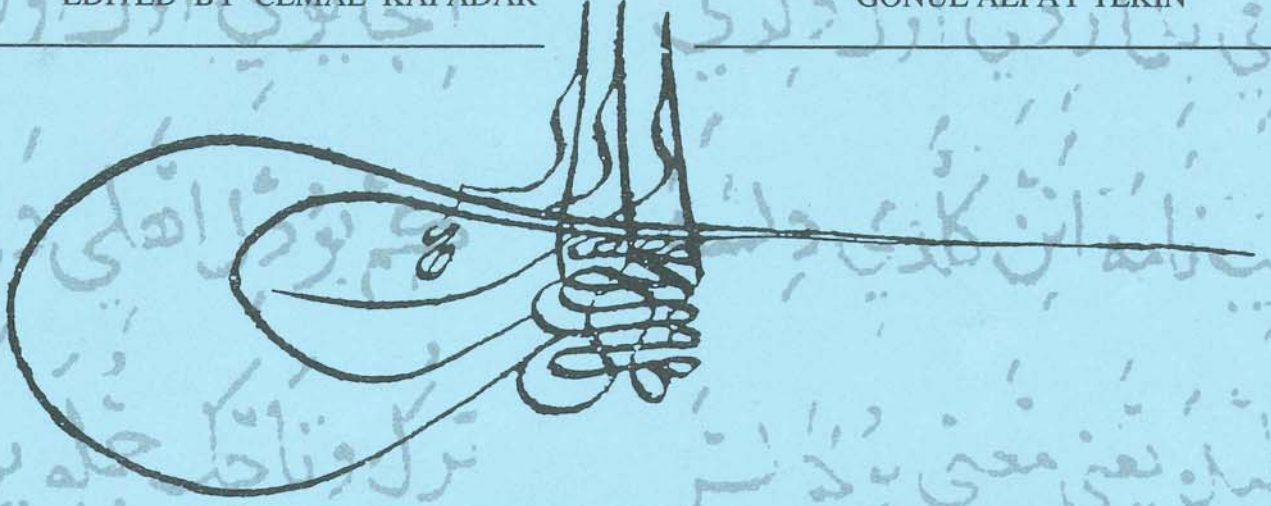


Established by ŞİNASİ TEKİN
JOURNAL OF TURKISH STUDIES
TÜRKLÜK BİLGİSİ ARAŞTIRMALARI

VOLUME 32/I
2008

EDITED BY CEMAL KAFADAR

GÖNÜL ALPAY TEKİN



IN MEMORIAM
ŞİNASİ TEKİN
III

Guest Editors
Yücel DAĞLI - Yorgos DEDES - Selim S. KURU

Published at the Department of Near Eastern Languages and Civilizations

Harvard University

2008

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JOURNAL OF TURKISH STUDIES

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CİLT 32/1

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Harvard Üniversitesi

Yakındoğu Dilleri ve Medeniyetleri Bölümünde yayınlanmıştır

2008

THE UNDERGROUND ROCK-CUT WINEPRESSES OF CAPPADOCIA*

Evangelia BALTA**

The plateaux of Central Asia Minor, where the Hittite Civilization once flourished, are considered to be the cradle of vine growing and wine making. And yet there is only the scantest testimony of viticulture in Cappadocia during Antiquity.¹ In Byzantine times, however, wine is known to have been consumed in the inns and hostelrys on the roads leading through it on the way to the East.² The wine culture of Cappadocia during this period is also attested by the bunches of grapes featured in the decoration of the rock-cut churches, as for example the church of Sts Joachim and Anne in the Kızılcık valley and the hermitage of the stylite Niketas, popularly known as the Church of the Grapes (Üzümlü kilise).³ According to Speros Vryonis, in the thirteenth century Cappadocia was famed for

* The first version of this paper has been published in Greek in the volume: *Oion istoro IV* (2005), Athens 2005, 215-256, tables 59-72.

** National Hellenic Foundation for Scientific Research

¹ Ronald L. Gorny, "Viticulture and Ancient Anatolia", in: Patrick E. MacGovern, Stuart J. Fleming, Solomon H. Katz (eds), *The Origins and Ancient History of Wine*, Gordon and Breach Publishers, 32000, 134, 137. See also the unpublished postgraduate dissertation by Spencer Hoyt Garrett, *Wine Production in Classical Asia Minor*, Department of Archaeology and History of Art, Bilkent University, Ankara 2001, 58, where he cites as sole testimony relating to wine-production in Cappadocia the commentary of Strabo on the *monarites* wine of Melitene (Malatya), which vied in quality with Greek wines. See also Jean-Pierre Brun, *Archéologie du vin et de l'huile dans l'empire romain*, Editions Errance, Paris 2004, 95-96.

² Ilias Anagnostakis - Evangelia Balta, *La découverte de Cappadoce au dix-neuvième siècle*, traduit du grec par Bruno Dulibine, Editions Eren, Istanbul 1994, 125-127. For the literary approach to the history of wine in Cappadocia see Ilias Anagnostakis, *Byzantine Wine. The vine and wine in Byzantine poetry and hymnography*, vol. B2, "Fanny Boutari" Foundation, Athens 1994, 173-174 and 249 (in Greek). For the road network in Byzantine Cappadocia see Friederich Hild, *Das Byzantinische Strassensystem in Kappadokien*, Mit 114 Abbildungen auf Tafeln 7 Abbildungen und 15 karten im Text, Verlag der Österreichischen Akademie Wissenschaften, Vienna 1977.

³ For the church of Sts Joachim and Anne, see M. Restle, *Die Byzantinische Wandmalerei in Kleinasien*, Recklinghausen 1967, II, 344-354. See also Nicole Thierry, "Quelques monuments inédits au mal connus de Cappadoce. Centres de Maçan, Çavuşin et Mavrican", *L'information d'histoire de l'art* 14 (1969), 7-17. Eadem, "Les peintures murales de six églises du haut moyen âge en Cappadoce", *Comptes rendus de l'Académie des Inscriptions et Belles Lettres*, Paris 1970, 444-479. For the church of Niketas the Stylite, see G.P. Schiementz, "Die Kapelle des Styliten Niketas in den Weinbergen von Ortahisar", *Jahrbuch des Österreichischen Byzantinistik* 18 (1969), 239-258 and Lyn Rodley, *Cave*

its wines - thanks to the Christians' vineyards - and the Muslim chiefs of the Turcoman tribes that conquered the region had difficulty in prohibiting wine-drinking among the converts to Islam.⁴ And as Andreas Tietze contends, under the Greek influence in Asia Minor the Turks adopted numerous Greek words relating to viticulture.⁵ The most characteristic example is the word *bölüm*, a borrowing from the Greek word υπολήνιον (hypolenion), which appears in several variations in Cappadocia, as we shall see below.⁶

Viticulture in Cappadocia in Ottoman times has not been studied. It would be extremely interesting to conduct research based on taxation registers in a par excellence vine-growing and wine-making region with strong religious syncretism, in which Christians, Muslims, Alevi and Bektashes lived side by side for centuries. Study of these first taxation registers of the Ottoman administration would indicate each population group's degree of involvement with viticulture and would enable us to determine its geographical distribution in relation to the religious convictions of the inhabitants of the settlements.⁷

In recent decades, most of the few publications on vine-growing and wine-making in Cappadocia refer to the vintage and its customs, the production of *pekmez* (grape-juice syrup), *reçel* (sweetmeats made with this syrup) etc.⁸ References to the wine-making in-

Monasteries of Byzantine Cappadocia, Cambridge University Press 1985, 184-189. The hermitage of the stylite Niketas preserves a large rock-cut winepresses.

⁴ Speros Vryonis, *The Decline of Medieval Hellenism in Asia Minor and the Process of Islamization from the Eleventh through the Fifteenth Century*, Berkeley, Los Angeles, London 1971, University of California, 483.

⁵ Andreas Tietze, "Grieschichte Lehnwörter im anatolischen Türkischen", *Oriens VIII* (1955), 204-257. He records the words *αμπόλι*, *ασιγγανο*, *καυλί*, *κλήμα*, *κληματαριά*, *κληματίς*, *τσάμπι*, *τσιπούρο*, *φντεία* and *χαράκι* which passed into Turkish in various types. A. Tietze later included the word *bolum* in his lexicon, see idem, *Tarihi ve Etimolojik Türkiye Türkçesi Lugati. Sprachgeschichtliches und etymologisches Wörterbuch des Türkei-Türkischen*, I Cilt, Istanbul - Wien 2002, 369. The word *köfter*, *köftür* also has a Greek root (= *κοπή*, *μουστόπιττα*, *οινούττα*), see A.A. Papadopoulos, "The Turkish borrowings from Greek", *Athena* 44 (1933), 11 (in Greek). Evangelos Bogas notes in his collection correspondingly only the word *cibra* (= *τσιπούρα*), see E. Bogas, "The borrowings from Greek in Turkish, Persian and Arabic", *Athena* 55 (1951), 81 (in Greek).

