, p. 156, fig. 26:93; Paraschiv 2002, p. 165–208), which are of certain value for the dating of the final period of the site's occupation.

Additional results from archaeological survey were obtained by chance from an area situated 700m south-west of Anogyra-Vlou. 20m from the road, a tomb with a small dromos of two steps and rock-cut chamber was found. 130m to the west of it one can see on the earth surface remains of walls, accumulations of stones and some pieces of tiles and pithoi of the Late Roman period. Thus, the settlement seems to have been contemporary with the final stage of the existence of the building complex at Anogyra-Vlou.

During six field seasons part of a small rural sanctuary and remains of previous oil-making workshop were investigated at Anogyra-Vlou. The territory surveyed now includes over 600m² (Figure 3). Almost all building remains have traces of destruction, which was caused by the strong earthquakes of the 4th century AD (Figure 4). At that time some parts of the walls were obviously damaged by the earthquake which led to the accumulation of buried stones inside rooms. Six stones from here and from other rooms were incised with the letter 'E'. Another mark is the letter 'A' of Late Roman type (end of the 2nd-beginning of the 4th century AD) (See: Stefan 1973, pl. I), which is known in five cases (Figure 5). The letter 'A' may indicate the worship of Apollo. In this regard the finds of massive stone blocks with the letter 'E' do not seem incidental. It was a sacred symbol of Apollo and served as the subject of religious contemplation. In the famous sanctuary of Apollo at Delphi the temple servants presented three images of the 'E' – one of gold, the gift of Livia the wife of Emperor Augustus; one of copper, the offering of the Athenians; and the most ancient made of wood [Plut. De Ei Delph. 3].

After the removal of the mass of stone rubble in the area of the sanctuary the large four-level Courtyard 4 (about 90m²) was revealed in the centre of the building (Figure 6). On the top level is a pavement made of cracked limestone slabs of rectangular or irregular shape measuring up to 1.32 x 1.32m. On the pavement is a secondary use oil-making press-bed. It is an almost square slab of limestone provided with a channel 3-4cm in depth and an outlet in one corner. The slab measures 0.81 x 0.78 x 0.12m and its round platform is 0.56m in diameter. The nearest analogy for it is also a secondary use press-bed of the Hellenistic or Early Roman periods from Lemesos (Hadjisavvas 1992, 55, figs. 93, 105). Other finds on this level were pottery that could be dated to the Late Roman period, a fragment of glass jug handle of the second half of the 3rd- beginning of the 4th centuries AD and a conical pestle of a greenish stone.

On the lower level of the courtyard, a rock surface was levelled by means of clay. Both the courtyard levels were connected by a small staircase of two steps. To the east of it a secondary use limestone sarcophagus (length 1.85m) was placed. It has a cut on one side that removed water following rain. At the bottom in the corner a small hole has survived . It was closed by a small round stone to regulate the quantity of water. Nearby, there was a low round construction in the form of huge limestone slab (1.56m in diameter), which was broken into radial pieces after the earthquake. Most likely it was intended for grinding grain with a round quern and for gathering flour (see Coarelli, Albentiis, 2002, p. 138). Attention has been drawn to the discovery of many broken tiles (about 58% of the total quantity of

