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EXCAVATIONS AT HACILAR

SECOND PRELIMINARY REPORT, 1958

By JAMES MELLAART

The second season at Hacilar lasted from the middle of August till the middle of September. The writer was in charge, assisted for part of the time by Mrs. Mellaart, and by the Director in an advisory capacity. Miss Elizabeth Beazley, Mr. David Stronach and Mr. David French dealt most efficiently with the architecture, photography and field supervision and pottery respectively. The Turkish Government was again represented by Bay Osman Aksoy. The expedition is much indebted to the Vali of Burdur, Bay Turhan Kapanlı, especially for his generous loan of a bulldozer to assist in re-levelling the site after excavation ; also to the Gendarme Commander of Burdur and the Maarif Müdürü, for facilitating our relations with the peasant owners of the site, and for permission to use the large school at Hacilar as expedition headquarters.

Outline of the Second Campaign

The excavations of 1958 have shed a wealth of new light on the earliest and especially on the final phase of the Hacilar settlement, from which virtually no information was obtained in the previous year. Within a few days after the beginning of the excavations the well-preserved remains of a large burnt fortress, belonging to the top level, came to light, filled with a new type of painted pottery. Almost the whole season was spent in clearing a sector of the fortress containing a dozen rooms and an entrance passage. During the last few days a sounding was made in the Neolithic levels, which lay immediately below the fortress. These levels, while producing very little architecture, yielded several figurines,¹ complete pots and many sherds of a new type of painted pottery, ancestral to that of the upper levels.

This new material now shows that at Hacilar the tradition of painted pottery, oval shapes and carefully made clay figurines dates back to the beginning of the settlement, some time in the Late Neolithic period. The development from the Neolithic to the Early Chalcolithic levels appears to have taken place without a break and the extreme simplicity of the earliest painted pottery in Level IX makes it virtually certain that we are dealing with a native south-west Anatolian tradition. There is, therefore, no reason to invoke foreign, i.e. Mesopotamian, influences in the creation of painted pottery on the Anatolian plateau. What has become equally clear is that the beginning of the Hacilar settlement does not mark the beginning of pottery making in this region. Pottery much more primitive than the excellent burnished wares of Hacilar IX was found by members of the

¹ Including a head of the type illustrated in *AS. VIII*, 1958, p. 148, Fig. 11, from Level VI, suggesting that our attribution of heads of this type to Level II (p. 148) is wrong. Similar heads appear to be Neolithic, not Early Chalcolithic. The specimen from Ayio Gala was found with pottery, not unlike our Hacilar VI wares.

expedition at a mound named Kızılkaya, 52 km. south of Burdur on the road to the south coast. Almost identical pottery was found during our survey of the Konya Plain in November 1958, which can in turn be linked to Early and Middle Neolithic Mersin.² Hacilar therefore does not appear to have been settled before the Late Neolithic period.

The discovery of a truly enormous amount of pottery in the fortress of Level I, estimated at about a hundred thousand sherds and including sixty complete or restored vessels, nearly all painted, has, needless to say, somewhat altered our ideas expressed in the previous preliminary report. Among this pottery is a minute percentage of white-painted ware, all of the white-on-red class, often decorated with hanging loops, which is obviously related to the very similar wares of Central Lycia,³ and less directly to the Late Chalcolithic of Beycesultan. Moreover, a visit to Bucak, south of Burdur, where Hacilar I pottery has now been found, suggests that the Bucak culture, which in the previous report⁴ we tentatively assigned to a Middle Chalcolithic date, is more likely to be a contemporary, but southern variant, in which painted pottery was sparingly used.

As for the origin of Hacilar I ware, the shapes are partly new, partly variations on Level II types, but the linear style, while owing nothing to that of Levels II–III, may have developed from very similar patterns found in the Late Neolithic Levels VII and VI. This still suggests that the development of Hacilar I ware from an earlier linear style took place, not at Hacilar itself, but at some neighbouring site.

The Fortress of Level I (Figs. 1, 2)

The discovery of an Early Chalcolithic fortress, probably the seat of a local ruler, at Hacilar, is so far unique in the Near East. The only comparable structures are "Pre-pottery Neolithic A" Jericho, which is earlier, the poorly preserved fortress of Dimini⁵ in Thessaly and that of Mersin XVI, both of which are later in date. Hitherto, it was generally assumed that the Early Chalcolithic sites were those of villages.

The fortress at Hacilar lies directly beneath the surface and is therefore easy to excavate. It is, on the whole, well preserved, with massive mud brick walls, averaging 2 m. thick, standing in places up to a height of over 2 m. Stone foundations are not found, but several walls stand on a layer of stones, spread over the carefully levelled surface on which the whole fortress is constructed. To produce this even surface levelling operations were carried out all round the mound in the process of which some earlier structures, including the newly-discovered outer wall of Level II were cut away down to the Neolithic levels. The line of the cutting made by the builders of the fortress is marked by the dotted line on the plan (Fig. 2) and the section through Room 6 (Fig. 3) clearly illustrates how much of the old mound was removed.

² See "Summary of Archaeological Research in Turkey in 1958", above, p. 33.

³ *AS. IV*, 1954, p. 206, 209–210, Figs. 440–445, 447–449.

⁴ *AS. VIII*, 1958, p. 141.

⁵ Wace-Thompson, *Prehistoric Thessaly*, Fig. 38.

