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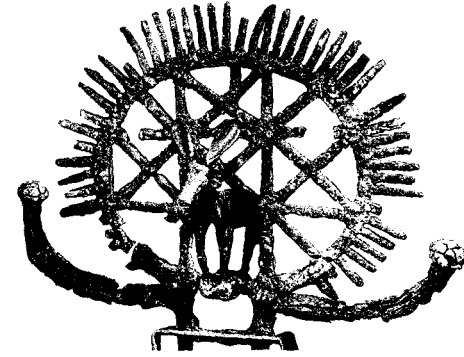


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The Hattian and Hittite Civilizations

Ekrem AKURGAL

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INTRODUCTION

From the standpoint of archaeological and historical resources and from that of its fields of research and study, Anatolia is one of the world's most ancient, richest and most colorful countries. With its nature, its peoples and with the cultures and civilizations which they have created, Anatolia is a multicolored mosaic and a very splendid picture. We take pride and satisfaction at being the possessors of this universal inheritance.

According to Atatürk, the founder of the modern Republic of Turkey, to be the true owners of a land is only possible through knowing that country. For this reason we must do coordinated research into the many links of the chain of cultures which have lived and died in Anatolia, continuing from the most ancient to those of the present day.

It was again Atatürk who effected the founding, development and organization of archaeology in Turkey as a field of science, teaching and research. Atatürk founded the Turkish Historical Society, thus making possible research on the Hittites and on the earliest civilizations that lived in Anatolia. So that they might be trained on the subjects of Anatolian antiquity and archaeology, he sent students to Europe and America in the 1930's, and in 1935 he ordered the initiation of the Alacahöyük excavations.

With this new horizon of enlightenment opened by Atatürk, many fine archaeologists have trained in our country. Thanks to the work carried out by these scholars, all aspects of the Anatolian civilizations are being brought to light.

Among the very worthy scholars trained by our country, Professor Ekrem AKURGAL is an archaeologist of international renown. With his scholarly researches, his works and the many students he has trained, he has made unforgettable contributions to the advancement of the science of archaeology.

My Ministry is honored to publish the work of this worthy scholar, entitled The Hattian and Hittite Civilizations, a book which sheds light on an important period of history. I extend my thanks to Professor Akurgal for his eminent services.



M. İstemihan TALAY
Minister of Culture

The Small Kingdoms Period in Anatolia in the First Millennium BC

In the Iron Age (1200 - 750/700 BC) the Anatolian peninsula was ruled by principalities of various sizes, as it had been in the first quarter of the 2nd millennium BC. In southern Anatolia and Syria the Late Hittites, in eastern Anatolia the Urartu, an extension of the Hurrians, in central Anatolia the Phrygians and Lydians, in southwestern Anatolia the Lykians and in the Aegean the Ionians all created civilizations of superior quality. These groups, together with the Egyptians, the Phoenicians and the Babylonians had strong influences on Hellene civilization and made important contributions to the world culture of today.

The Late Hittite Civilization (1200 - 650 BC)

With the destruction of Hattusha around 1200 BC Hittite culture in Anatolia was extinguished, for cultural activity had not reached the common people but was confined to the palace and a narrow circle of aristocrats. In contrast, the Hittite tradition continued to exist in southeastern Anatolia and northern Mesopotamia, which had already come under the influence of Hittite civilization throughout the latter half of the 2nd millennium BC. In this region, whose population was essentially of Luwian origin, the artwork that we know from Hattusha, Alacahöyük and many other areas of Anatolia now took on new forms.

In these principalities, formed of dozens of city states, it is possible to distinguish four main artistic styles: 1) The Traditional Hittite Style I and II; 2) Late Hittite Style under Assyrian influence; 3) Late Hittite Style under Aramaean and Assyrian influence and 4) Late Hittite Style under Aramaean, Assyrian and Phoenician influence.

Traditional Style I (1050 - 850 BC)

This style continues to a large degree that of the Imperial Period. So far it is seen only on the reliefs of the Aslantepe - Malatya city wall (Fig. 101-104, 112) and in a religious stele also found in Malatya (Fig. 105).