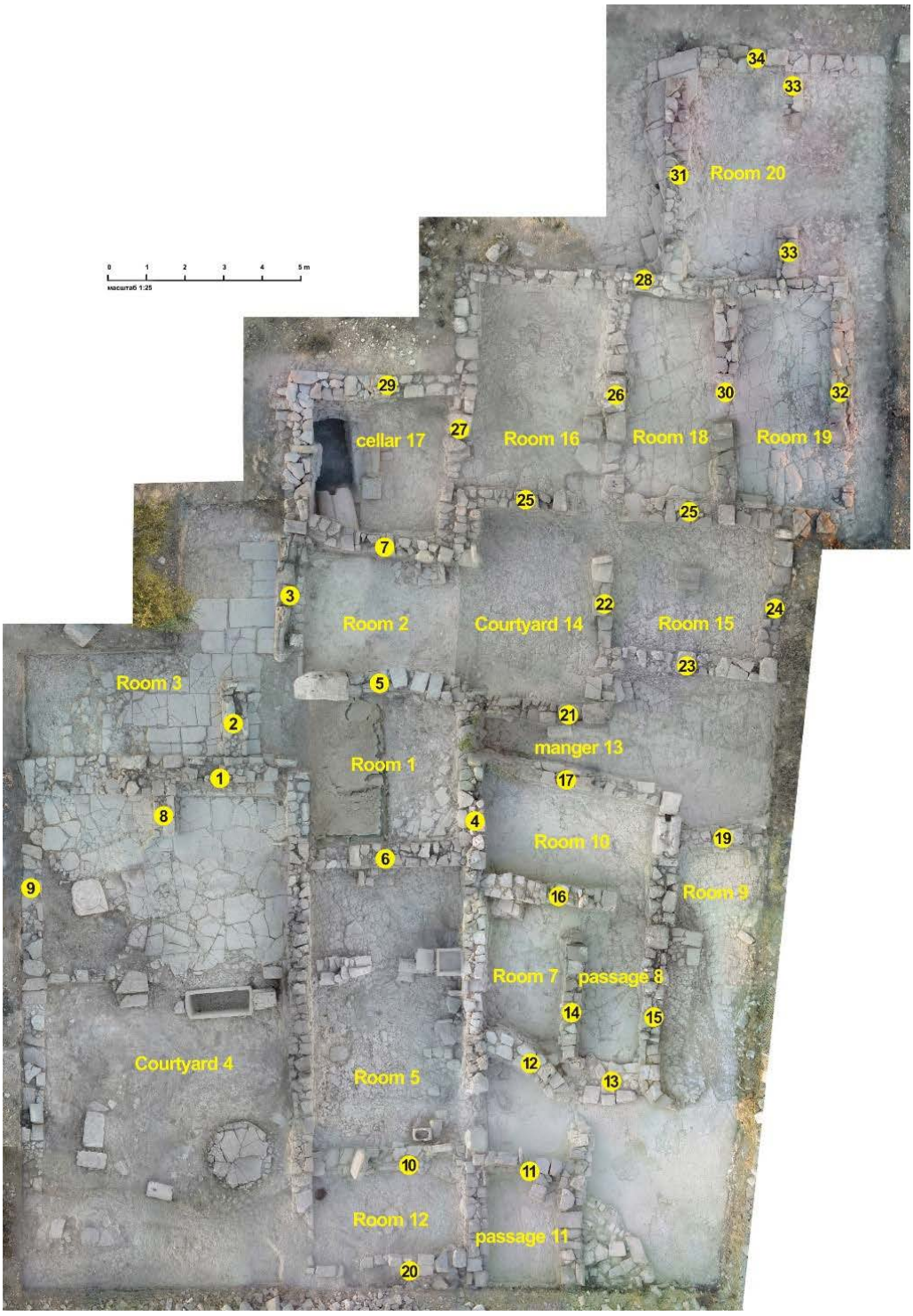

Figure 3. Photo-plan of uncovered part of the site

Figure 4. Traces of repair of the pavement

Figure 5. Stone inscribed with letter 'A'

ceramic fragments) and from this we can assume that the part of the courtyard was covered. Among other finds is a bronze needle.

At lower level two small terraces made of crumbled pieces of rock were discovered on the south side of the courtyard. The upper terrace has a width of 1.7m and is covered by some limestone slabs. A large stone block was used as a step for access to other levels. One of the few finds here is a fragment of a round bronze mirror.

Room 3 (the main cult hall?) is situated on the slope of hill, 0.5m above the level of the courtyard. Access to it from the courtyard was not preserved, but an old local landowner said that about seventy years before the beginning of excavations, the aforementioned statues were found on this spot. Their backs are barely worked (i.e. they were designed to stand against a wall) and most likely they framed the ceremonial passage to a *sanctum*.

Unfortunately, a considerable part of the complex, including the main large Room 3 was almost completely destroyed as a result of intensive ploughing, and only part of the pavement of carefully worked rectangular limestone slabs measuring up to 1.33 x 0.66 m has survived (Figure 7). The south-east edge of the pavement and Wall 3 were destroyed by one of the earthquakes. Thus the base of the later Wall 2 is situated directly on the limestone slabs of the pavement.

To the east of Room 3 and the courtyard, four service rooms (1, 2, 5, 12) and Cellar 17 were uncovered. Important remains of an olive oil workshop were revealed immediately at the bottom of the cellar. They were destroyed by an underground tremor. In particular there is a large groove (3.44 x 1.24-1.29m, 0.9m deep) entirely carved into the bedrock inside which was a stone weight (length 1.26 m, width 0.96 m, height about 1m and weight approximately 2.8 t) with longitudinal and diametrical carvings (Figure 8). The foundation of the southern wall of the cellar is situated immediately on top of the great weight stone. Among innumerable finds from the infill of this cellar, one can note some pieces of a large vessel for the storage of food and a part of a stone plate with rectangular trunnion.