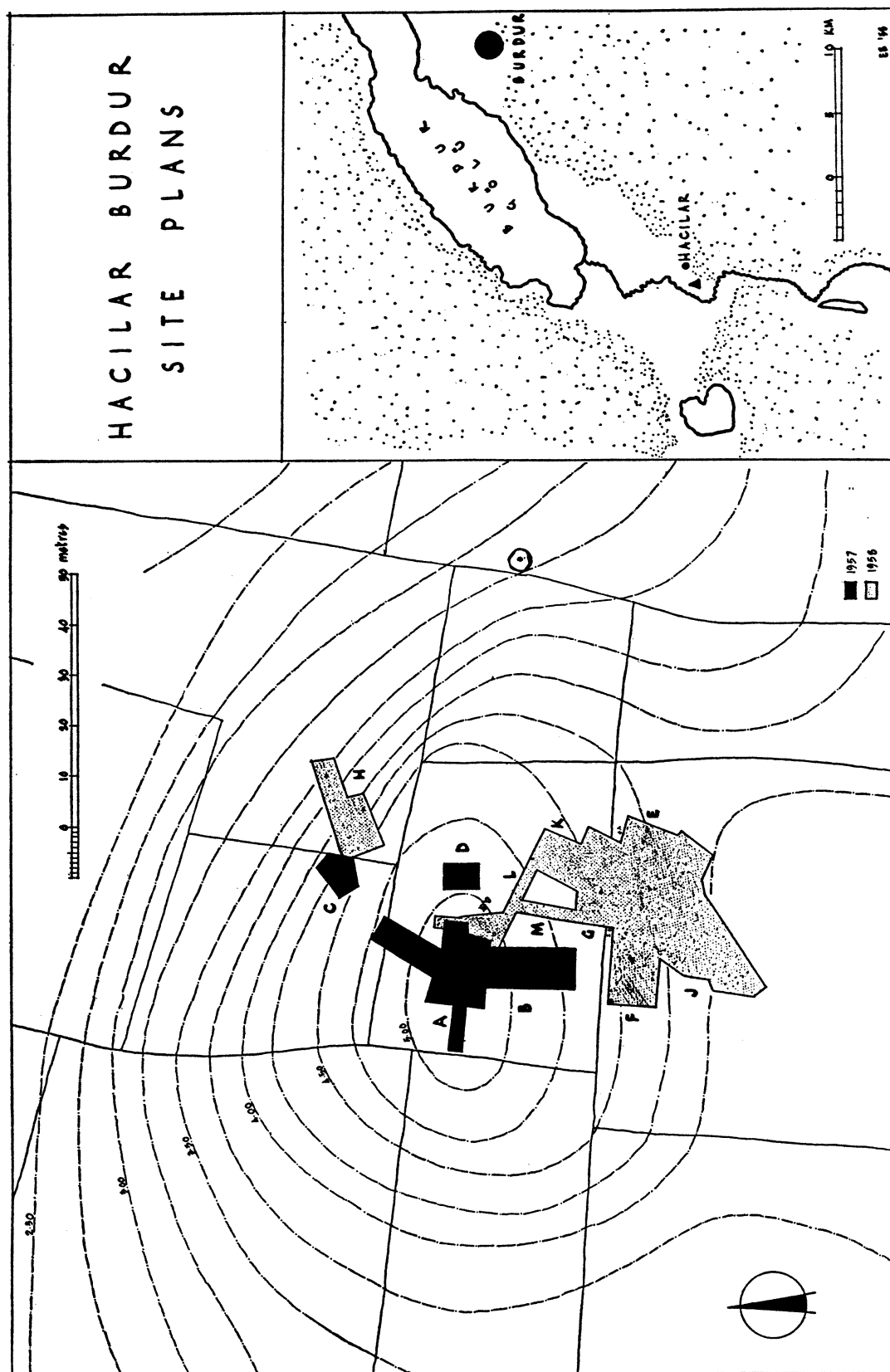


FIG. 1. Hacilar. Site plan, showing the areas of excavation in 1957 and 1958.

The fortress originally, no doubt, went right round the old mound, but lack of funds prevented us from clearing more than an area measuring 50×20 m., which included a narrow entrance passage at the southern end, an open space at the northern end and an agglomerate of about a dozen rooms (Plan, Fig. 2, and Plates IV and Va).

The walls are made of mud bricks, long and narrow, measuring $63 \times 30 \times 12$ cm., sometimes bonded, but more often than not laid as stretchers. Floors are made of clay and mud plaster covered the walls. Internal buttresses occur in the larger rooms; post-holes are frequent. Hearths, whether round or rectangular, are raised and carefully plastered over. Platforms, plastered like the walls, were either used for sleeping or might have supported staircases. Doorways are narrow and thresholds were made of wood and plastered over. Many rooms have no doorway and must have been entered from an upper storey, for which there is abundant evidence. This upper storey was constructed of light materials, probably predominantly in wood, mud and plaster and during the conflagration which destroyed the building it collapsed into the lower rooms, forming a deposit, filled with pottery, objects and the burnt skeletons of slain victims, especially children, often as much as 2 m. thick.

The floors of the rooms were covered with reed mats or rushes, 0.10 m. thick. The fortress was in use for a considerable length of time, during which certain repairs and alterations were made. In Room 6, a new buttress and inner retaining wall were built (Figs. 2, 3); the walls in Room 2 were patched (Plate VIa); higher floors were laid in Rooms 6, 3 and probably also in 4, 7 and 11. In the courtyard or open space a similar rise in level was observed, connected with the construction of a buttress against the north wall of Room 6. These alterations of phase Ib are made in black bricks set in green mortar, measuring $56 \times 18 \times 7$ cm., smaller than those of the original construction of the fortress (phase Ia), but very similar to those used in the bottom levels at Beycesultan at the beginning of the Late Chalcolithic period, which measure $56 \times 32 \times 8$ cm.

The Plan (Fig. 2 and Plates IV–VIIa)

The plan of the sector of the fortress uncovered so far consists of three rows of rooms sheltering behind a thick outer wall. Towards the south, these converge on to one large room (1), which flanks the entrance passage. This passage is not necessarily the main entrance into the fortress. Beyond the passage we found the beginning of another series of rooms, which must have run along the southern side of the mound. This area remains unexcavated.

The entrance itself is exceedingly simple. A triangular area is narrowed at the outer end by a cross-wall leaving a doorway about 2 m. wide, which in case of danger could easily be blocked. A similar constriction was built at the inner end and a pile of stones placed against the corners of Room 1, and the room opposite prevented pack animals or ox carts damaging the mud brick walls.

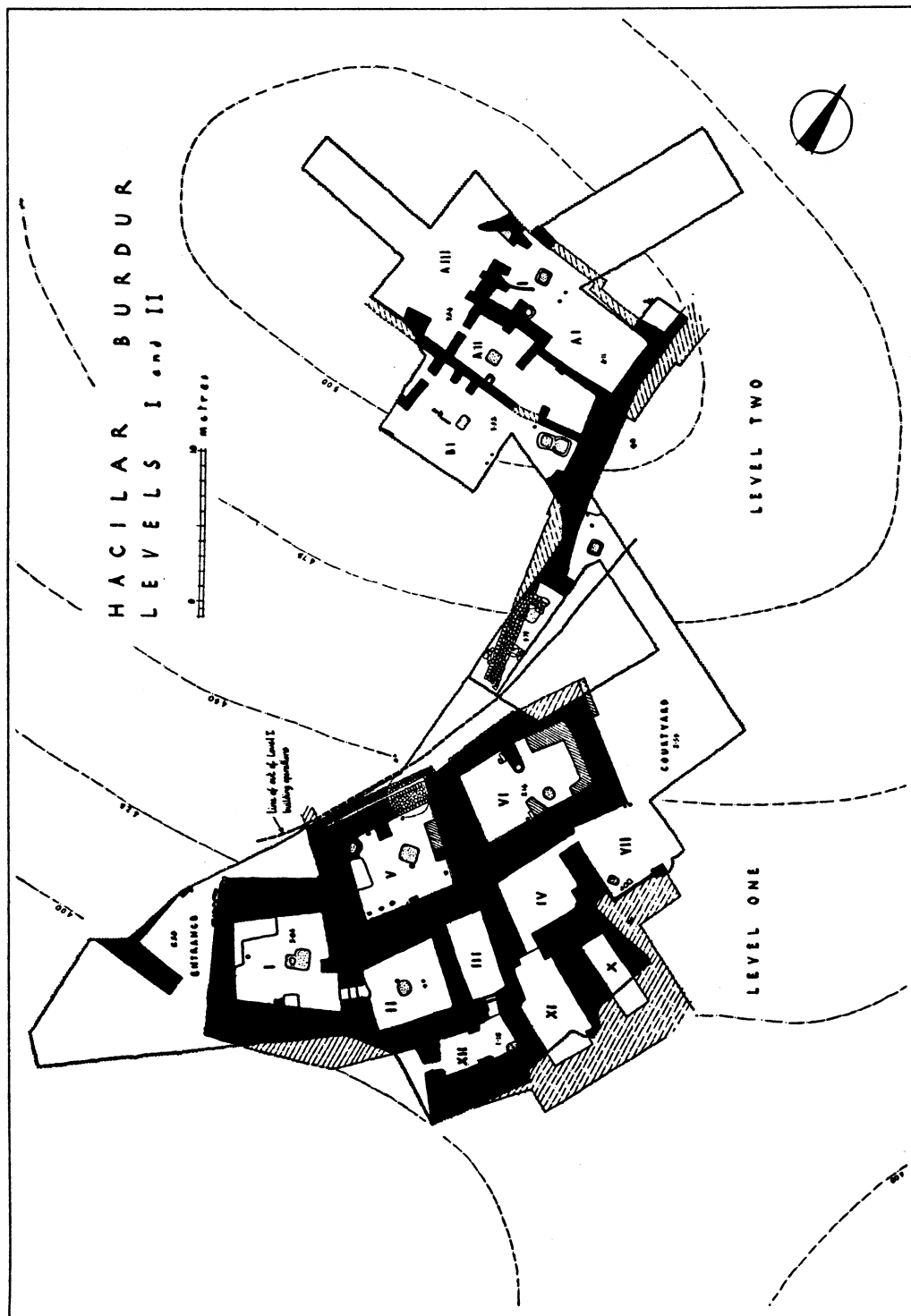


FIG. 2. Hacilar. Plan of the excavated area of the fortress of Level I and the houses of Level II.