All the iconographic details of the animal figures and symbols such as the headdress, garment, winged sun, the *lituus* (a sceptre like staff with a curved end) of god and king figures are like those of works from Hattusha and Alacahöyük. As in those of the Imperial Period, male figures are bearded or beardless but never mustached. An example is the Storm God at Malatya: except for certain details of his bulls and chariot (Fig. 104) he is exactly like those of the Imperial Period. On the religious stele Kubaba is placed on the left and the Storm God on the right, in accordance with ancient Hittite protocol.

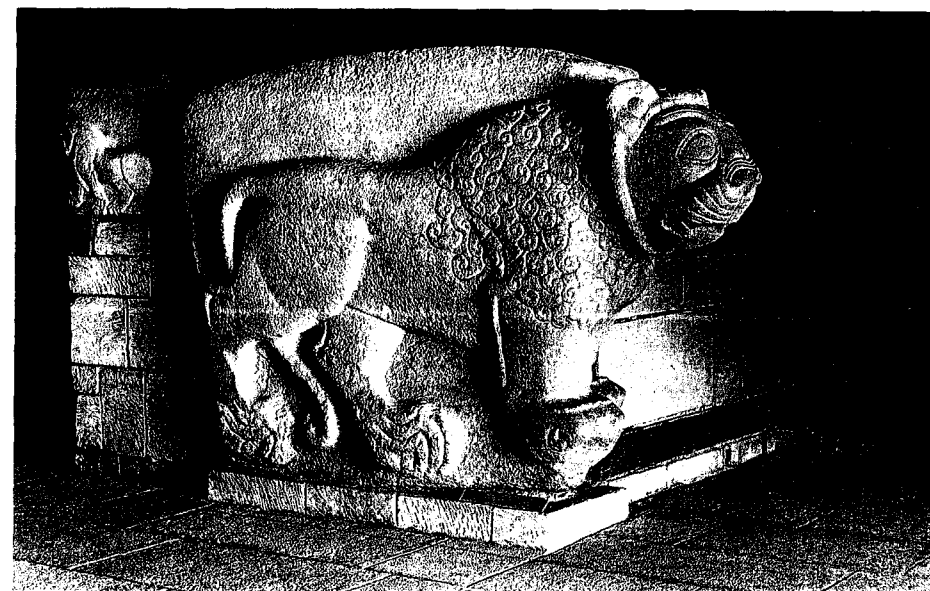


Fig. 101 Malatya. One of the lions from the gate in the relief-decorated city wall. 1050 - 850 BC. Museum of Anatolian Civilizations, Ankara.

Traditional Style II (850 -700 BC)

The wall reliefs brought to light by English archaeologists at Carchemish display two styles: 1) mythological scenes in the Traditional Style and 2) various scenes bearing Assyrian and Aramaean influences (E. Akurgal, *The Birth of Greek Art*, London 1968, pp. 106 - 110).

The human faces of Traditional Style II have an arresting appearance: large eyes and ears, a large but attractive aquiline nose, a chin in proportion to the regular mouth and lips (Fig. 106, 129-131, 137). The pompoms on their headdresses are larger than those in Style I. The polos headdresses of the women are of the same dimensions as in Style I and are sometimes decorated with rosettes, probably of gold. Our village women of today who decorate their headdresses with gold coins are perhaps continuing an ancient Late Hittite custom.

The ankle-length shawl (Fig. 107, 108) that covers the head or polos and the back, while leaving the face and front of the body open, is like the *çarşaf* of modern Turkish village women. This garment is a continuation of the Late Hittite fashion of Malatya, Carchemish, Maraş (Fig. 179, 180) and Urartu.

The lion figures of Traditional Style I (Fig. 101, 112) and II (Fig. 113-116) continue the iconography of the Imperial Period.

The Dating of Traditional Style II

Representative of Traditional Style II are the bearers of sacrifices (Fig. 109, 111), the depiction of King Katuwas (Fig. 130) and the human figures in the musical scenes (Fig. 175, 176). In these the small chignons on the napes of the necks show the influence of Sargon II (721 - 705 BC). The same knot of hair on the back of the neck and, from the standpoint of its decoration, the body of the chariot (Fig. 140) are seen in the depictions of charioteers at Carchemish; these are definitely known to have been carved in the reign of Tiglath-Pileser (745 - 717 BC). That the Traditional Style II lion type is also encountered in Corinthian works from the beginning of the 7th century BC reveals that this style continued to that date and even later (E. Akurgal, *The Birth of Greek Art*, London 1968 pp. 177 - 181).