⁶ See Christos Tzitzilis, *Griechische Lehnwörter im Türkischen* (Mit Besonderer Berücksichtigung der Anatolischen Dialekte), Verlag der Österreichischen Akademie der Wissenschaften, Wien 1987, s.v. 533. For the variations of the word *υπολήνιον* in Greece and Eastern Thrace, see Nikolaos P. Andriotis, *Lexikon der Archaismen in neugriechischen Dialekten*, [Österreichische Akademie der Wissenschaften, philosophisch historische Klasse. Schriften der Balkankommission. Linguistische Abteilung XXII], Wien 1974 (s.v. *υπολήνιον*, *πολήν* in many places; *πολήν* Thrace (Saranta Ekklisies); *πολήμι* Naxos, Peloponnese, Propontis (Artaki), Thera; *πολήμι* Lesbos, Samos, Thrace (Stenimachos), *μπολήμι* Peloponnese; *πολήβι* Kimolos, Crete, Thera.

⁷ For the demonstrative value of these sources, see Vasilis Dimitriadis, "Viticulture and wine-making in Macedonia during the Ottoman period". *History of the Vine and Wine in Macedonia and Thrace*, V Three-day Workshop, Naousa, 17-19 September 1993, ETBA Cultural Foundation, Athens 1998, 262-275 (in Greek). Evangelia Balta, "Evidence for Viticulture from the Ottoman Tax Registers: 15th to 17th Century", *Türk Kültürü İncelemeleri Dergisi* 5 (2001), 1-12. See also the recent study by Oleksander Halenko, "Wine Production, Marketing and Consumption in the Ottoman Crimea, 1520-1542", *Journal of the Economic and Social History of the Orient* 47/4 (2004), 507-547.

⁸ I cite some of these: F. Fahir, «Kayseri Bağları ve Bağcılığı, II», *Erciyes - Kayseri Halkevi Dergisi* 31-32, p. 20-21; idem, «Kayseri Bağları ve Bağcılığı, III», *Erciyes - Kayseri Halkevi Dergisi* 36-37, p. 32-34; idem, «Kayseri Bağları ve Bağcılığı, IV», *Erciyes - Kayseri Halkevi Dergisi* 40-41, p. 12-15. Ahmet Canbaş, «Bağcılık ve Yöremiz», *Ürgüp. Ürgüplüler Derneği Yayın Organı* 2/4 (1955). Ali

stallations of the region are rare. Fr. Hild and M. Restle record just one wine-making installation in the old Ottoman town of Kenezin (present Özkonak), 10 km north of Avanos.⁹ Modern travelogues note certain wine-making installations located in rock-cut churches in the volcanic valleys around Ürgüp, Sinasos (present Mustafapaşa), Uçhisar,¹⁰ as well as those discovered in the underground settlement of Malakopi (present Derinkuyu).¹¹ Sporadic references to wine-making installations are also encountered in monographs on the history of the Greek communities, in chapters devoted to the description of typical parts of the house, and in chapters commenting on agricultural tasks.¹²

Rock-cut wine-making installations are scattered throughout Greece, from Maroneia¹³ and Psalida, Chalkidiki,¹⁴ Lemnos¹⁵ to Santorini.¹⁶ These date from prehistoric times (Ismaros Maroneia in Thrace), while the last on Lemnos were created shortly before the Second World War. Similar wine-making installations are found in the giant granite rocks of Portugal.¹⁷ The peculiarity of the rock-cut wine-making installations of Cappadocia lies in the fact that they are located in the depths of the volcanic lavas created by the

Akuzun, «Ürgüp'te Tarım Bağcılık...», *Ürgüp. Ürgüplüler Derneği Yayın Organı* 3/10 (Ekim - Kasım - Aralık 1996), p. 23-25; idem, «Ürgüp Gezisi ve Bağ Bozumu Şenliği», *Ürgüp. Ürgüplüler Derneği Yayın Organı* 4/14 (1997); idem, «Ürgüp Anıları Kalıcıdır», *Ürgüp. Ürgüplüler Derneği Yayın Organı* 5/22 (Ekim - Kasım - Aralık 1999), 17-18. M. Somuncu, «Kayseri'de Bağcılık», *Ankara Üniversitesi Dil ve Tarih-Coğrafya Fakültesi Coğrafya Araştırmaları Dergisi* 12 (1996), 107-133. N. Türkten, «Kayseri Bağcılığının Dünü-Bugünü ve Şehircilik Açısından Durumu», *II. Kayseri ve Yöresi Tarih Sempozyumu Bildirileri* (16-17 Nisan 1998), Kayseri, Erciyes Üniversitesi, Kayseri ve Yöresi Tarih Araştırmaları Merkezi Yayınları, no 3, 451-455.

- ⁹ Friedrich Hild - Marcell Restle, *Kappadokien (Kappadokia, Charsianon, Sebasteia und Lykandos)*, Tabula Imperii Byzantini 2, Verlag der Österreichischen Akademie der Wissenschaften, Wien 1981, 183.
- ¹⁰ Kemal Talih Türkmen, Bilinmeyen Kapadokya'dan Bir Kesit. Ürgüp, Ankara 1999, 71 and Evelyn Kopp, Uçhisar Unfolding. The Many Faces of a Cappadocian Village, Istanbul 2002, 99.
- ¹¹ See the travel guidebook by Ömer Demir, *Cradle of History, Cappadocia. Derinkuyu*, (n.d.), in which there is an excellent sketch reconstructing the operation of the underground wine-making installation at Malakopi.
- ¹² These monographs are written by refugees or collaborators of the Centre for Asia Minor Studies, who contributed to collecting the testimonies. As a rule, researchers into Cappadocia draw data from the oral history archive of the Centre for Asia Minor Studies.
- ¹³ Cf. the rock-cut pressing floor at St George Maroneia, in the Patos area, which was excavated by the XIX Ephorate of Prehistoric and Classical Antiquities. See Marios Kalfoglou, "Thrace. The wine-making installation of Maron", newspaper *O Kosmos tou Ependyti* (Saturday 23-Sunday 24 August 2003), 48 (in Greek).
- ¹⁴ Ioakeim A. Papangelos, "The pressing floors at Psalida, Nikiti in Chalkidiki", *History of the Vine and Wine in Macedonia*, V Three-day Workshop, Naousa, 17-19 September 1993, 251, 252 (in Greek).
- ¹⁵ Christos Boulotis, "Peculiar rock-cut pressing floors in Lemnos", *History of the Vine and Wine in Macedonia*, V Three-day Workshop, Naousa, 17-19 September 1993, 421-448 (in Greek).
- ¹⁶ In Santorini the rock-cut wine making installations are called "kanaves". See Kalliopi Palybou, «Kanaves and barrel-making at Akrotiri», *History of the Vine and Wine in Macedonia*, II Three-day Workshop, Santorini, 7-9 September 1990, Athens 1992, 44-53 (in Greek), and Dimitri Philippides, «Cavanes and rakidia. Traditional buildings on Santorini», in: *The Santorini of Santorini*, The Fanny Boutari Foundation, Athens 1995, 171-176.
- ¹⁷ Ioulia K. Papaeftychiou, "Vine-growing areas of the Aegean", *Epta Imeres - Kathimerini* 14 March 2004 (The Three Good Things in the World: Beloved Wine), 24-25 (in Greek).

eruption of Argaios (Erciyes Dağı). The underground rock-cut wine-making installations of Cappadocia are monuments whose historicity should be recorded in archaeological and architectural studies, just as their historical continuity should be studied; as far as I know, this has not been done in Turkey. My wish to record these *loci* of memory, as I consider them, was prompted by the fact that these are slowly disappearing, just as their former owners have disappeared.¹⁸ The text which follows is based on the refugee testimony, as recorded by the collaborators of the Centre for Asia Minor Studies (CAMS) in the decades 1940-1960.¹⁹ Published in the Appendix are the testimonies relating to winepresses of the Cappadocian villages.

Viticulture

In the early nineteenth century, the Ecumenical Patriarch Cyril, who had been Metropolitan of Ikonion in 1812-1815, described the Greek Orthodox Christian villages of his See, recording the inhabitants' involvement with vine growing, wherever this applied. There were vineyards and gardens in the well-watered plain around Ikonion, while the vineyards of Caesareia extended as far as Mount Ophitis, Yılanlı Dağı. The patriarch praises the vine-planted valley between Sinasos and Ürgüp (Prokopi), the wine-producing villages around Niğde, Fertek, Bor (Poros), Telmissos (Hançerli), and those in the foothills of the Tauros mountain range, Aksaray (Archelais), where "a fine grape called *kurandi* grows in large quantity".²⁰ The churches in the Cappadocian villages, which were built or renostorage jared between the eighteenth and the late nineteenth century, are decorated with subjects of the vine and bear witness, beyond any religious symbolism, to the spread of viticulture in the region.²¹

The meagre bibliographical references to viticulture in Cappadocia in the nineteenth century are boosted by the rich volume of information in the testimonies of the Exchanged Cappadocians who reached Greece in 1925, under the terms of the Treaty of Lausanne. In the files in the Centre for Asia Minor Studies, where the oral history of the Greek communities was recorded, as well as in the manuscripts the refugees deposited there, are dispersed data on viticulture, the vintage, pressing the grapes and wine-making; in general,

¹⁸ J.-P. Pigeat, *Les paysages de la vigne*, ed. Solar, 2000.

¹⁹ I thank warmly Eleni Karanastasi who helped in the exhaustive research of the files of the 81 Cappadocian settlements, in January and February 2004. Without her assistance it would have been extremely difficult to gather together these disparate snippets of information in the tens of thousands of pages of the CAMS Archive. I am sincerely grateful too to the librarian and archivist of the CAMS, Dimitris Politis, for his willingness to facilitate the study.

²⁰ Cyril, *Historical Description of the Chorographic Table of the Great Archisatrapy of Ikonion*, Previously Published in Vienna. Now first published in the Patriarchal Printing Press in the year 1815, 36 (in Greek).