Beyond Room 1 the ancient mound rose gradually and a doorway into it must, therefore, have been situated well above floor level, and above the level to which its west wall is now preserved. The presence of an L-shaped structure in the south-west corner suggests the support of a flight of steps, or even a double one leading to a small landing in front of a possible doorway in the south-west corner. Room 1 communicated through a narrow doorway containing three steps with Room 2. Room 1 had two internal buttresses, and both rooms had a hearth and post-holes. The westernmost row was occupied by two large rooms, 5 and 6. Against their west wall, as well as against that of Room 1, there were found the foundations for a narrower wall, which is somewhat of a puzzle. Behind it lay the undisturbed earlier levels of the mound and the most likely explanation is that this narrow wall served as a retaining wall for the old mound, built after the platform on which the fortress was to be built was levelled.

The west walls of Rooms 5 and 6 were built against this retaining wall and there are no doorways into them. The top of the mound is at present about 2.5 m. above the floor level of these two rooms. Allowing 2.5–3 m. for the height of these rooms, the upper storey would have been more or less level with the top of the old mound and the upper rooms could have been entered directly from the open space within the fortification. Access to the lower rooms may have been through trap-doors in the upper floors leading to a wooden staircase which may have abutted on to or been supported by the internal buttresses. Both rooms had hearths, cooking places and post-holes and evidently were living quarters, not storerooms. On modern analogy, the lower floor would have been used in winter, the upper one in summer.

Room 12 is entered from outside and communicates with Room 3, but from the latter there is no way into the fortress. They may have been used as guardrooms. Both are very narrow, but were provided with hearths. The floor of Room 12 was covered with reed mats of various weaves. Another group of chambers (4, 7, 10 and 11) were accessible from the northern courtyard (or open space). A doorway led into Room 7 and from this both Rooms 4 and 11 were reached, as well as Room 9 and probably the passage 10, which might have contained a staircase to the upper storey. It is the only chamber in the fortress which did not produce abundant pottery. Nor did it have a hearth. Room 9 and the east end of 10 are not yet excavated. It is noteworthy that the whole of this complex is on a higher level than the other rooms in the fortress. A narrow trench dug in Rooms 4 and 7 suggests that earlier floors (of phase Ia) are to be found lower down.

Whether the fortress continued along the eastern side of the courtyard or extended further eastward before making an angle to the north cannot be ascertained without further excavations.

At the end of phase Ib the fortress fell a prey to destruction by enemy action. In the conflagration the upper storey and part of the walls collapsed into the lower rooms, leaving the red burnt cores of the walls standing to be re-used by the survivors in phase Ic. Two phases of squatting can be recognised after the fire, Ic and Id, and although the buildings erected during



(a) Hacilar : general view of the fortress looking south to Room 1, with Room 6 in foreground.



(b) General view looking south towards entrance passage, Room 4 in foreground.



(a) Hacilar : general view looking north towards courtyard, Room 2 on left and Room 12 in foreground.



(b) Room 1, with doorway leading into Room 2, looking east.



(a) Room 5, with Room 2 beyond, Room 1 on right, looking east.



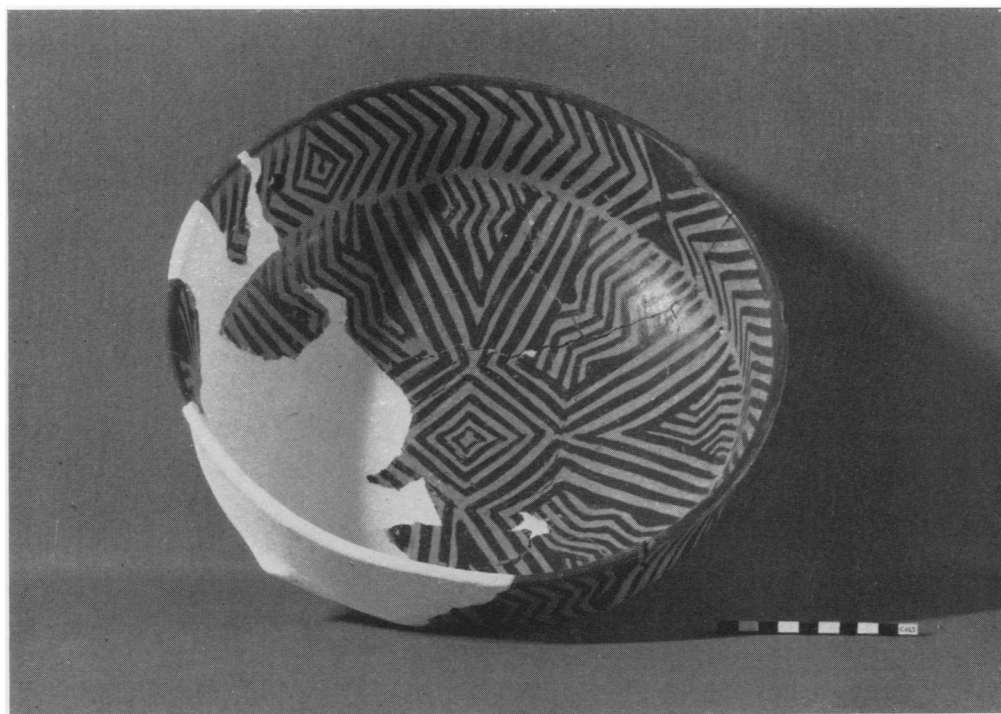
(b) Room 6, looking south-west.