The Late Hittite Style Under Assyrian Influence (850 - 700 BC)

We find the earliest traces of Assyrian influence in the sculpture of Zincirli (pronounced Sinjerli). In these works, which came into being in the reign of King Kilamuwas (832 - 812 BC), in addition to a Hittite hairdo (Fig. 118-120) we see on the nape of the king's neck the 9th century BC Assyrian chignon. Thus we date early works of Zincirli (Fig. 117-120, 122) by the example of Kilamuwas (Fig. 118, 119) to around 850 - 800 BC.

The wounded lion that we see in a relief that was brought to light at Malatya (E. Akurgal, *Hatti ve Hitit Uygarlıkları*, Pl. 112) is an original Assyrian example; we encounter him in Assyrian reliefs of the 9th century BC. For this reason the Malatya relief is an early phase of the Assyrianization of Late Hittite art.

With the increase in power of the Assyrian kingdom in the reign of Tiglath-Pileser III (745 - 727 BC) the Assyrian influence that we see in the sculpture of Zincirli and Malatya in the second half of the 9th century BC takes a more pronounced form. At Zincirli during the reign of the Aramaean King Barrekub (according to the inscription, around 730 BC), many Assyrian characteristics enter Late Hittite art together with Aramaean elements. From the standpoint of style and date the works of Sakçegözü (pronounced Sakche-gözü) (Fig. 127) belong to the same group. The details of all lion figures are now shaped according to Assyrian iconography. Although the lions keep the cubic structure of their ears that is particular to Hittite depictions, these definitely Assyrian details are now also seen: in place of the stylized heart shape of Traditional Style I and II (Fig. 102, 113-116, 131, 137) there is now a naturalistic ear (Fig. 124-128); the place of the Traditional Style's half-ellipse shaped cheekbone (Fig. 102, 113-116, 131, 137) is taken by a motif composed of 2 or 3 palmettes which belongs to Assyrian art. In Assyrian art these palmettes on the upper portion of the cheek (Akurgal, *The Birth of Greek Art*, Pl. 8a, b) number two in the 8th century BC (Fig. 124-128). In the reign of Assurbanipal they increase to three (Akurgal, *The Birth of Greek Art*, p. 29 Fig. 7).

The tongue that lolls out and is stuck to the lower jaw, typical of both traditional styles (Fig. 102, 113-116, 131, 137), is absent; the jaws are also more open compared to Hittite

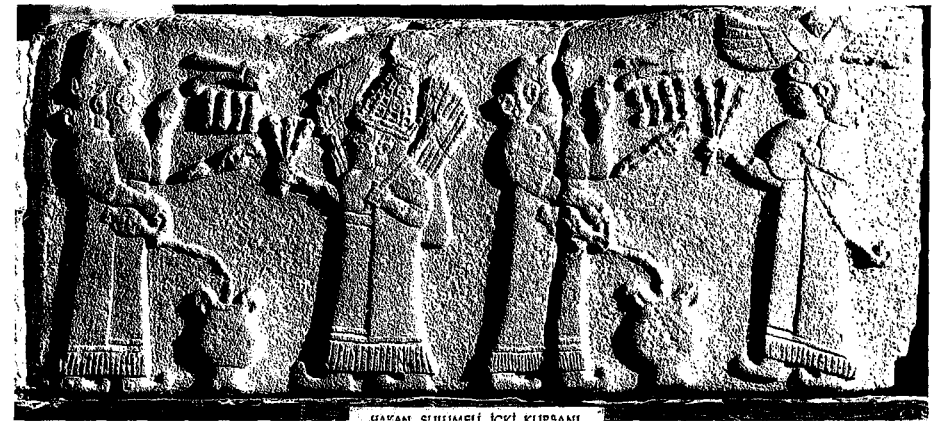


Fig. 102a-c City wall reliefs from Aslantepe, near Malatya. Basalt. Height: 44.5cm. King Sulumeli offers to the Sky God the blood of a sacrificed bull. Late Hittite Period. 1050 - 850 BC. Museum of Anatolian Civilizations, Ankara.
Traditional Style I.