²¹ For example, preserved to this day is the relief spiralling vine around the frame of the side door of the church of Sts Theodore at Malakopi, and correspondingly that of Sts Constantine and Helen at Sinasos (present Mustafapaşa). Photographs of them are published in the albums *Cappadocia. Wanderings in the Christian East*. Photographs: Liza Evert, Dora Photiadi, Maria Phakidi. Texts: Anna Ballian, Nota Panteleaki, Ioanna Petropoulou, Adam Editions, Athens 1991 (in Greek) and *Sinasos. Images and Narratives*, ed. Evangelia Balta, Centre for Asia Minor Studies, Athens 2004 (in Greek).

the Greeks' wine culture, which was cut short by the Compulsory Exchange of Populations, is presented.

The Macedonian Anastasios Danas, teacher in a school at Zindjidere in the early twentieth century, was impressed by the - to him unprecedented - manner of cultistorage jaring vines and wrote in 1909: "*Extensive vineyards, extremely fertile, cover its slopes and yield the wine famed throughout Cappadocia, which is one of its main products. I was particularly impressed by the fact that the vines are planted in fissures in extensive rocks and their development is enormous, the trunks are very thick and tall, and the branches spread around umbrella-like, in such a way that a whole family of four-five persons can sit beneath them. The fact naturally astonished me and made me pay special attention to it, and indeed after careful investigation I ascertained that this extensive rock is a flattish limestone slab, not very thick, which sits upon a very thick stratum of grey clay. This accounts for the fertility of the vines. Because the slab of limestone protects the underground parts from drought, while the argillaceous layer, product of volcanic ash, pozzuolana and other volcanic ejecta, provides the nutrients in abundance.*"²² It is habitual even today for the cultistorage jarors to leave the stumps quite high, so that on the one hand they do not creep, but on the other are not supported on posts. A tradition from earlier times, when wood was rare in this land of soft rocks. And the shoots are tied around the stump, so that they do not trail on the ground and are trampled by the vine-tenders and the harvesters. Until the early twentieth century, the need for fertilizer, especially nitrogen-rich, was covered by bird-droppings, primarily the guano from pigeons, which were reared systematically for this purpose. "*The vine-growers came at a certain season, with many animals loaded with currants and they exchanged them for bird-droppings. Five-six okkas of currants were given for a sack of droppings. If they were pigeon droppings, the price was almost double.*"²³

The information cited below, on the varieties of grapes cultistorage jared in Cappadocia, are taken from Farasian (Farasa, present Çamlica) and Anakian refugees (Anaku, present Kaymaklı). The first combined in their Asia Minor homeland the wine culture of the plateaux with the corresponding one of Pontos,²⁴ and the second originated from wine-producing Anakou,²⁵ renowned for its subterranean settlement which includes the wine-making complex with the rock-cut pressing floors and magazine of clay storage jars.

²² Anastasios Danas, *Cappadocian Issues*, Jindjidere 1909 (unpublished manuscript in the Centre for Asia Minor Studies, no 11).

²³ Georgios Mavrochalividis, *Axo in Cappadocia*, ed. Orestes, Prodromos and Anthonia G. Mavrochalividis, Athens 1990, 67 (in Greek). See also the testimony of Prokopis Hadjipavlos Melitopoulos in *Prokopi/Ürgüp. Photographs from the Archive of the Centre for Asia Minor Studies*, ed. Evangelia Balta, Centre for Asia Minor Studies, Athens 2004, 32.

²⁴ CAMS, file 360: FARASA. Informants: E. Kouskeridou and Kosmas Dimitroglou. CAMS collaborator: Dimitris Loukopoulos (n.d.). It proved impossible to cross-check and identify some names of varieties given by Farasians.

²⁵ CAMS, file 158: ANAKOU. Informants: M. and A. Manousiadis, Th. Sibidis. CAMS collaborator: Thanasis Kostakis (1935).

Avagi: dark red, almost black grape with fat berry like a strawberry, suitable for conserving, hanging on branches of apricot or wild jujube trees, and kept until Easter. Sweet and nutritious, it was given as medicine to sick children and offered to visitors.

Achtopache staphyle: grape with large berries.

*Kaleburcu*²⁶ white variety, fine-skinned and watery.

Gül üzümü: red variety, small berry which the refugees characterized as very like the Greek varieties of *siderites*, presumably for its resistance, and *rhoditis* for its colour.

Zevik üzümü.

*Emir*²⁷ white variety, round berry with skin as fine as cigarette paper. Wine grape but also table grape; it was spread out on wooden surfaces and conserved throughout the winter.

*Karaser karası*²⁸ red variety suitable for wine, with round black berries, like plums, with pips. Resembles the *mavrakia* of Aegina.

*Keten gömlek üzümü*²⁹ white variety, widely-spaced berries (hence the alternative name “*linatsa*” (i.e. canvas).

Günlük üzümü: wine grape. The wine has the aroma of incense (hence the name *günlük*). The Anakiots stressed to the CAMS collaborator they had not found this variety in Greece.

Gökçe üzümü: white variety with greenish berries (hence the name *gökçe*). It looked as if it was unripe and yet was a very sweet and light grape. The refugees likened it to the variety “*savvatio*”, which is however neither greenish nor unripe looking.

Munturude: whitish red (rosé?) grapes, fine skinned and sweet.

Parmak üzümü: table grape with finger-shaped berries (hence its name), which was kept all winter. A. Manousiadis from Anakou refers to it as “*aetonychi*” (= eagle’s talon).³⁰ Gregorios Palaiologos identifies the variety *aetonychi*, the white grape with long berry, with *parmak üzümü*, Greek *daktylitis*.³¹

Pilé or *pileli* grapes: black grapes, widely spaced.

²⁶ Cappadocian variety, see Raci Bostancı, *Şarap Hakkında Her Şey*, Kavaklıdere [Istanbul] 2004, 25.

²⁷ Considered a Cappadocian variety and indeed of Ürgüp, from where its culture spread to Niğde and Nevşehir. Raci Bostancı, op. cit., 109.

²⁸ No variety of the same or similar name is encountered among the recorded Cappadocian varieties. See Raci Bostancı, op. cit., 125. Is it perhaps the variety *kayseri karası*?

²⁹ Recorded as a Cappadocian variety. See Raci Bostancı, op. cit., 125.

³⁰ See Gregorios Palaiologos, *On Vine-Growing and Wine-Making ... for use by the farmers of Greece*, according to Royal Order, Athens, from the Royal Printing House, 1836, 10 (in Greek).

³¹ Was it perhaps a variety of muscat grape, of which the refugees, as incomers, had no perceptions?

Cavuş üzümü: table grape with fat berry, “*avgoulato*”, with fine skin.³²

Çatal dirmıt: red variety with long, fat berry. The refugees likened them to “*tsirigotika*” (= Kytheran) grapes.

Tsegou staphyle: savattiano.

Chovoliersa: tasteless grape, worthless grapes.

There is an obvious need for a research project involving the collaboration of historians and specialists in viticulture, to collect and to codify information on the varieties of grapes cultivated in Asia Minor during the Greek presence. Without doubt the data collected will widen our knowledge concerning issues of provenance of varieties, names, etc. Elsa Kontoyorgis presented a preliminary attempt to record the varieties in the Propontis and East Thrace, at the one-day colloquium organized by the review *Oinon Istoru* in collaboration with the “Gerovasileiou Estate”.³³ Today there are three predominant cultivated local varieties: two white, the table grape *parmak* and the wine-grape *emir*, and one red, *dirmıt*, also for wine-making.³⁴

The Vintage - picking and pressing the grapes

The vines were harvested in late September or early October, before the autumn rains began. At Anakou, the *patrikos* (town-crier) went up to the Kale of the village and announced the evening before the place that would be harvested the next day.³⁵ Everyone had to harvest on the same day in the same place because waiting for them on the road back was the tax-collector, who weighed the grapes on a steelyard or estimated the yield by sight and noted the sum to be paid.³⁶ Only after the taxation of the harvest could the loaded ox-cart return home and the grape-pressing begin. At dusk the village town-crier went up to the Kale again and announced the place where they would harvest on the morrow, and this pattern was repeated for several days, until all the grapes had been picked and only the unripe sour grapes remained on the vines. At the village of Indjesu, famed for its wines, the

³² Palaiologos praises the *cavuş* grapes of Constantinople and notes that “whoever is able to bring them to Greece will be rewarded for his outlay and also benefit his neighbours”. According to G. Palaiologos, the *avgoulato* variety, also known as *kolokythasproudo*, *vodomato* or *tragani/tragano*, is different from the *cavuş* variety. See Palaiologos, op. cit. For this last variety, see Vasileios Logothetis - Markos Vlachos, “Greek Vine-Cultivation II. Sykiotis, lemnio, kolokythas avgoulatos, koinariko, red chourmas, white chourmas”, *Annual of the School of Agriculture and Forestry, of the Aristotle University of Thessaloniki* (offprint), Thessaloniki 1960, 12-16 (in Greek).

³³ Elsa Kontoyorgi, “Data from the vine-growing and wine-making experience of the refugees installed in settlements in the areas of Megalo Karabournou and Kalamaria, *Oinon Istoru* III (2004), 193-212.