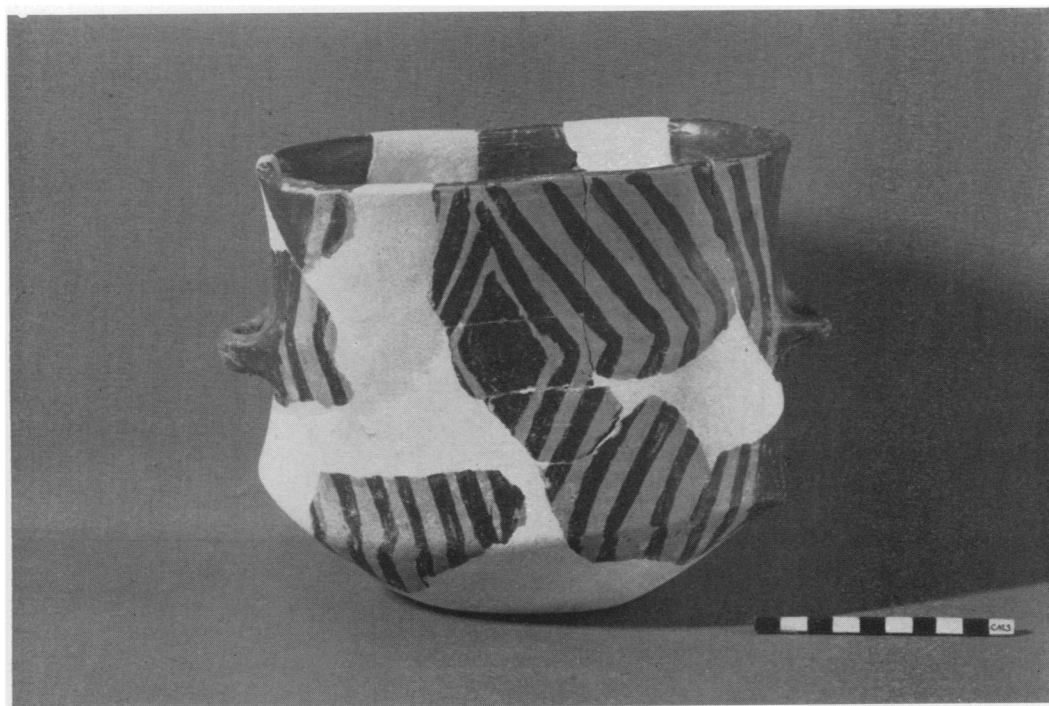
(a) Entrance passage, looking east, with Room 1 on left.



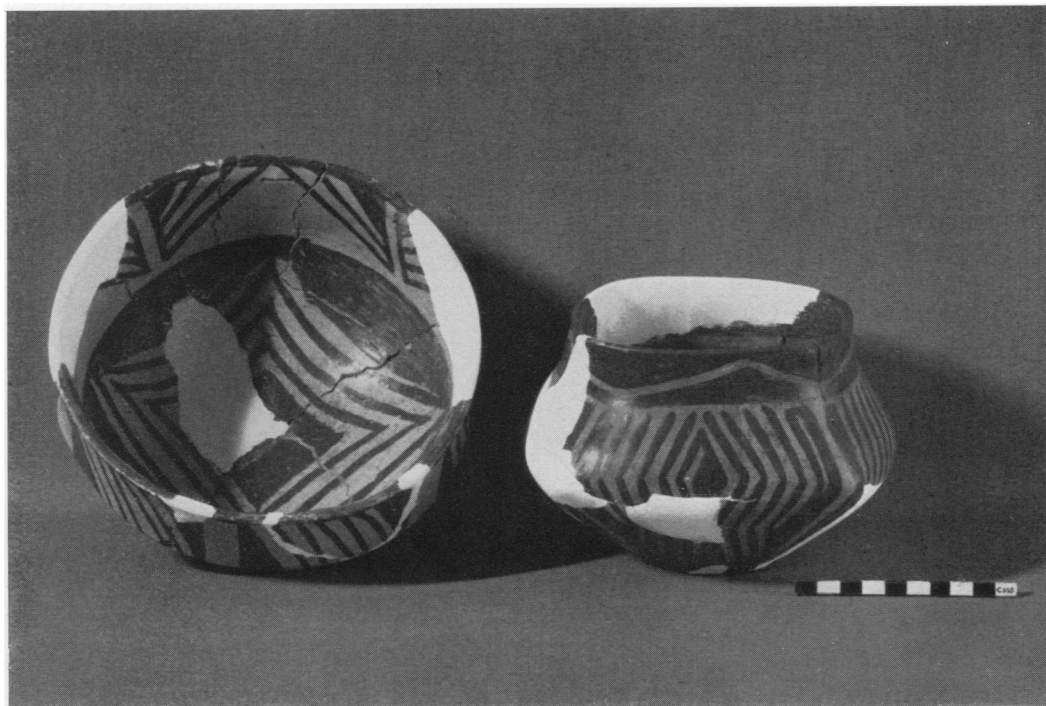
(b) Subrectangular bowl from Room 12, and oval mug from Room 6.



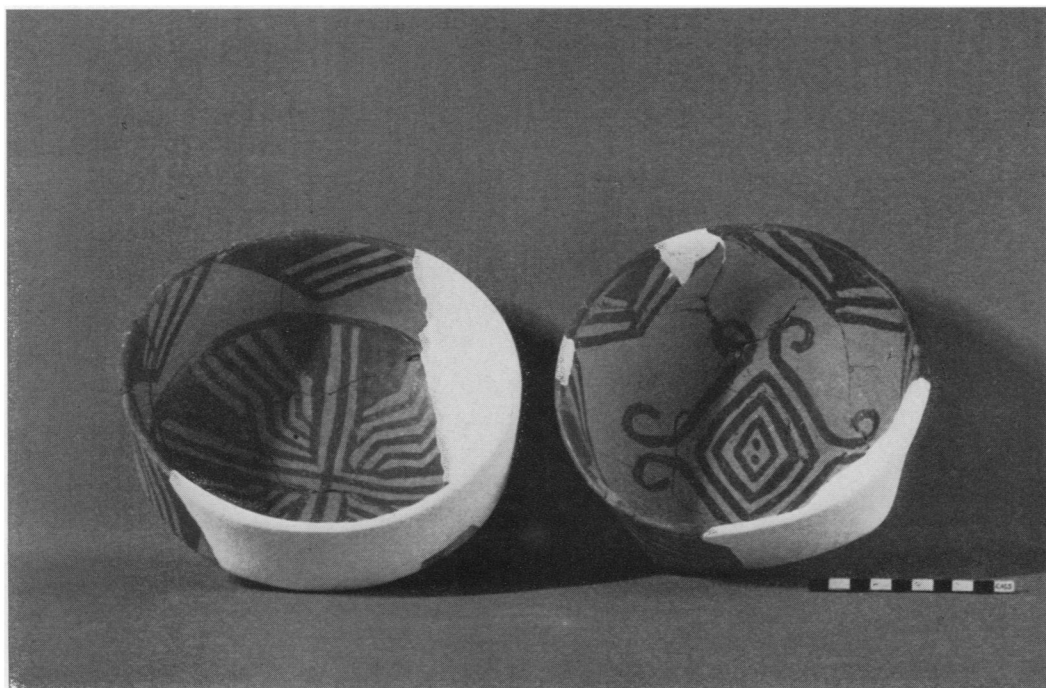
(a) Bowl from Room 12.



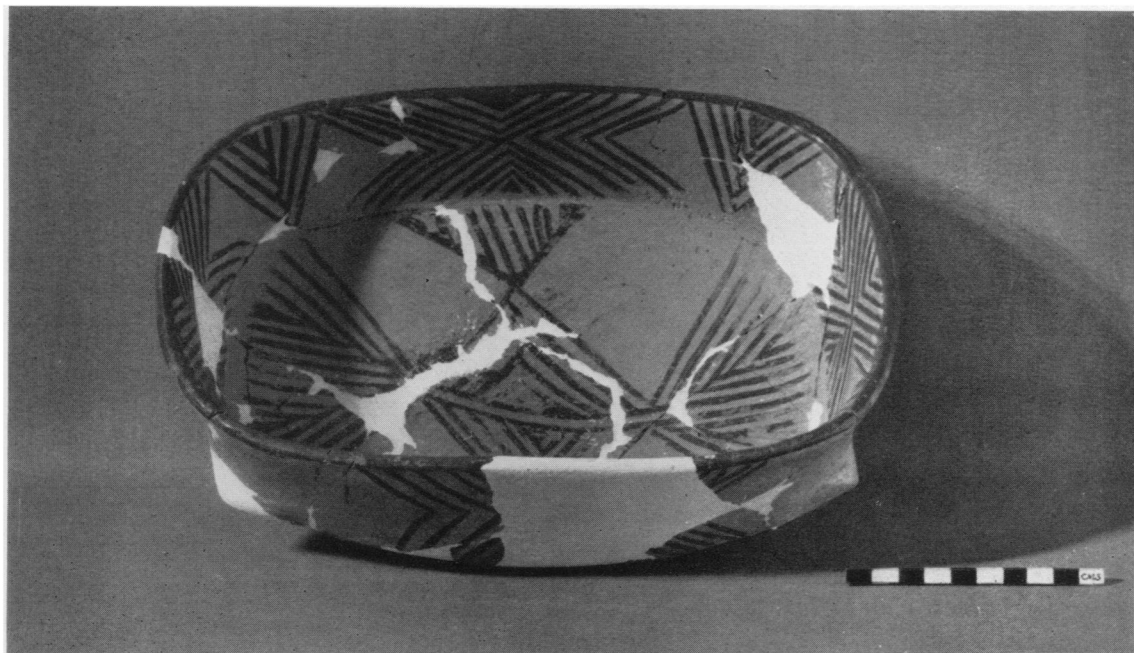
(b) Deep oval cup from Room 12.