examples (Fig.124-128). Another innovation seen on Assyrianized Late Hittite lions is that the W motif on the hindquarters, typical of Assyrian examples, has turned into N on the Zincirli and Sakçegözü lions (Fig. 124-128); later it will pass into Hellene art as a warped W (E. Akurgal, *Anadolu Uygarlıkları*, p. 187, 223 - 227). The two-fold division of the foreleg stylization that is seen on the Zincirli and Sakçegözü lions (Fig. 127, 128, 137) also comes from Assyrian art. This iconographic detail will take the form of two parallel rods in Urartian works (Fig. 206-208). From there it passed into Scythian art (E. Akurgal, *Anadolu Uygarlıkları*, p. 189 Fig. 237).

In later examples of this style the Hittite bird man of the Traditional Style has also changed. In the traditional style of Carchemish, the head of the bird man is an eagle's head, his ears are equine, the beak is closed and two pointed feathers adorn his head (Fig. 133). The bird men of Zincirli also show the same iconographic details (Fig. 121). In contrast, in the works of Sakçegözü that were executed around 730 BC (Fig. 134), in addition to characteristics typical of the Traditional Style the beak is open, the tongue lolls out, the lower beak has become the chin of a lion and the nape of the neck is decorated with a horse's mane. Thus is the bird man enriched at Sakçegözü, which had a high quality sculpture workshop. The horse's mane on the neck is a detail taken from Assyrian art. In the griffin relief from Ankara (Fig. 136), the palmette-shaped swelling under the eye is also an Assyrian influence. In contrast, the transformation of the bird man's lower beak into the jaw of a lion, the tongue lolling out and furthermore the demarcation of the neck section with a fold of flesh are details taken from Hittite lions and with these the bird head gains in vitality. Another innovation is that the upper end of the feather decorating the head is not in a spiral shape but has taken the form of a bud. The Hellene vase painters would later copy, detail for detail, this interesting head of a bird man made by the Sakçegözü workshop. Urartian art was also inspired by the example of the Sakçegözü type (E. Akurgal, *Ancient Civilizations and Ruins of Turkey*, p. 296 Fig. 135).

Among the Carchemish works the King Araras group of orthostats (Fig. 157-165) are also Assyrianized examples (E. Akurgal, *The Birth of Greek Art*, pp. 120 - 125). The style of King Araras' hair and his belt are exactly like those in the Sanherib (704 - 681 BC) reliefs. The group of vertical pleats which we see on the back of the robes that he and his son wear is also found in works of New Babylonian art from the reign of Marduk-Apal-Iddin (721 - 710 BC; see: *Ibid.*, p. 70, Pl. 19).

For this reason we date the Araras orthostats to around 717 - 691 BC. From the standpoint of the hairdo and the diagonal folds of the mantle, the monumental statue of a king that was found carefully buried in front of the city wall of Malatya is closely similar to the relief of a king among the Sakçegözü works. The relief is dated to around 730 BC. For these reasons one concludes that the Malatya statue was carved at the end of the 8th century BC (Akurgal, *The Art of the Hittites*, P. 99, Pl. 106 - 107).

The Tell Halaf works (Fig. 150-156) cannot have been made earlier than the last quarter of the 8th century BC (E. Akurgal, "L'architecture et la sculpture de Tell Halaf", *Florilegium*

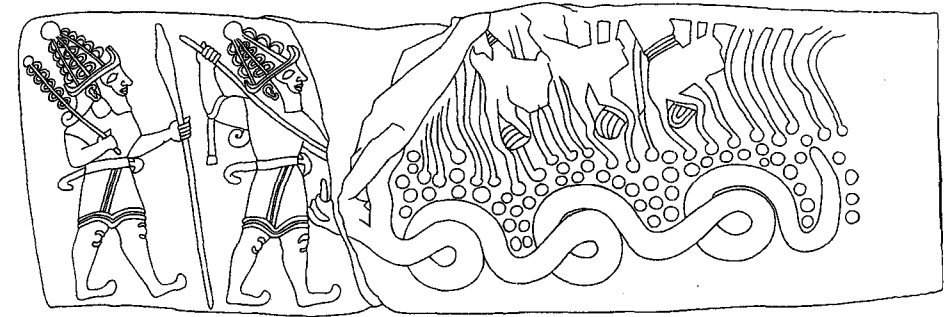


Fig. 103 Malatya. Relief from the city wall of Aslantepe. The Sky God kills the dragon Illuyankas. Behind him is his son. 1050 - 850 BC. Museum of Anatolian Civilizations, Ankara. *Early Traditional Style.*