The weight stone is situated at a distance of 3.08m from the huge vertical monolith with a hollow for a beam-press, but its axis has been moved. The reason for this situation is an earthquake that can probably dated to the end of the Hellenistic period due to the discovery of a small fragment of relief vessel with ivy ornament. It is now clear that the huge vertical stone from the olive press (height is 2.6m) was not removed but had a secondary use as a part of Wall 5, still in its original position. This vertical stone has been uncovered to the base and its weight is at least 2.4 tons. Some stone objects from the workshop (the above mentioned press-bed and another big weight stone of about 1 ton from Wall 15) were used during the construction of the main building of the rural sanctuary at the end of the 2nd century AD. During this work a lot of rough stones were filled in the groove together with the weight stone and above it a short wall was erected perpendicular to Wall 3. Near it is a rectangular limestone slab with fifteen hollows of different size. One can suppose that this stone was formerly used for a game.

It is interesting to note that in the field to the south of the excavation area there are remains of a pottery centre with three pottery kilns, pits with ceramic spoilage and pits for mixing of the clay. Obviously this pottery centre found by geomagnetic survey in 2015 (Figure 9) was connected with the Late Hellenistic olive oil workshop. Presumably ceramic vessels for the storage and transportation of oil were produced here.

The final period of operation of the former production room as a cellar relates to a deposit of 158 large bull and calf bones next to the weight stone at the level of the upper edge of the groove. The majority (90%) of these are the tubular bones of front and hind extremities, which are valuable as food; moreover

Figure 6. Upper part of Courtyard 4, looking south

Figure 7. Pavement of Room 3, looking north

Figure 8. Cellar 17, looking north

Figure 9. Geomagnetic map of a pottery center near Anogyra-Vlou

they were used in their entirety. The tracks of working-out, cutting by knife or felling were not discovered on these bones and there were also no signs of fire. These are probably the remains of sacrifice.[3]

Room 1 (close to 16m²) had remains of a pavement of small rough stones. Like Wall 5, it was also destroyed by the earthquake, which moved the stones from their original locations. Among the finds there one can note only a bronze hairpin with a ball-shaped head. In Room 2 (also 16 m²), which has a clay floor, there is a small oven (0.76 x 0.65m) and next to it two pieces of glass vessels of the 2nd - first half of the 3rd centuries AD as well as the only fragment of a sheep/goat bone found. Bones are an extremely rare find for Building I. Such a situation is not completely characteristic of a usual domestic house, but it is normal for the sanctuary, where cleanliness was expected.

To the east of the courtyard there is another service area, Room 5, with an area of 28m² which has a separate entrance from the southeast side. Its floor is a rock surface which was levelled with some limestone slabs and a layer of clay. Near the entrance, an oven (0.79 x 0.72 m) and a small pit for ashes have been uncovered. Once more it is interesting to note that any remains of food were practically absent, with the exception of four small bone fragments of a small horned cattle. A large animal was evidently kept in the 2.15m wide compartment in the northern part of Room 5, for a low fence was added next to a drinking bowl cut into a squared limestone block (60 x 60cm). Some walls of Room 5 were obviously damaged by the strong tremor which led to its deformation and the great accumulations of fallen stones inside. Underneath these stones, a deposit of Late Roman pottery was found including half of a flat tile, a fragment of the neck of a two handled storage vessel, as well as other fragments of large vessels for food. Other finds include a rectangular piece of the upper grinding stone of a quern made from imported rock of a dark violet colour, a large piece of limestone mortar, two fragments of glass vessels and a lead conical spindle whorl. More finds came from a layer above the pavement in the southern part of Room 5: a conical pestle of dark green diorite, four small limestone press-beds for the preparation of juice or oil in limited quantity, and six big pebbles of various forms that were used in this process.

This line of rooms continued to the south with Room 12. Its floor is the rock surface with several limestone slabs. One of them overlaid a small pit (diameter 0.75m, depth 0.42m), next to which seven bronze rings were found lying together. Other finds in the layer above the floor were an almost complete brown-glazed plate and a bronze hairpin.

In the final phase of the existence of the building complex some outhouses were added to its east side. To access Room 5 one had to go through the small Room 6 (for the doorkeeper?) with an area of about 2.5m². External Wall 12 of this room has a semi-circular shape. It then continues along Wall 4 to the south and forms the narrow Passage 11 with a rectangular platform (0.61 x 0.6m) in its north-eastern corner. Another platform of semi-circular shape (radius 1.67m) strengthened Wall 12 near this place from the east side. To the east of Room 6 and Passage 11 there is an area of cutting rock surface. There were some finds here such as a glass goblet fragment dating to the 4th century AD with a tear of dark-blue glass on its lateral surface (Eastern Mediterranean) (Kunina 1997, p. 337, cat. 422), two pieces of stone louteria, a round stone with a conical hollow and a small stone press-bed.