(a) Small bowl from Room 12 and squared bowl from Room 5.



(b) Two small bowls from Rooms 2 and 6.



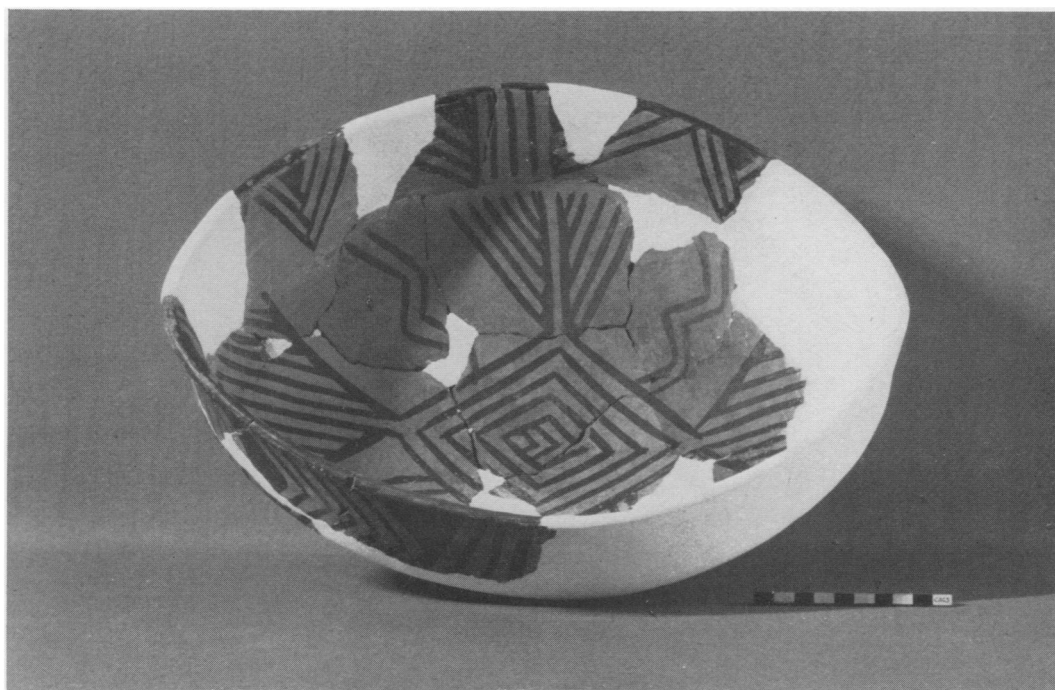
(a) Subrectangular dish from Room 2.



(b) Bottom view of the same dish.



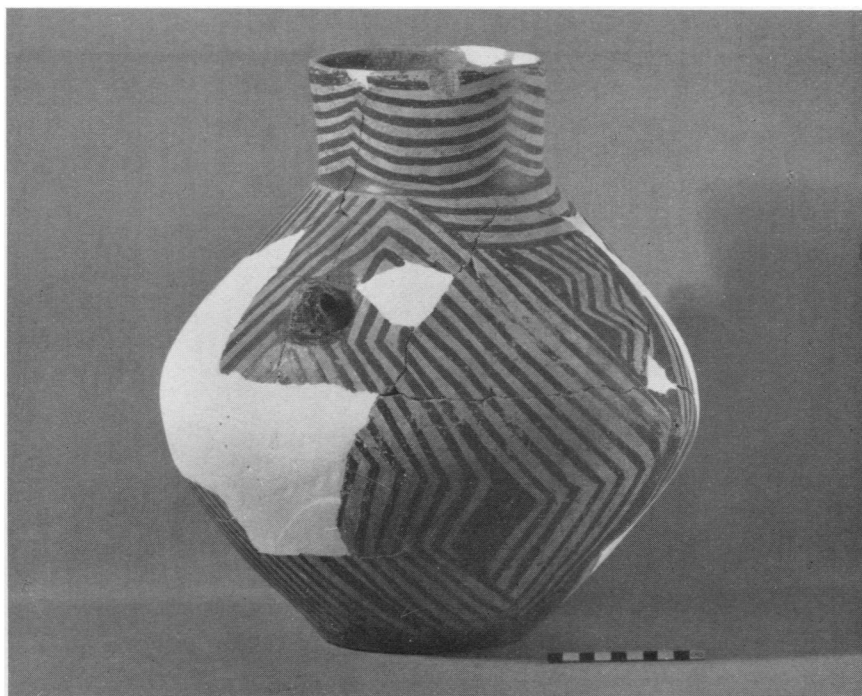
(a) Bowl from Room 2.



(b) Ovoid bowl from Room 7.



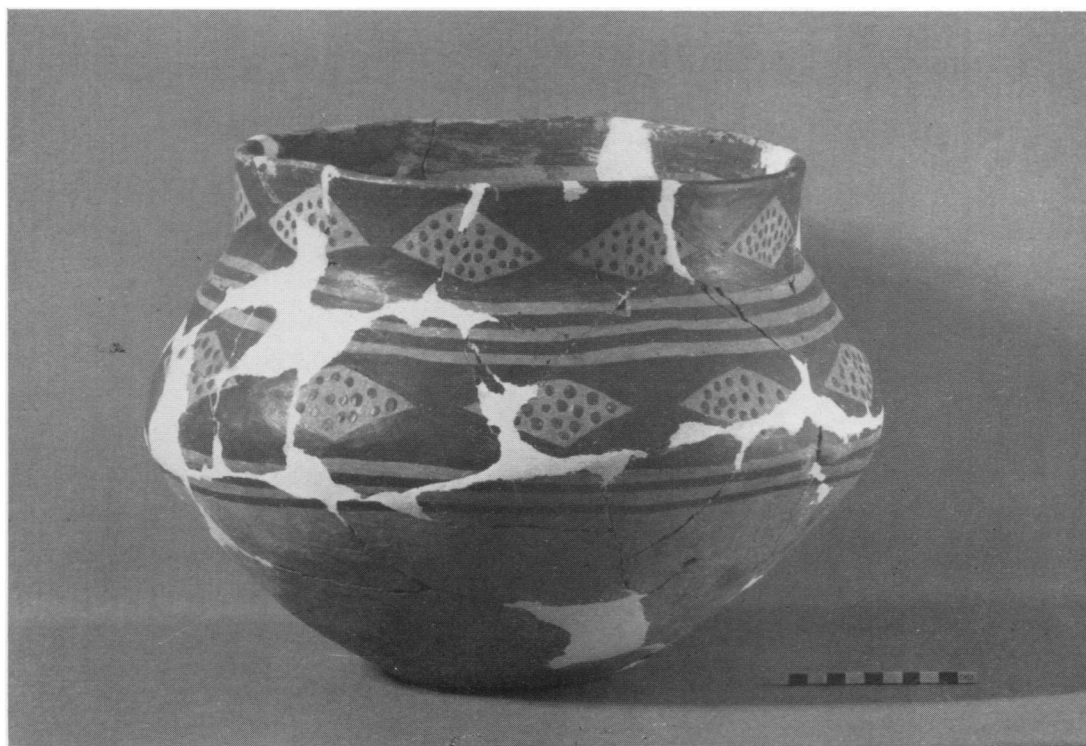
(a) Ovoid jug from Room 5.