³⁴ Ali Akuzun, «Ürgüp’te Tarım Bağcılık...», op. cit., 23. For the *emir* variety, see the post-graduate dissertation by Turgut Cabaroğlu, *Nevşehir-Ürgüp yöresi yetiştirilen beyaz emir üzümünün ve bu üzümde elde edilen şarapların aroma maddeleri üzerinde araştırmalar*, Çukurova Üniversitesi 1995.

³⁵ Thanasis Kostakis, *Anakou*, foreword Melpo Merlier, Athens 1963, 370-372 (in Greek).

³⁶ For the taxation on grapes, see the Appendix, CAMS, file 177: MALAKOPI. Informant: Magda Kalamakidou. Collaborator: Thanasis Kostakis (n.d.) and file 185: SYLATA. Informant: of the village Ioannis Metaxopoulos.

inhabitants stayed in the vineyards throughout the period of the vintage, in small dwellings called *bağ evi*.³⁷ Refugees from Indjesu vividly recall the vintage.³⁸

Concurrently with picking the grapes, the process of pressing them began. Almost all the houses in Cappadocia had wine-making installations, some in the basement of the house and others in the outbuildings around it, which were called *kararia*, *kataphydia*, *magara*, *in*, *zerzemin*, *mahzen*, *magaza*, *beden*, *keleria*.³⁹ These terms refer to underground spaces in which there were both grape-pressing floors and cellars for storing the wine and fresh foodstuffs of the household. The wine-making installations in the Greek-speaking villages of Cappadocia were called *patos*, *lenos*, *linoia*, *lenosia*, and in the Turkish-speaking villages respectively *ştrahane* as well as *şaraphane*.⁴⁰ They are encountered as *chaphtis* in Potamia (present Dereköy / Ortaköy), while in other villages of Cappadocia, such as Gourdonos (anc. Gordiasos, present Hamamlı), this underground space was called *krasonas* and *şaraplık*. It was a large room (6 x 8 m.) entered by descending 10-15 steps, in which there was a constant temperature all year round, which ensured cool and humidity in the summer months⁴¹ and warmth in winter. It was illuminated and ventilated by the *kapini*, a hole in the ceiling of this basement space, which opened into the courtyard of the house. Lazaros Th. Takadopoulos, who gives a highly detailed description of the wine-making installation (*patos*), notes: “Anyone visiting the *patos* had to pass through a series of adjacent rooms, continually descending, and became aware of the nearness of the *patos* mainly by the sense of smell, because as he approached it there was an ever stronger smell of wine and fresh fruits”.⁴² In the *patos* of the house at Sinasos as well as in all the *magarades*, the subterranean ancillary spaces around the houses, in the villages of Cappadocia, were stored not only wine and fresh grapes hung on dry branches and bushes, but also apples, pears and quinces in cradles filled with fine sand, as well as various kinds of cheeses, which were buried in upturned earthenware crocks covered with special cloths. The Sinasitan Stylianos Roidis, on the basis of Takadopoulos’s lucid description on how the bunches of grapes were hung on thorny twigs, fixed vertically in parallel rows on the walls, made a drawing of this novel cellar-refrigerator, which is reproduced here.⁴³

³⁷ Vacit İmamoglu, *Kayseri Bağ Evleri*, Türkiye İş Bankası Kültür Yayınları, İstanbul 2001.

³⁸ See Appendix, CAMS, file 79: INDJESU.

³⁹ At Gelveri (present Güzelyurt) they were called *magara*, *mahzen* or *maxen*, *magaza*, *in*, see Eleni Karatza, *Cappadocia, the last Hellenism in the district of Aksaray-Gelveri*, Gnosi, Athens 1985 (in Greek). At Sinasos and in the Niğde area they were called *kataphydia*, *keleria*, see Constantinos I. Karalidis, *Çarıklı (Niğde) in Cappadocia*, Athens 1985, 34-35 (in Greek).

⁴⁰ The wooden grape-press in the villages of Propontis, a deep trough that held up to 500 okkas of grapes, was also known as *şaraphane*. See Thanasis Kostakis, *Vatika and Charvoutsis, the Tsakonian villages of Propontis*, Centre for Asia Minor Studies, Athens 1979, 349 (in Greek).

⁴¹ Wine was also stored in rock-cut galleries, with a temperature of 10-12 degrees in the summer months, at Meleniko in Macedonia. Christos Zapheiris, “Melenikian Wine. Producing and keeping wine at Meleniko in Macedonia before 1913”, *Art and Technique in the Vineyards of Northern Greece*, IX Three-day Workshop, Adriani Drama, 25-27 June 1999, Athens 2002, 301ff. (in Greek).

⁴² Lazaros Th. Takadopoulos, *Vanished Sinasos*, ed. Maria Vaianni Roidis, Athens 1982, 45-48 (in Greek).

⁴³ This drawing illustrates the study by Stylianos Roidis, “The Sinasitan house”, in : *Sinasos in Cappadocia*, National Trust for Greece - Association “Nea Sinasos”, Agra, Athens 1986, 113-160.

The grapes were brought to the *kapni* or *kap*, the hole in the surface of the courtyard of the house, either in deep baskets and tipped into it or in the loaded cart up, from which they were emptied with shovels.⁴⁴ Exactly below the *kapni*, in a corner of the basement excavated in the soft volcanic rock, was the *aloni*, the *harman*, as the Turcophone Greeks called it. The *aloni* was a surface with a rim about 20-25 cm. high. Frequently elevated one to one and a half metres above floor level, next to the wall, it resembled a manger of a byre; the ceiling above the *aloni*, less than two metres high, barely held the height of the grape-pressers. The area and shape of the *aloni* varied, but it always had a slight slope so that the must (*şıra*) from crushing the grapes drained through a hole into a rock-cut vat, like a fountain basin, which was at a lower level and was called *apolimi*, *polini*, *pilon* or *bölüm*. The words allude to the ancient Greek term *hypolenion*. It is recorded as *lengiur* in the village of Malakopi (present Derinkuyu) and *gouvi* at Misthi (a ruined Greek village near to Konaklı). In some wine-making installations the *polini* was inside the space of the *aloni*; this was a hollow to which the must flowed along a channel (*oluk*), as in the case of the wine-making installation in the subterranean settlement of Gelveri (present Güzelyurt). The capacity of the *bölüm* was up to one clay storage jar (*pithari*), that is 4-5 tin cans (*teneke*). At the centre of the *hypolenion* was a small cavity intended for cleaning the must, in which the foreign bodies collected as sediment. The must was emptied from the *polini* with clay pitchers and then poured into the clay storage jars which stood in a row, in special depressions, along the walls of the *potos*. These storage jars were known by various names, such as *krasokouni*, *kioupi*, *hadjami*, *pachri* or *pagiri*.⁴⁵

It is reasonable to wonder how the grapes were pressed in underground spaces when it is well known that the heaps of grapes that remained on the pressing floor for two or three days until trampled had begun to ferment because some berries had been split in the course of transporting or emptying of them, with the resultant emission of carbon dioxide. It should perhaps be underlined, and indeed emphatically, that the ventilation of the rock-cut wine-making installations of Cappadocia, even those located in the deepest levels of the subterranean settlements (cf. the *şirahane* in one of the deepest visitable floors at Kaimaklı), is excellent. First of all, the entrance to the wine-making installations was, as a rule, without a door, because since the *şirahane* was located inside the house or the courtyard there was no reason to secure it. Moreover, livestock could not enter it as the stables-byres were in a separate part of the house. However, it was not only the entrance that permitted the circulation of air. There were also apertures in the ceiling, the *kapia* or *kapines*, which were closed in the event of rain by stones or sacks filled with earth, to prevent water entering, as well as for the safety of small children.⁴⁶

⁴⁴ This was the practice in areas of Greece too. In the wine-making installation of the Kolokotronis family at Dimitsana there was evidently a rectangular opening through which the grapes were emptied onto the pressing floor directly from the street. See Dionysios Verras, "The wine-making installation of the Kolokotronis family (Architectural documentation - Restoration study), *Peloponnesiaka* 18 (1991), 229 (in Greek).

⁴⁵ A *pagir* held 10-12 pitchers and one pitcher held 6-10 okkas. See Appendix, Malakopi, file 177.

⁴⁶ See for example the *kapini* in the *şirahane* in a house at Ürgüp, in the album *Prokopi/Ürgüp*, op. cit., photo. 109.

Next to the *aloni*, and sometimes at a higher level than this, was the rock-cut niche (*pholia*) which also communicated through a channel with the *polini*. After the grapes had been pressed, the marc was gathered up and left in the niche for a couple of days, covered by planks weighed down by stones. When no niche existed the marc was put in linen sacks, which remained on the pressing floor, with heavy stones on top, until they drained.⁴⁷ The Sinasitans placed on the marc a square plank of the same dimensions as the niche, and on it piled very heavy lumps of granite: “*tsinglia, as they called the weights to squeeze them better so that the remaining juice could escape along the channel*”.⁴⁸ And so with the new squeezing the remaining juice flowed along a channel into the *hypolenion*. This second must was drunk before its fermentation was complete, like sweet wine, and from it the year’s supply of *retselia* and the *pekmezi* were prepared. When they wanted to make dry, tart wine (*brousko*), they added a little marc to the must which would ferment in the clay jars, while the rest of the marc was destined for the aquavit (*raki*) still.⁴⁹ After the main must was put in the jars these were covered with schist slabs to protect their content from foreign bodies and other intruders, and when fermentation was completed the space around the rim of the jar was sealed at the point of contact with the lid, with clay made from earth and ash or with dough in the villages of Misthi and Anakou. The jars remained sealed until New Year’s Day, when one was opened so that the experienced vintners could sample the year’s wine.⁵⁰

The *nama*, the wine for the Holy Communion, was not made from pressed grapes. This was the case throughout Asia Minor, from the coasts, the Propontis and Pontos, deep into the heartland. It was made from must that dripped from the pile of grapes accumulated on the *aloni* before they were pressed and the wine had to be at least six years old before it was used as *nama*. “*As the grapes were stored a few days before they were pressed, a little must drained - the dakrema, the tear - the old women collected it in pitchers, they hid it and used it for nama*”, the Misthiotans relate.⁵¹

This wine culture, interwoven with the religious customs of his homeland, is lamented in the *karamanli* poem composed by Kosmas Tsekmezoglou, folk poet of Gelveri /Karvali (present Güzelyurt), when he was forced to abandon Cappadocia and become a

⁴⁷ On the pressing floors of installations we visited, we often found large smoothed stones that were used for squeezing the marc.