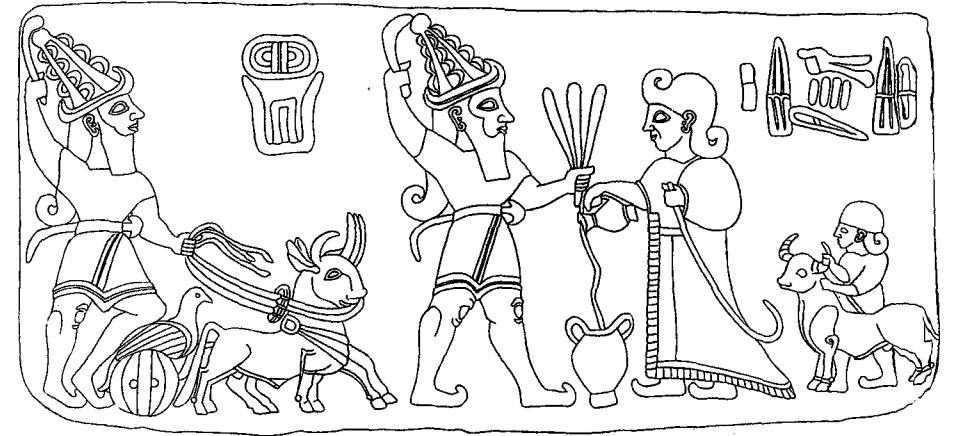


Fig. 104 King Sulumeli makes an offering to the Weather God. An orthostat block brought from Malatya. 1050 - 850 BC. Museum of Anatolian Civilizations, Ankara. *Late Hittite Traditional Style I.* There are two complementary scenes in this relief. On the left is seen the Weather God in his chariot drawn by the sacred bulls Seri and Hurri. On the right he has descended from the chariot and is accepting the libation of King Sulumeli.



Fig. 105

A religious relief from Malatya - Aslantepe. Basalt. The Weather God of the Sky and his wife, the Sun Goddess of Arinna, are face to face. 1050 - 850 BC. (Maurice Vieyra, *Hittite Art*, London 1955, p. 75 No. 65, Pl. 65). Museum of Anatolian Civilizations, Ankara. *Late Hittite Period Traditional Style I*. In accordance with Hittite protocol the Weather God of the Sky is on the right and his wife Kubaba, is on his left (Fig. 53, 72, 88, 122). From the standpoint of style this relief is similar to the works on the Aslantepe city wall and to works of the Imperial period. For example, Kubaba's skirt is also seen on the goddesses of the city wall (Fig. 102b) and on the queen at Alacahöyük (Fig. 82a). All the details of the Teshup figure and the winged sun symbol are identical to those on the city wall (Fig. 102c) and to those of Boğazköy. In contrast, Kubaba's hairdo and her polos, together with the mantle that covers it, are style elements that appear in the Late Hittite Period. The oldest example of a shawl that covers the polos and hangs down to the heels is seen on the queen who offers libation to Ishtar on the city wall of Aslantepe (E. Akurgal, *Hatti ve Hittit Uygarlıkları*, Pl. 88c). The polos under consideration (the headdress decorated with gold coins of present day Anatolian peasant women) and the mantle are, as we shall see below, original and beautiful sartorial creations of the Late Hittite Period (see: Fig. 106-108, 123, 177, 180).



Fig. 106

Relief of a Goddess. Carchemish. Basalt. Height: 82cm. 850 - 750 BC. Museum of Anatolian Civilizations, Ankara.