(b) Ovoid jug from Room 5.



(a) Ovoid jar found *in situ* in Room 1.



(b) Jar from Room 2.

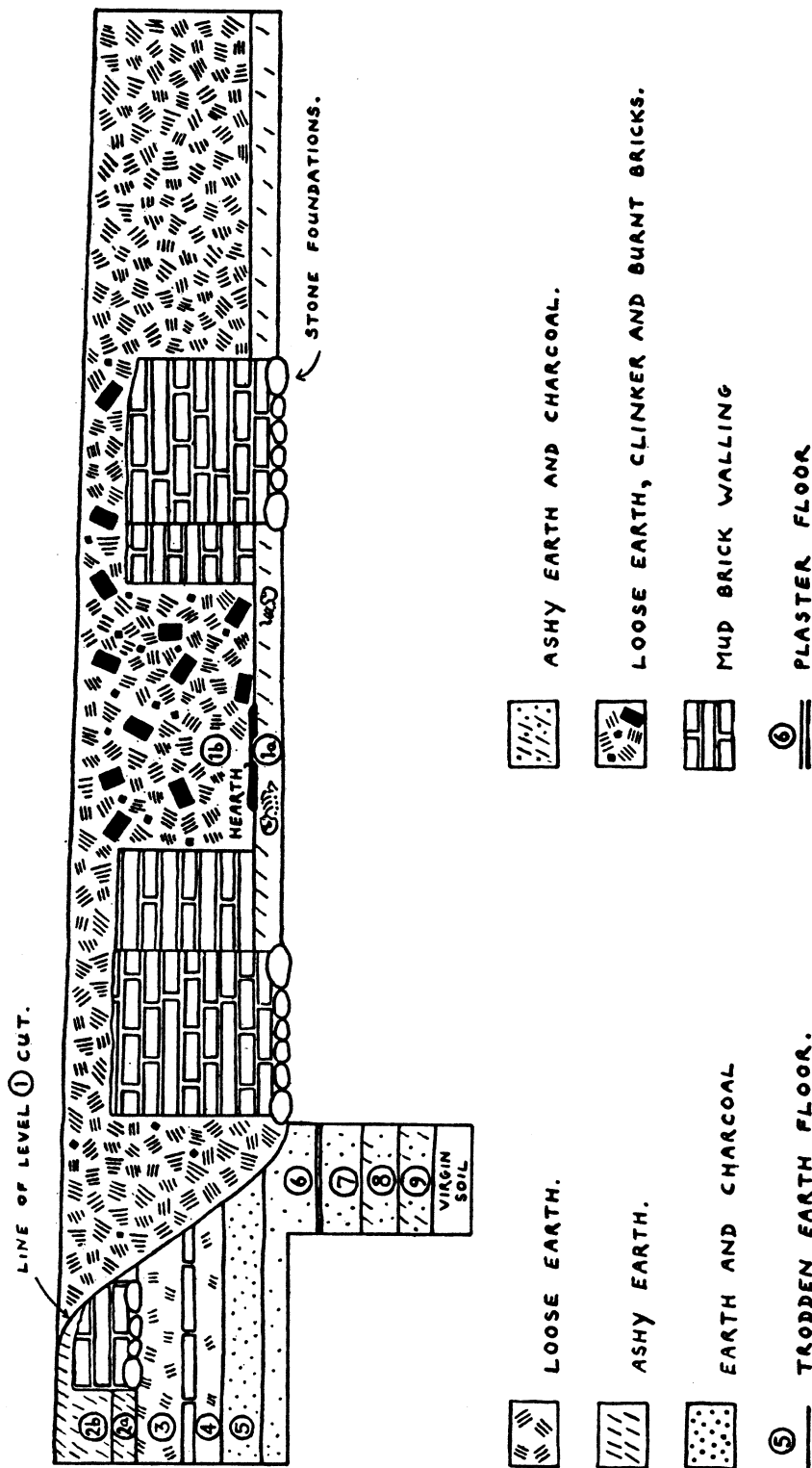


FIG. 3. Hacilar. Diagrammatic section (through Room 6) showing the cut made in the mound previous to the construction of the fortress of Level I.

this period were miserable, there is no trace of decline in the quality of the pottery.

Level I Pottery (Figs. 4-6 and Plates VIIb-XIII)

The quantity of pottery found in the burnt fortress is exceptional ; a sherd count approached the hundred thousand mark. How many pots there were in the fortress at the time of the destruction we have not yet been able to work out, but an average of twenty to thirty reconstructible pots per room is the minimum. The quality of the pottery, about 75 per cent of which is painted, is on the whole but slightly inferior to that of Level II, and much of it is as good. With the painted pottery occurs a red burnished and a cream burnished class. There is some coarse ware, used for cooking pots and potstands, but this class does not amount to more than a few per cent of the total bulk.

It has been impossible to clean, draw and photograph all this pottery in the few months that have elapsed since the end of the dig, and the illustrations here presented offer only a small but representative selection of the material.

Red-on-Cream Ware

The red-on-cream painted ware is the most characteristic product of the period. To the technical description given in our last report,⁶ the following notes should be added. Polychrome wares are not found ; where several colours occur on one vessel it is the result of secondary burning. The same applies to black paint. Patterns are exclusively geometric, but both linear and solid styles, with a very effective use of reserved areas, is found. Overall burnish of paint and slip with rare occurrences of wet burnish (on less well-made vessels) is more common than the use of lustrous paint on a burnished slip. Unslipped vessels are scarce.

Shapes

The shapes are extremely varied, but much larger than those found in earlier levels. Some painted jars must have stood nearly a metre high when complete. Carinated bowls have diameters varying from 0.20 m. to 0.45 m. The largest jar from Level II was 0.35 m. high, and the largest bowl had a diameter of 0.20 m.

The most common shapes may be tabulated as follows :

1. Carinated bowls, painted inside and out.

- (a) Round carinated bowls (Figs. 4 and 5 : 2 ; Plates VIIIa, IXa, left and IXb).
- (b) Ovoid carinated bowls (Plate XIb).
- (c) Subrectangular carinated dishes (Plate X, Fig. 5 : 1).
- (d) Round carinated bowls, squared at the carination (Plate IXb, right).

⁶ *AS. VIII*, 1958, p. 138 f.



FIG. 4. Hacilar I. Two carinated bowls from Room 2. Red on cream slip, burnished all over.