⁴⁸ L. Takadopoulos, op. cit., 46. Thanasis P. Kostakis, *Misthi in Cappadocia*, vol. I, Athens 1977, 371 (in Greek).

⁴⁹ Georgios Koukidis, *Neapolis in Cappadocia. Nevşehir*, foreword Nikos E. Milionis, Athens 1975, 83 (in Greek). In the Oral History Archive of the Centre for Asia Minor Studies there is a host of information on the extremely interesting topic of the distillation of *raki*, which I hope to “grapple with” one day.

⁵⁰ See in the Appendix, SINASOS, Serapheim Rizos, *Sinasos. Turkish Administration* (Bekris, wine, öşür, devşirme, haraç), Nea Sinasos 1959, manuscript no. 436 (in Greek).

⁵¹ Thanasis P. Kostakis, *Misthi*, op. cit. 275. See also in the Appendix MALAKOPI, file 177. Informants: Magda Kamakidou and Charikleia Kanak. CAMS collaborator: Th. Kostakis (n.d.).

refugee, with the Exchange of Populations in 1924.⁵² He will weep for the village and the house he leaves behind. And will mourn the vines which he sees being uprooted by the other refugees, the Turks who arrived from Macedonia under the terms of the Exchange, in order to plant instead tobacco, the only crop they knew from their homeland.

*Gelveri 'deydi günlerden o gün
Sökülmüş bağlar ekilmiş tütün
Yıkılmış evler harap olmuş büsbütün
Viran olmuş Gelveri köyüne bakın*

APPENDIX

ANAKOU (present Kaymaklı)

File 158

Informants: Priest Thomas and his wife

CAMS collaborator: Th. Kostakis (n.d.)

Almost all the houses had *potos* (grape-pressing floors). In some they were down in the *kataphydia* (shelter, underground rock cut cellar), in others up inside the house. They were small rooms. They brought the grapes inside and trampled them with their feet. Outside of the *potos* was its basin and into it poured the must, we called it *şıra*, from its *tyrpi* it poured into the *bölüm*. The *bölüm* holds one clay jar, two clay jars. One clay jar hold 4-5 tin cans. We carry the must up, we boil the *pekmez*, *reçel*, pears, quinces, apricots, grapes, aubergines. Not all the houses kept wine. There were houses that made 1-2 clay jars of wine for the menfolk who were coming from Constantinople, others didn't keep wine. We put the marc in a special place, we place a plank on top, we put stones on it, and the marc is pressed. Then we put it in the jars and leave it for a month or until it turns sour, and then we put it in the cauldrons, we close them, we plaster them (so that no fumes escape), we boil them and we take the *rakı*.

⁵² Kosmas Tsekmezoglou, *The Songs of New and Old Karvali (Nazianzos)*, n.p. and n.d. (in Greek). See Evangelia Balta, *Karamanlidika. Nouvelles additions et complements*, I, Centre for Asia Minor Studies, Athens 1997, no. 107. The *karamanli* poem (*destan*) was published in full by Evangelia Balta - Herkül Millas, «1923 Mübadelesi'nin Tarihsel Sorunları Üzerine Düşünceler. Bir Destan ve Sözlü Tarih», *Tarih ve Töplüm*, May 1996, vol. 25, iss.149, 261-271. Verses of the poem translated into Greek are published by Eleni Karatza, op. cit., 310-311, 314 and 321.

File 149

Informant: V. Tourgoutis

CAMS collaborator: Th. Kostakis (1936-1940)

... At Kaya dimisi, above the vineyards, there were again houses carved in the rock. It seems that this part too was inhabited. There were quite a lot here too. Primarily, above Tourgoutis's vineyard the grape-pressing installation was visible too, carved in the rock...

File 149

Informant: K. Piotopoulou

CAMS collaborator: Th. Kostakis (1936-1940)

... From the raised part a couple of steps lead up to a cellar. We have the foodstuffs there, we keep the woollens safe from the moths, and so on. From there, without steps, we enter the *kaya*, into a large space. This space is as big as three rooms. There we had a cheese cellar for all the neighbourhood, a pressing floor (*patos*) for the grapes, a wine-cellar for the wine, a place for the pickles and vinegars, three divisions in all...

File 149

Informant: Anastasia Chourmoudziadou

CAMS collaborator: Th. Kostakis (1936-1940)

Kararia means basements, cut out under the rock (*kaya*). You take the water down and you can barely drink it. There are only a few *kararia* (underground rock cut cellars) at Sinasos, but at Anakou there were many... *Kararia* and *kataphydia* are the same thing. At Anakou they were called by both names. *Patos* is something else. It is where you press the grapes. The *patos* is inside the *kararia*, it has a window above for them to empty the grapes through onto the *patos*.

File 149

Informant: Evdokia Trichopoulou

CAMS collaborator: Th. Kostakis (n.d.)

The grapes were trampled on the *patos* for the must to come out. Each house had a *patos*. Some had it in the house, and others in the basement (*kataphydi*). It was smaller or larger in some corner of the house. You build it all round with rather high walls and you empty the grapes into it. You trample the grapes with the feet and the must runs along the channel into the *bölüm*. The *bölüm*, that is the pit that is here from the *patos*, it holds, depending on size, 20-30 pitchers. When the *patos* does not have a *bölüm*, you collect the must in a cauldron. After the pressing they gathered up the marc at the side and put planks on top of it and stones on top of them for two or three days, so that the rest of the must was drained out.

Far inside the houses (in the room that was further inside than the house with the oven (*tandır*) was the *patos*. It was built with cement all around, a little doorway, an opening, they emptied the grapes below and in the lower part they put a layer of grapes and beneath these the wine drains. From below the *patos* was a channel and through this the must poured into the basin, the *bölüm*. They took it from the *bölüm* and they put it in clay jars. They never put resin. The Turks boil all the must, they make *pekmez*, they don't drink wine. We pressed with the feet and then we piled up [the marc] and covered it like a ball with planks. We put planks on top and on top of these large weights. And we leave [the marc] for two or three days to drain. Then you take the marc and put it in a clay jar with a little water. We close the pot, we leave [the marc] three months and it becomes really sour. In December they take out the marc. You squeeze a little in the hands and smell the must. If it was sour, it was ready for aquavit (*tsipouro*).

File 149

Informant: Anastasios Chourmouziadis

CAMS collaborator: Th. Kostakis (n.d.)

Patos is there where you press the grapes. The *patos* is inside the *kararia* and has a window above it, to empty the grapes through there onto the *patos*. If it was built with a wall, that is surrounded by a wall, it was called *bahçe*. Each *bahçe* also had its *patos* and its still for *rakı*.

ANDRONIKI (present Endrülük)

Yannis Tsourkoutsis, Reminiscences from Androniki, Athens 1964 (unpublished manuscript in Greek)

The vineyards of the village were concentrated in the southern foothills of Mount Didymos, at the far end of the small plain, as well as on the east side (*yaka* = ridge) towards the road to Zindjidere. The vintage took place in September. The grapes were transported in deep baskets on the animals. Some choice bunches were hung on thorny branches in the cellar, to keep until New Year. The main bulk was emptied onto the built pressing floor. Those who had vineyards usually had such installations. The wine-making installation was inside the house in a cool place. The pressing was done by foot. From the marc they distilled aquavit (*rakı*), choice, famed hereabouts, which was the main alcoholic drink. They made a little wine. The must was made into *pekmez* and various sweetmeats with flour and fruits. The cellars (*kellaria*). From the kitchen, changing direction eastwards, one went into the no. 1 *kellari*. At the far end of this, fixed to the east wall, was the icon-stand... The rest of the space of the *kellari* was occupied by numerous cupboards and chests full of goods... Through a door on the south side we entered the no. 2 *kellari*. In this

were the grape-pressing floor and the storage closets for the grain and the flour, as well as the box with the bread for the week.

AXOS (present Hasanköy)

File 208

Informant: Eleftheria Tsimenoglou

CAMS collaborator: Th. Kostakis (n.d.)

They had no vineyards, but they drunk wine. They brought grapes from Nevsehir and Aravan. They carried them with their donkeys. They cost 60 paras per litre, that is six okka. They pressed them in the “*lakia*”, that its large hollowed stones that had a channel for the *şıra* (must) to drip. They put the must in clay jars. When the wine was fermenting they said: “the wine is hatching”. They put the marc in *pachria* or pots and made aquavit (*raki*) from it.