To the east from Room 2 and Room 5 there is another late outbuilding with a total area of about 40m² (Figure 10). It consists of a narrow Passage 8 (width 1.68m) and three rooms (7, 9 and 10). During the cleaning of the floor and rock surface in the passage, a bronze tessera with crosses and a piece of a stone louterion with handle-trunnion were found. The entrance to Room 7 (about 7m²) was in its northeast

[3] The study of the bones was carried out by palaeozoologist Alexey Kasparov (Institute for the History of Material Culture, St. Petersburg).

Figure 10. Outhouse to the east of the sanctuary building, looking south-east

corner. Opposite the entrance in the northwest corner was a stone platform measuring 0.88 x 0.56m. During the removal of fallen stones a large piece of the limestone column base with lower diameter of about 70cm was discovered there, whose entire height was about 5.4m. Very similar column fragments were fixed in the masonry of the eastern Wall 15 of Passage 8. Other finds from the floor of the room are fragments of glass vessel and of a lead mirror frame.

The internal space of the next room, Room 10, was also filled with a large quantity of fallen stones under which some interesting finds were discovered. For example the base of a glass vessel, part of a bronze stylus, two lead spindle whorls and two copper coins: the first depicting a bust of Jovian (363-364), the second the figure of Valentinian II (375-392) pulling a captive by his hair.

Outside Wall 15 was a rock measuring 4.94m in length and 0.9m in width, which led to a stone platform. Most likely it was the base for wooden stairs leading to the first floor. Apart from a large amount of ceramic material, a fragment of glass plate was found. Under the stairs was the very small Room 9 (about 4m²) with a stone box in the northeast corner. A copper coin of Honorius (393-423) was found in the layer above the floor, depicting the standing Emperor being crowned by Victory.

After its last rebuilding the north-eastern part of the building complex included Manger 13, Courtyard 14 and four rooms (15, 16, 18, 19). Manger 13 (length of 2.8m), which was situated to the left of the entrance, was probably used for a donkey or mule. In the corner stone at a height of 0.72m there are two holes for tying up the animals. A copper coin of Constantius II (337-361) depicting an image of Victory and a captive was found here.

To access the higher level of Courtyard 14 (5 x 2.85 m) a small staircase of four steps was used. Amongst the finds from this room were a roughly carved weight with handle (about 8kg), a piece of limestone luterion and the fragment of handle quern. To the east there is a service area, Room 15 (4.25 X 3.33

Figure 11. Limestone statue of a female deity, an occasional find on the east slope of the site

m), with a two-step stone foundation for a wooden staircase to the first floor. The entrance in the northern wall of the courtyard leads to Room 16 (5.3 x 3.18 m), where a bronze pin with a round head was discovered. A rectangular stone block with a large letter 'A' (Figure 5) was placed near the entrance to another access-passage, Room 18 (5.49 X 2.33 m). This room was filled by a large number of fallen stones under which a copper coin of Constantius II with a bust of the Emperor was discovered.

The north-eastern corner of the building was covered by a mass of stones. In this corner is Room 19 (5.28 x 2.52m) which was connected by passage to the neighbouring Room 18. Room 20 was joined with the corner of the building from the north side after its destruction about 365 AD. It is characterised by the rough masonry of the walls, an uneven floor with a seemingly rock-cut surface and a wide entrance (2.5m). Most probably it was uninhabitable and used for cattle during the existence of the small house of the early 5th century AD. A number of finds was made during cleaning the external side of the building from the north. Examples include the operative part of a medical tool (spatula) and a copper coin of Licinius II (317-324). Not far to the east of this excavation trench, the lower part of a human-sized statue of a female deity (Figure 11) was accidentally discovered by a local villager in 2009.

Thus the major results of our investigations are an ascertaining of the overall size of the Anogyra-Vlou site and its chronology. The earliest building is an oil-making workshop of Hellenistic date, from which only the vertical stone of the press and a groove in the rock with the great weight-stone remained. The next phase in this location was a rural sanctuary of the Late Roman period which was possibly dedicated to Apollo. Most probably it was connected with the small settlement of the same time that was located 700 m to the southwest. During the construction of the sanctuary, some stone architectural fragments of previous building were used. It had a large courtyard, a cult room with a fine pavement and also a series of service rooms. After several earthquakes, the sanctuary was practically abandoned around the middle of the 4th century AD and was finally destroyed by the great earthquake that occured in AD 365 (See: Christou 2007, p. 63). The final phase was the construction of a small house of the beginning of the 5th century AD near the ruins of the sanctuary, already associated with the Christian period in Cyprus.

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