2. Smaller, deep bowls with rectangular shapes.
 - (a) Subrectangular, deep bowl (Plate VII**b**, left).
 - (b) Squared carinated deep bowl (Plate IX**a**).
3. Mugs with two lugs.
 - (a) Oval and carinated (Plate VIII**b**). Horizontal lugs.
 - (b) Oval (boat-shaped) (Plate VII**b**, right). Vertical lugs.
4. Jugs.
 - (a) Round bodied with round mouth, a type known since Level II.
 - (b) Ovoid with oval mouth, pinched on one side to form a spout, a type known also in Level II. (Plate XII**a**).
 - (c) Ovoid with flattened back (Plate XII**b**).
 - (d) Exaggerated ovoid (American rugby-football shape) with round mouth (Plate XIII**a**).
5. Jars. Round-bodied and with a round orifice (Plate XIII**b**).

Patterns

As in the earlier levels, patterns are extremely rich and varied, so that no two vessels are ornamented exactly alike. The use of variously patterned triangles is e.g. confined to the inside of bowl rims where they divide the circular field into a many-pointed star, which can be filled in a variety of ways. These interiors of bowls are among the finest products of the Hacilar I potter's craft and often display great ingenuity. Star patterns (Fig. 4: 2), panels arranged radially around a lozenge (Plate VIII**a**), lozenges (Plate IX**a**), four panels arranged within the arms of a cross (Plate IX**b**, left) are just a few ways in which the interior of the bowl is decorated with an all-over pattern. Equally common is the use of a central pattern which does not cover the whole surface: these patterns often take the form of a cross (Plate XI) or a square, rectangle or lozenge with pot-hooks (Plate IX**b**), or spirals (Fig. 4: 1). An elaborate pattern, rather common at Hacilar, is shown on Fig. 5: 2.

The same conventions as rule the decoration of bowls, rule those of the other vessels; panelled patterns such as are shown in Plate IX are almost confined to jugs. Concentric circles are a common form of ornament on the exaggerated ovoids (Plate XIII**a**), but apparently on no other shape. Lozenges in reserve, again, are most typical for boat-shaped mugs (Plate VII**b**, right), and so on. In each case the pattern is adapted to the shape to which it is applied. Crude and haphazard slapping on of patterns regardless of shape is virtually unknown, but for a few cases from the squatters' levels, but even there it is by no means common.

White-on-Red Painted Ware (Fig. 6)

Although exceedingly rare, the use of white paint appears for the first time in Hacilar I. Often the paint is not really white, but orange or creamy, the same colour as that of the slip in the red-on-cream ware. Some of the shapes and patterns of this class are the same as those of the more common

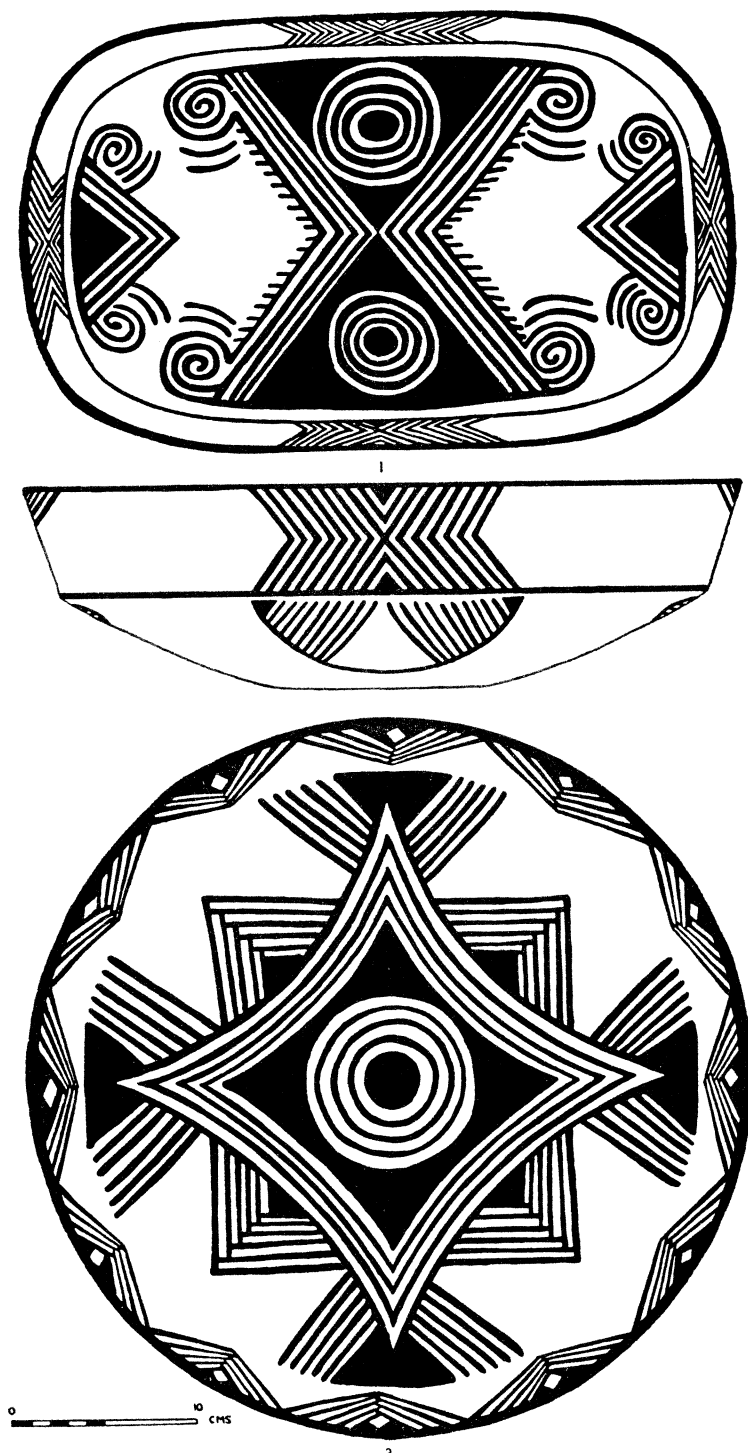


FIG. 5. Hacilar I. Red on cream slip.

1. Sub-rectangular dish. Deep red on cream slip, burnished all over. Room 7.
2. Large carinated bowl. Deep red on cream slip, burnished all over. Room 4. HB/58/301.

painted ware ; cf. Fig. 6 : 1 and Plate XIIIb, or Fig. 6 : 5 and Plate XIIIa. The deep bowl (Fig. 6 : 3) has no parallel in shape among the other wares of Hacilar I, but similar bowls with ledge handles occur at Beycesultan in the Late Chalcolithic. The characteristic hanging loops are, of course, common on the necks of jugs in the red-on-cream ware, but they are the main characteristic of the white-on-red ware of the Elmali Plain in Central Lycia.⁷ As Hacilar I ware has been found there, it is tempting to suggest a Late Chalcolithic date for the white-on-red ware there. Another new type is the huge jar with two horned handles (Fig. 6 : 2, 4). Similar handles occur infrequently in the red burnished ware, but they again become a characteristic of the Late Chalcolithic,⁸ though lacking at Beycesultan.

The presence of this white-painted pottery at Hacilar then appears to mark the beginning of a new tradition, the full *floruit* of which belonged to the next period, the Late Chalcolithic.