CAESARIA (Kayseri)

File

Informant: Ioannis Georgiadis

CAMS collaborator: Ermolaos Andreadis

The basement had an apartment which was the grape-pressing installation for the must. We called this apartment *pilon*. It had a hole towards the courtyard, from which we emptied the baskets of grapes into the basement, onto the pressing floor for the must.

FERTEKI (present Fertek)

File 299

Informant: Polyxeni Ioannidou

CAMS collaborator: Ermolaos Andreadis (4-11-1960)

The *keleria* were deeper than the *zerzemin*, that is the basements. And these too we found as they were. Not all houses had them. We went down from the courtyard, 5-6 steps, perhaps more. Below the entrance was the *değirmen taşı* (millstone). When the *arvania* (raiders) came they closed the entrance and the women hid inside. Our *keler* hold 50-60 persons. It was dug in the rock. In the *keler* we kept the wine and the cheeses. We put the cheeses in *tsomlekia* (crocks), which we placed upside down on the earth. It was dark in there...

File 299

Informant: Prodromos Papadopoulos

CAMS collaborator: Ch. Samouilidis (16-7-1957)

Each house had a *zerzemin*. The *zerzemin* was underground. Down there we spread out the grapes. It was a cool place and they kept well. In winter we took them out and we ate them. Some people had grapes until Easter, stored in the *zerzemin*. Those grapes that we kept in the *zerzemin* (basement) we called *seklık*, that is laid out.

FLOITA (present Suvermez)

File 198

Informant: Par. Medjardjik

CAMS collaborator: Th. Kostakis (1937)

As we said, they take the grapes in the cart to the *lenos* for pressing. They trample them and the must comes out and drains into the *polimi*. They boil rather a lot of *petmezia*. Also whatever sweetmeat they make, they make from must. Also from black grapes they make currants, just a few for household consumption.

File 198

Informant: Eleftherios Tsitsopoulos (10-3-1963)

One of us brings them to the village, empties them onto the *linos* and comes back again. At night we sleep in the vineyard. You think it's a feast. The whole village is in the vineyards. They light bonfires, the women sing. Some carry the grapes on donkeys and in three days we harvest the vines. We brought the grapes to the *lenosia* (grape-pressing installations). There we trampled them. We make must, we boil *petimezi* (*pekmez*), we make *reçel* and *helva*, we make wine and we fill the clay jars.

GELVERI (present Güzelyurt)

Travelogue of Ermolaos Andreadis (August 1951)

The *magara* of the one-time Greek house, now lived in by Nuri Odabasioglu, is a typical *magara*, like that in most of the houses in Gelveri. It was called *magara* in Turkish. It is an underground rock-cut chamber, exactly under the house, which is built.... You enter this from the courtyard of the house and go down some steps, also rock-cut. The basement is illuminated dimly from the entrance and at the sides by some small openings, round holes, towards the street. This was once the storeroom of the house. Now it is completely

empty. Nuri shows us: "Here is the grape-pressing floor for the wine. Those small rock-cut hollows are to set the clay jars in which they stored the wine and so on. There in a corner they had sand and on this they placed upside down the "tsomlekia" with the famed sour-
curd cheese. The *magara* now remains unused.

... On both my journeys to Gelveri I stayed in the former Greek house in which the mayor Nuri Odabasioglu lives. This house, completely built, has a rock-cut basement which Nuri calls *mağara*. The basement has two circular openings towards the street, for dim light to enter, and one descends into it by stone steps. In that underground space, which is cool, there are a rock-cut grape-pressing floor, rock-cut chests in the walls for storing various goods. There are also large clay jars for wine. As Nuri told me, they use the *magara* for storing foodstuffs.

GOURDOUNOS (present Hamamlı)

File 220

Informant: N. Sikalas

CAMS collaborator: Eleni Karatza (1957)

Krasonas was what they called the place where the clay storage jars (*pitharia*) were kept. As its name says, it was the basement storeroom of the house where we kept our wine (Gr. *krasi*). All the houses, without exception, had their *krasonas* (*wine cellar*), because all had their vineyards and all produced that wonderful wine we had. The *krasonas* was always in the basement because the place had to be very cool, because wine needed cool and humidity to keep. The *krasonas* could be either a rock-cut or a built basement. The Turks called it *şaraplık* and sometimes we called it that too. However, the usual name was *krasonas*. The *krasonas* was rather large, like a big room, 6 by 8 metres and even more. I don't know exactly, but it was like a spacious living room. Rock everywhere, both above and at the side, and everywhere cold and damp. Like going into a refrigerator. Water dripped from the walls. In summer we put water in the pitchers and it became ice-cold.

File 220

Informant: N. Sikalas

CAMS collaborator: Eleni Karatza (1957)

Each house also had its basement, carved in the rock. We called them *krasones*, because we hid mainly the wine (Gr. *krasi*). We went down 10-15 steps. The *krasones* were large. They were perhaps three times larger than a big room. Some were square, hexagonal and their roof was straight and was about 1 metre thick. The *krasones* were warm in winter and cool in summer. On the steps they placed clay jars with water that became ice-cold. In the *krasones*, apart from wine, they stored also the foodstuffs for the year.

File 225

Informant: Penelope Papadopoulos

CAMS collaborator: Eleni Karatza (15-7-1957)

The vintage began on 15 September. The grapes were brought in deep baskets to the pressing floors. The pressing floors were wooden and were inside the houses. They called then *şaraphane*. The must from the pressing floor went into cauldrons. The wine was kept in large clay jars.

File 225

Informant: Makr. Iakovidou

CAMS collaborator: Eleni Karatza (19-3-1958)

The vintage took place during August. There was no specific day on which it began, nor was it connected with any religious rite or other feast. The grapes were put in large baskets that held 80 okkas and were taken to the *şaraphane*, that is the pressing floor. The pressing floor was as large as a small room. It had stone walls and a wooden floor. The grapes were trampled by foot. At the end, they put a plank of the same area as the pressing floor over the remains, and on this plank placed big stones so that the marc would be pressed for the *raki*. The next day they took the marc, put it in pots for two or three days and then in cauldrons for *raki*. They had cauldrons that took 200-300 okkas.

File 220

Informant: Despoina Kapasali

CAMS collaborator: Eleni Gazi (18-10-1960)

All the houses had their *krasonas*. These were the basements in which we kept our wines. The basement was dug in the rock, because under all the houses, as they were built on the slope of Archangel Michael, it was all rock. Those houses built lower down - there weren't many -, that is not on the mountainside, the basement was dug in the earth and then they built it of course, and indeed they used to make the ceiling vaulted. Whether the basement was dug in the earth or dug in the rock it had the same name, *krasonas*, since it was used for the same thing, for us to put our wine there. The Turks called the *krasonas* / *şaraplık*, and sometimes we called it that too, because we heard the Turkish labourers say that. The usual name, however, was *krasonas*. The *krasonas* was rather large, like a big room, 6 metres by 8 and even more. I don't know exactly, but it will have been like a large living room, shall we say. Rock everywhere, both above and at the sides and everywhere, and all damp and cold. Like going into a fridge. Water dripped and trickled down the walls. In summer we put water in pitchers and it went ice cold. I remember when the Commission came to our village, then with the Exchange when we would be leaving, and they ate lunch one day in our house - because my husband was on the village committee - when they drank water they wondered how it was so cold and they told us that we had ice.

In the *krasonas* there were all clay jars with the wine. There we called the clay jar *krasoukouni*. The rock was such that it had positions - places for each jar to stand. It was in the *krasonas* that we pressed the grapes, when they brought them from the vineyard, and then they put the must straight away into the jars and the wine was produced.

INDJESU

File 79

Informant: Pelagia Skenteroglou

CAMS collaborator: Eleni Gazi (1960)

We didn't eat grapes until 6 August. On that day we blessed them in the church and from then we started to eat them.⁵³ We went to our vineyards and cut the grapes and brought them to the village. After 6 August we began to go to our vineyards and we cut the grapes and we brought them to the village. And they stayed almost one month there, in order to cut all their grapes. There they had a little house, like a hut, that is just one room, and they slept there at night. This little house they called *bağ evi*. Whoever did not have a *bağ evi* of his own, was invited by his relatives or friends to stay with them. All day long they cut grapes and when the sun set they all gathered together and made merry. They sang, danced and ate. The richest brought the food and the others ate too. The children gathered kindle all day and at night they lit big bonfires. They lit a fire in front of each *bağ evi* and the flames leapt high. In all the vineyards in those days you saw light at night. When the work was over, that is when they had cut all their grapes, they loaded them in large baskets (*sepetia*), they put them on donkeys or carts and they returned to the village. The wealthiest came and went in the cart, the poor with donkeys. They went to their homes. There they emptied the grapes in the *şirahane* (pressing floor) and when they trampled them there the must ran into the *pilon* (vat).

File 78

Informant: Sophia Christophi

CAMS collaborator: Eleni Gazi (21-7-1960)

And this also is a rock-cut basement, but not very deep like the *zerzemin* (underground rock cut cellar). It was five, six steps deep. There we emptied the grapes and we

⁵³ This is the feast day of the Transfiguration of the Saviour, which the Turks called *Alaça Bayram*, because then the grapes were half reddened. "On the eve of the feast of Christ, whoever wanted brought a basket of grapes from the vineyard to the church. The grapes stayed all night in the church, in the morning we attended Mass. After Mass the wardens put the grapes in a pannier, they put them on top of the bench and distributed a little bunch to those who were in the church, at the moment of dismissal. See TELMISSOS (present Hançerli) file 265. Informant: Mariko Antikidou. CAMS collaborator: Maria Lioudaki (1939). The tradition of this celebration continued under the name of *çira yanması* until 1960, see Vacit, *Imamaoelu*, op. cit., 261.

tramples them for the must to come out, to be made into *pekmez* and wine. It had a window in the courtyard and through there we cast the grapes into the *pilon* and then we went down and trampled them.