The Earliest Hacilar Pottery (Fig. 7)

Hardly any pottery from Level IX was found in the 1957 sounding and it was not until 1958 that enough material of this earliest phase was discovered. Most of the vessels are small, cream slipped and burnished, but there are also black, red and brown burnished wares. More significant is the use of a red wash over the cream slip and about twenty pieces bear simple patterns in red paint (Fig. 7 : 15), thus marking the beginning of painted pottery. It is very satisfactory that the red-on-cream painted pottery tradition can be traced back to the period in which cream slipped wares formed the bulk of the pottery. Oval shapes appear already, thus demonstrating the homogeneity of the Hacilar culture, but it may be of interest to note that oval vessels are not confined to this culture. They also occur in the Early Chalcolithic of the Konya Plain, in contemporary levels at Mersin and in the "Neolithic" of Ayio Gala in Chios (Chios Museum) and Fikirtepe, near Istanbul. Several other Fikirtepe shapes are reminiscent of those of Hacilar IX, which may indicate some ultimate relationship. Characteristic of Hacilar IX (and of the later Neolithic Levels VIII-VI) is the frequent use of paired vertical tubular lugs, in Level VIII often

⁷ See note 9.

⁸ e.g. at Büyük Güllücek : H. Koşay and M. Akok, *Büyük Güllücek Kazısı*, Ankara, 1957, Pl. XVIII, 2, XIX, XX, 3 ; Alaca Hüyük, Yazır Hüyük, near Sivrihisar (both unpublished), Kumtepe (unpublished), Besikatepe, *PZ.* XXIII, Fig. 14 : 3 ; Ayio Gala, *PPS.* XXII, Fig. 14 : 10 and Pl. XXII, 2-5 ; Tigani, *ibid.*, Fig. 4, F.38 ; Fig. 5, F.58 ; Fig. 6, F.74 ; Fig. 7, F.74 ; Kalymnos, *ibid.*, Pl. XVIII, 6, 7 ; and Komotini (unpublished material in the Salonica Museum).

FIG. 6.

1. Small, deep round bowl. Matt white paint on red-brown slip. Buff ware, white grits. From the Courtyard.
2. Horned handle from a jar like no. 4. Matt orange-yellow paint on red burnished slip. Room 6.
3. Deep bowl with two ledge handles, vertically perforated. Matt white paint on pink-red burnished slip. Grey ware, white grits. From the Entrance.
4. Large jar. Matt white paint on pinkish-red burnished surface. Buff ware, white grits. Room 9 (Level Ib or c). HB/58/307.
5. Ovoid jar. Fine matt white paint on red-brown burnished slip. Buff ware, white grits. Room 3, upper floor. HB/58/296.



FIG. 6. Hacilar I. White-painted pottery.

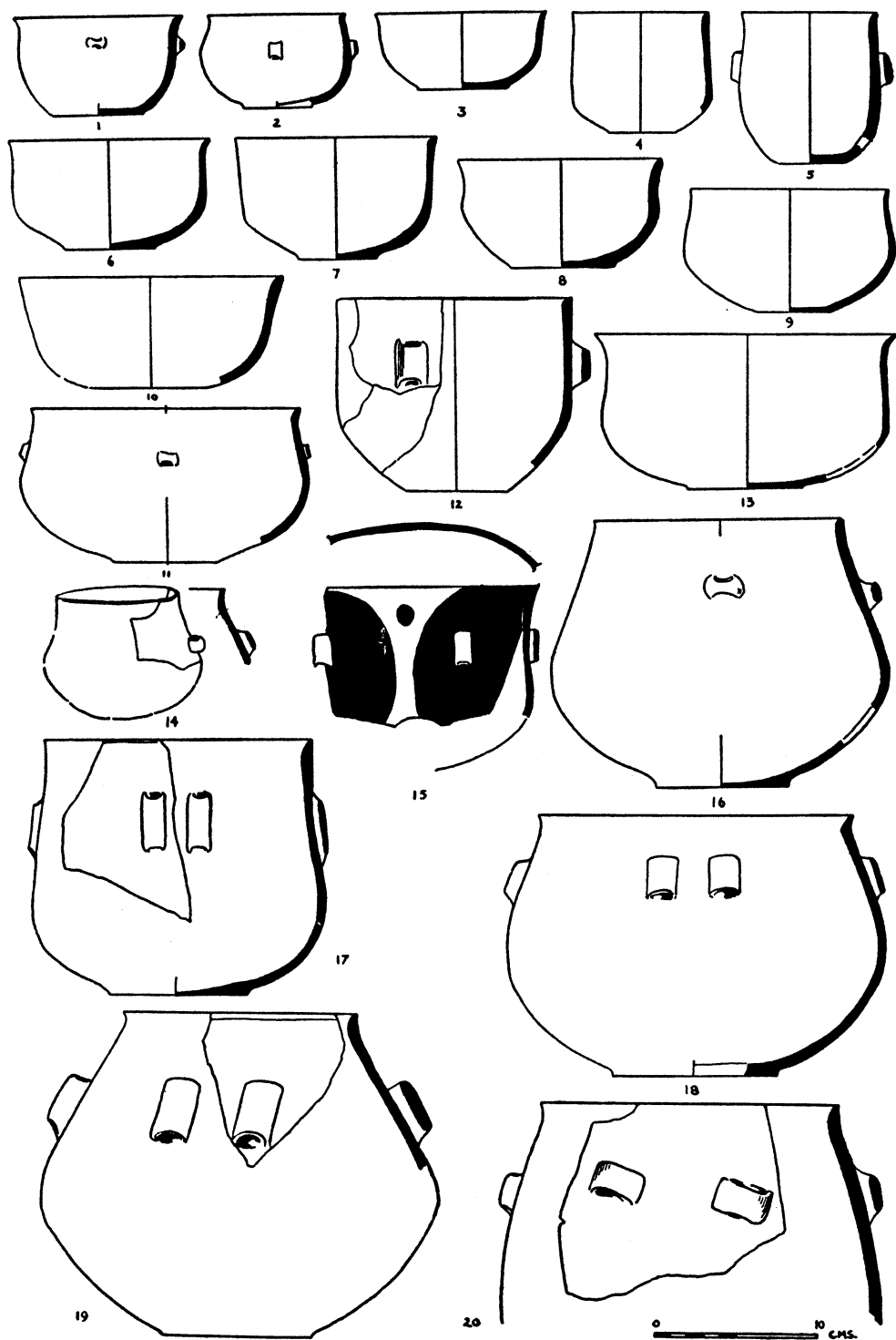


FIG. 7. Hacilar IX (bottom level): Burnished wares. ($\frac{1}{4}$)

replaced by lugs in the shape of a bull's head. Sometimes these lugs are placed diagonally (Fig. 7 : 19, 20). This type of lug now also occurs at Kızılkaya, south of Burdur, and in the Neolithic of the Konya Plain on burnished wares which may be the ancestors of the sophisticated Hacilar ware of Level IX, for since our survey of the Konya Plain it has now become obvious that the beginning of the Hacilar settlement does not take us back to the beginning of the pottery Neolithic in south-west Anatolia.

- FIG. 7.
1. Cream burnished.
 2. Black burnished.
 3. Red washed cream ware.
 4. Cream burnished.
 5. Cream burnished, fading to light grey.
 6. Red washed cream ware.
 7. Red washed cream ware.
 8. Red-brown burnished slip.
 9. Buff burnished slip.
 10. Black burnished slip.
 11. Mottled yellow-red burnished ware.
 12. Black burnished.
 13. Fine orange-red burnished slip.
 14. Oval cup. Cream burnished.
 15. Painted oval cup. Red-brown paint on cream slip. Wet burnish.
 16. Cream burnished.
 17. Cream burnished, mottled red.
 18. Red burnished, black burnished inside.
 19. Fine cream burnished slip.
 20. Smoothed brown wash on buff ware.