File 78

Informant: Pelagia Skenteroglou

CAMS collaborator: Eleni Gazi (25-2-1960)

We called the pressing floor, there where we put the grapes and trampled them for the must, *şirahane*. It was underground, cut in the rock. We went down a few steps in order to enter. It had a small window, an opening from the side of the courtyard and when they brought the baskets (*sepetia*) with the grapes, they emptied them through there onto the *şirahane*. When they trampled the grapes and the must came out, there was a large hole in the *şirahane* and the must ran through into the *pilon*. This was also rock-cut. In a small cistern, deliberately, so that the must could go in. From the *pilon* we took the must for the *pekmez* and for the wine.

File 80

Informant: Ioannis Georgiadis

CAMS collaborator: Ermolaos Andreadis (28-4-1956)

The basement had an apartment in which was the grape-pressing installation for the must. We called this apartment *pilon*. It had a hole towards the courtyard, from which we emptied the baskets of grapes into the basement, onto the pressing floor for the must.

KERMIRA (present Germir)

File 86a

Informants: Nikolaos Bostantzoglou, Kleanthis Bostantzoglou

CAMS collaborator: Eleni Gazi (23-9-1957)

In the old days it seems that all the houses at Kermira were inside the rock, for reasons of safety. These basements had remained until our time and we, both Greeks and Turks, called them *in*. Each house had one or more *in*. Our house had two *ins*... As soon as you entered there was a basin carved in the rock, which was used to hold the must, because there, in the old days, when they were living in the basements, they had the grape-pressing installation. And in the rock, at the sides, they had carved something like shelves, apparently to put their things on...

File 86a

Informants: Charikleia Bostantzoglou'

CAMS collaborator: Eleni Gazi (27-9-1957)

Our houses were two-storeyed, if you count in the basement that all the houses had. In the basement, which we called *in*, it was very cold and we had them like refrigerators. We stored our wine, our cheeses, our potatoes and other foodstuffs we wanted to keep... From the byre [on the ground floor] we went down two steps, we came into a long corridor which had rooms either side. We called these rooms *magazia*, and we meant something like storeroom... These *magazia* were a barn... and another *magazi* which had wheat and barley in the holds... Opposite these *magazia* were another two. Inside one was a pressing floor, where we put grapes and got must. We also had our wood inside these...

KIÇAGAÇ (near to Niğde)

File 235

Informant: Eleni Metallidou (Turcophone)

CAMS collaborator: Ch. Samouilidis (16-11-1957)

Papazun Mistili keler. The *keler* had two stones (millstones). It had a *şaraphane* (wine-making installation). Over 200 metres long...

MALAKOPI (present Derinköyü)

File 177⁵⁴

Informant: Magda Kamakidou

CAMS collaborator: Th. Kostakis (1936)

The Malakopians called the refuges *bedesten*. Each house at Malakopi also had its *bezesten*, which you went down into and it was underground. One of these went 2-2.5 hours into the earth; they had these for storerooms. The *bezestenia* were continuous throughout the village. They closed it with the *trochi* (millstone)... Each person had on top of his *bezesten* (i.e. outside on the surface) a hole, the *kap*, the *kapia*. Straight down (vertically) from the *kap* was a hollow like a basin and large, They called it the *lenos*, they called it also *patos* (the Sinasians), it's the same thing, The *lenos* had a hole which went into the *lengur*, that is a vessel.

⁵⁴ There is exactly the same text in File 178 too. Informant: Theodoros Apostolidis. CAMS collaborator: D. Loukopoulos.

File 177

Informant: Magda Kamakidou

CAMS collaborator: Th. Kostakis (1936)

They made a lot of wine. Each house had 10-12 *pagiria*, that is large clay storage jars. One *pagir* was 10-12 pitchers and one pitcher 6-10 okkas.

File 177

Informant: Anastasia Samouilidou

CAMS collaborator: Th. Kostakis (n.d.)

We said *lenos* (= grape-pressing floor) and *legour* (*hypolenion* = basin for the must).

File 173B

Informant: Despoina Pheidopoulou

CAMS collaborator: Th. Kostakis (1936)

In our *kataphydia* (basements) because they were very deep, we put fodder that the animals ate... Our windows were in front and they had their *kapia*, that is their mouths, and from there inside, from the house we tossed in our straw. It was not like this in all the houses. Inside there we also pressed the grapes. They coated the *kataphydia* with lime and sand, and they trampled the grapes there. That is, they had their *linos* there.

File 177

Informant: Despoina Pheidopoulou

CAMS collaborator: Th. Kostakis (1936)

We boiled the must. Turks from Nevre brought us *bekmez* earth, which was whitish, yellowish. We put must in a clay storage jar and we poured in the earth as well or we stirred it with a wooden stick and this foamed and spilt over. Then we left it and it settled. We took it and we poured it in basins "*bekmez* basins" and one day we boiled it on the hearth and from four pitchers we got one pitcher of *bekmez* (grape syrup) and it was thick. The hearth was in the courtyard outside or they had it specially for the *pekmez* or the *raki*. The fire burnt with wood and vine twigs. Then we put the *pekmezia* in pots. Inside these they could put quinces, apricots, pears, courgettes, aubergines and so on... or they made pear *reçel*, courgette *reçel* and so on. *Reçel* means sweetmeat, that made from *pekmez*

File 177

Informant: Magda Kamakidou

CAMS collaborator: Th. Kostakis (n.d.)

The government did not allow them to cut grapes whenever they wished, which is why, when the relevant permission was granted, the priest announced in the church that permission had been given to cut the grapes. They went and cut grapes and on the road were the tax-collectors, they weighed the grapes, they wrote down how much each person had cut, in order to calculate the tax tomorrow.... Vintage. Early in the morning we prepared our food, we took people to help us with the harvest. We loaded the grapes inside the cart and they went together with the *ağa*, who had the cart, which the person who had the vineyard had rented. The tax-collectors again wrote down the quantity. Then they took the grapes to the pressing floor, they trampled them and extracted the *şıra* (must).

File 177

Informant: Magda Kamakidou

CAMS collaborator: Th. Kostakis (n.d.)

Each house had a separate clay jar in which it fermented the wine for Communion. This was the wine that ran from the *linos* into the *lengur* (*bölüm*) when they tossed the grapes onto the pressing floor and some of the berries split and a little must trickled out. This dripped into the *polini* (*bölüm*) and they collected it for the Communion. It was not the must that came out from the trampling by feet.

File 177

Informant: Charikleia Kanaki

CAMS collaborator: Th. Kostakis (n.d.)

When they emptied the grapes onto the *lenos*, because they fell from high up they broke and must came out. This first [must] they collected for the *nama*, the Communion wine. They put it in clay jars, they sealed them well so that no air could enter, and it became very sweet. The other must, which they got by pressing the grapes, they put it in clay jars and it became wine for drinking. The last wine, which also came out from the trampling but at the end, they put in storage jars for *bekmez*. Into this they also put *bekmez* earth. This earth was white, lumps, which inside the must, with a lot of stirring, dissolved. They stirred it with a wooden stick for half an hour. The more they stirred the better. They got this earth from Koilatsa. In a jar of capacity 50-60 okkas they put one plate of “*bekmez* earth”. They cast it in and they shook it well. This made a lot of froth and afterwards they left it covered until morning, the earth sunk to the root, the bottom of the jar and the must is now clear. They then took this must and they boiled *bekmez*. When it had boiled enough, they put a drop on their nail and if this didn’t trickle easily, they removed the cauldron, otherwise they left it on [the fire] until [the syrup]t became thick. They put in the earth to

sweeten the must. Here (in Greece) they put ash to take away the tartness. They did not put earth in the wine they drunk.

File 177

Informant: Magda Kalamakidou

CAMS collaborator: Th. Kostakis

Kataphydia and *bezestenia* are the same thing. *Bezestenia* are Turkish. They called them only *kataphydia*. The *kataphydia* were ancient. And now those who construct houses also make *kataphydia* with their tools and they took a long time to open them. There they put their cheeses and whatever other foodstuffs they had. They didn't go off there because there was humidity in summertime. Above they had holes, "*kapia*", and from there the air entered and they also emptied things. They didn't take them through the door. It was a lot of trouble. That was why they emptied the grapes, straw, etc. through the *kapia*. They didn't close them because they were inside the house or in the courtyard. The door was either inside the house or in the courtyard. The animals didn't go down inside either, because the place for the animals was separate. When it rained they put on top of the *kapia* a stone, a sack of soil, whatever they had, and the water did not go inside.

File 177

Informant: Despoina Pheidopoulou

CAMS collaborator: Th. Kostakis

The wine-making installation was inside the *kataphydia*. They coated the *kataphydi* with mud of lime and sand, and there inside they trampled the grapes. The Sinasians called the pressing floor *patos* and the Potamians called it *patos*.

MOUTALASKI (present Talas)

File 96

Informant: Elisavet Nikolaidou

CAMS collaborator: Sophia Dandolinou (May 1963)

All the houses had basements underneath for their foodstuffs. We called them *şirahane* and they put in these whatever they had harvested for the winter, flour, pastırma, cheese, wine and so on. The *şirahane* was a few steps below the ground floor of their house.

Files 95, 96 and 101

Informants: Theodoros and Androniki Hadjisultanoglou (Edessa)

CAMS collaborator: Ermolaos Andreadis (15-10-1961)

Most of the house in Moutalaski had basements, which they called *şirahane*. The correct name is *şirahane*, that is place where they put the must. The *şirahane* was into the foundation of the house, it was not specially dug. When they opened the foundations of the house they dug the earth and prepared the space for this part of the house. When they struck rock they stopped, they did not go further. From inside the house they went down about 15 stone steps into the basement. Other *şirahane* were in the ground floor.... In the *şirahane*, which was a space 4 x 4 metres, there was a built grape-pressing floor which we called *harman* (lit. threshing floor). The girls, with bare feet, trampled the grapes. The must ran into a vat, which they called *pilon* (meaning *bölüm*). Afterwards they stored the must in clay jars, where it turned into wine.

File 95

Informant: Isaak Tsamkosoglou

CAMS collaborator: Eleni Gazi (28-4-1960)

Şirahane is the correct, Turkish name. That's what we called a small basement that all the houses had. Not very deep, we only went down five or six steps. The *şirahane* was not always dug in the rock, depending on where the house was. In our house it as dug in the earth and built inside, all with black square slabs that we called *karataş* (= black stone). It had the same name whether it was dug in the rock or in the earth. Some people also called it *zerzemin*. It was exactly the same. And the Turks called it so. The *Şirahane* or the *zerzemin*, call it what you like, was used it to put in the foodstuffs and they didn't go off. Like the fridges are here, which we didn't know there. Many houses had two *zerzemin-hane*, as ours did.

NEVŞEHİR / Neapolis

File 144

Informant: Klima (?)

We ate grapes after 15 August, as Sekeroglou says, but we harvested after [the feast of] the Cross [14 September]. On [the feast of] the Cross they cut the early grapes, those which we make the black currant. In late September we cut the others, the grapes that we made into wine and raki.

POTAMIA (present Dereköy/ Ortaköy)*File 322**Informant: Vasileios Kalogeropoulos**CAMS collaborator: Th. Kostakis (n.d.)*

We had a small house, the icon-stand and beneath there we dug into the *kaya* (= rock) the *potos*, and we put there our cheeses and our goodies. It was like a vaulted basement and we went down 4-5 steps and we closed it with a door.

*File 322**Informant: Theodoros Voridis**CAMS collaborator: Dimitris Loukopoulos*

... We had the *potos* or the *chaphtis* (the *lenos* of Malakopis we called there *chaphtis*)...

SIVRIHISAR (4 km near to Güzelyurt)*File 32**Informant: (his name is not registerd)**CAMS collaborator: Ermolaos Andreadis (17-1-1956)*

Our house had also a basement, the only one in the village... We went down eight steps cut in the rock. This underground space, which we called *şirahane*, had dimensions 3 x 3 metres and height 2.5 metres. There was a wine-making installation there, that too carved in the rock. In the ceiling of the basement was a hole, looking into the courtyard. Through this they emptied the grapes directly onto the pressing floor. They put the must in large clay storage jars. They kept wine seven years old. Of course, Sivrihisar did not have vineyards; we only made wine. We had vineyards in the Turkish village of Ilisu. How our vineyards came to be there, I've no idea.

SINASOS (present Mustafapaşa)*File 328a**Informant: St. Pharasopoulos**CAMS collaborator: Th. Kostakis (1936)*

They brought them grapes from Aravani and they pressed these on the *patoi*, with the feet. The must ran from the *patoi* into the *polimia* (bölüm) and from there they collected it and put it in clay jars. They put the marc in jars, they left it for a few days and then they

boiled it in cauldrons and made aquavit (*raki*). They bought the grapes at 4 kuruş a litre, that is 4 kuruş for 6 okkas.

File 334a

Informant: V. Papadopoulos

CAMS collaborator: Th. Kostakis (1935)

We called the basements *patoi*, perhaps because they were at the bottom (Gr. *patos*), underneath the house, in the basement (Papadopoulos's etymology). It was a room, like the little coffee shop, that is about 3 x 2 metres. There they kept their fruits, so that they didn't go off. And they put the cheeses there too. "Go to the *patos* and bring a cheese", they said. They put the cheese in earthenware crocks, they put sand on top, they covered them with this and so the cheese kept for six months, one year.

File 334a

Informant: Anastasia Chourmouziadi

CAMS collaborator: Th. Kostakis (1935)

The basement had inside the *patos* (grape-pressing floor) and the bolum (*polimi/hypolenion* = vat for the must). There they emptied the grapes and they trampled them and they made the must. There they had also the wines and the pickles. There too they buried the cheeses in the earth. They dug pits in the rock, they threw in soil and water and they put the cheeses in the mud. They called the basement *kataphydi*.

File 334a

Informant: Iordanis

CAMS collaborator: Th. Kostakis (1935)

Each bahçe also had its patos (wine-making installation) and its cauldron (still) for raki.

Serapheim Rizos, Sinasos. Turkish Administration (Bekri, wine, öşür, devşirme, haraç), Nea Sinasos 1959, manuscript no. 436 (in Greek).

In olden times, before *raki* became popular, my village consumed a lot of wine. In our days every Sinasian housewife who had a man at home or whose husband or betrothed, or her son or her son-in-law was expected from Constantinople and they would perhaps have *ziafetia* (formal meals) or feasts and for every eventuality, since grapes were abundant, filled a couple of *hadjamia* (clay storage jars) with must if she wanted sweet wine, and if again she wanted it tart or dry, she added a little marc to the must, and she put them in the *patos*, on their place, until the wine was ready. After the must fermented and settled, we passed it through a strainer, we strained it, we put the lids in position and we smeared all round the mouths of the clay storage jars, really well with dough, so that they could not

breath... In three or four months the wine was ready to drink. From what he told me, in days of old something of a family ritual was held when they opened the wine. First the grandfather, the householder or the housewife would open the mouth of the *hadjami* very carefully, so that no foreign bodies fell into the jar and would dip into the jar the *cemcek* (*kampsakis* = a wooden vessel, a kind of wine-cup) to take to drink and to wish "to health, to the everlasting memory of those departed, all the best to those in foreign parts, may we hear good news, peace to the Kingdom"... Small child as I was, I remember the old man Serapheim Vaianis, our postman, *postatsis*, when he came galloping on his horse to announce to the house that so-and-so was coming from Constantinople and they treated him with wine. Dagi Serapheim only drank wine, to say joyfully: "wine delights man's heart"... Every Sinasian mistress of the house making preparations for winter, together with the boiling and distilling of the *raki*, also made wine. In our house our mother did not make wine. I think that none of our Turkish-speaking mothers in Sinasos made wine. Our father didn't drink *raki* either, or wine. And our guests, the Turks above all, drank neither *raki* nor wine, they only took coffee, cigarettes and the hookah. I don't know if our Turkish-speaking centres had our habit. In comings and goings from the Seminary at Zindjidere we passed through Indjesu. Indjesu had the best wine in the region.

SILATA (present Özlüce)

File 185

Informant: Ioannis Metaxopoulos (1960)

Although we were at an altitude of 1350 metres, we had plenty of vineyards towards the east and southeast. They reached as far as the main road, the *Tuz yolu*, bordering with Anakou... The vineyards were dirt cheap because the yields were high and there was no means of transport to make them profitable, when the vintage took place. Because there was the tithe tax, as on cereals and pulses, the vintage took place simultaneously in the whole village and they brought the grapes along just one street, near the school, and some were weighed and some were simply estimated, the villagers paid the *ağa* who had made the highest bid for the tithe and then collected the money. Each house had a pressing installation for lots of grapes and afterwards they boiled the *pekmez* and *reçel* from the must.

File 185

Informant: Poulcheria Antiparopoulou

CAMS collaborator: Th. Kostakis

The vintage was in August. The Turks transported the grapes in their carts, with the deep baskets, to the Christians' houses. They put them in the *patoi* and they trampled them with their feet. Afterwards they piled the marc at one side, they covered it with planks, they put stones and weights on top and they left it for 5-6 days, for the wine (sic) to come

out, to drain well. Then they put the must in the clay jars and it became wine. They didn't put resin. Nor did they drink a lot of wine. Most of the must was made into *pekmez* and vinegar. They boiled the marc and distilled *rakı*.

TELMISOS (present Haçerli)

File 263

Informant: Theano Papadopoulou

CAMS collaborator: Maria Lioudaki (1939)

After the harvest, the grapes lay eight days on the *şirahane*. Then the men and women washed their feet well with soap and went in and trampled them.

File 259

Informant: Anastasios Bodioglou

CAMS collaborator: Sophia Dandolinou (11-12-1958)

We also called *kelar* the room in which we stored the flour and pressed the grapes, the *şaraphane*, as they called the grape-pressing floor. And this room was also situated in the lower storey.

File 259

Informant: Anastasios Bodioglou

CAMS collaborator: Ch. Samouilidis (3-7-1958)

We harvested, we loaded, we harvested, we loaded. We carried all the baskets and brought them to the house and emptied them into the *tsarahpana* (cistern). We trampled them one-two-three days and put the must in the *pagria* (clay jars). We boiled the *pekmez*, we boiled the *reçel*, we made *koftaria* (must and flour custard) and they finished.