*Kubaba holds a pomegranate in her right hand. In her missing left hand in all probability she held a mirror, a Hittite symbol of femininity as we see in another depiction of the Late Hittite Period Traditional Style II. (Fig. 107-109). In this Kubaba relief we see an attractive example of the comely faced people of the Traditional Style II. This profile, with its large eyes, elegant arched nose, regular mouth and lips and well proportioned chin is truly charming. Here and in the Chimera relief (Fig. 137) the very well preserved ear has been rendered in the same way as in the other figures (Fig. 108, 109). The polos, or headdress, with its decoration of gold rosettes (Fig. 177) is an original Hittite creation. Not only did it pass into Urartian (E. Akurgal, *Anadolu Uygarlıkları*, Fig. 181, 182) and Hellenic (E. Akurgal, *Anadolu Uygarlıkları*, Fig. 144, 151) art, it has also continued in use up to the present day. Anatolian peasant women keep alive the Hittite fashion with their head dresses adorned with gold pieces. The Late Hittite ladies wore their shawls in three different ways: 1) Leaving only the face and breast uncovered (Fig. 107, 108, 123, 179, 180). 2) Completely covering the polos but leaving the body uncovered. 3) Covering only a portion of the headdress and, leaving the whole body uncovered, extending down to the ankles (Fig. 105). It is interesting to see that the use of all three styles still continues in Anatolia.*



Fig. 107 Relief of the Goddess Kubaba at Carchemish. Basalt. Height: 95cm. Late Hittite Period. 850 - 750 BC. Museum of Anatolian Civilizations, Ankara.
Traditional Style II. Kubaba sits in a chair which rests upon the back of a lion. In one of her hands she holds a pomegranate, symbol of fertility. In the other hand is a mirror. The mirror is described as "the symbol of women" in Hittite written sources.

Anatolicum = Mélanges Laroche, Paris 1979, pp. 1 - 28). A number of factors reveal that the artistic creations of this center belong to the years between 727 - 700 BC: the hairstyles of the human figures, the iconographic details of the lion figures, two Phrygian vessels and a bronze bowl found together (E. Akurgal, *Hatti ve Hitit Uygarlıkları*, Fig. 129 - 131) and especially the fact that the *Bit Hilani* of Tell Halaf closely resembles those of the early 7th century at Zincirli and Assur.

The Late Hittite Style Under Aramaean Influence

Beginning with Kilamuwas (832 - 810 BC) the Aramaean kings of Zincirli show a different headdress and stylization of hair and beard (Fig. 118, 119). It is also understood that the vertical diagonal folds of their garments are an Aramaean characteristic (Akurgal, *The Birth of Greek Art*, pp. 53 - 66). We have seen above that at Zincirli (Fig. 149) and Sakçegözü (Fig. 143, 148) works of superior quality come into being in the reign of King Barrekub (around 730 BC). This art consisted of Hittite, Assyrian and Aramaean elements and achieved new dimensions thanks to the prosperity brought by the Aramaean kings.

Semitic groups came from the south and expanded to northern Mesopotamia; as a result, Phoenician as well as Aramaean characteristics began to be dominant in Hittite art. The products of a rich middle class that developed at Ivriş and Maraş in this period (end of the 8th, beginning of the 7th century BC) are worthy of mention in any history of art (Akurgal, *The Birth of Greek Art*, Pl. 26 - 29). That writing was also used in these reliefs is an indication of the high standard of culture in that period. These creations influenced Hellenic art in many aspects, as we shall see below.

Now let us look at a few of the most beautiful ones:

One of the earliest works that came to light from the excavations at Zincirli is now on display in the Berlin Museum. It depicts the Aramaean King Kilamuwas with another person who is probably his son (Fig. 118, 119). We learn that the relief belongs to this king from the inscription on another stele found in the same place (see: Luschan, *AIS* 375, Fig. 273; Akurgal, *The Birth of Greek Art*, Pl. 54, Fig. 10). The large diagonal chignon on the nape of the neck of both figures is stylized according to the Assyrian fashion and reveals that the stele belongs at the earliest to the reign of Assur-nasir-pal II (883 - 859 BC). For the present this relief is the earliest depiction at Zincirli of an Aramaean king. The cap on Kilamuwas' head does not exist in Assyrian or Hittite art; it is Aramaean headgear. Though the hair and beard are stylized in Assyrian fashion, Kilamuwas does not have a mustache, in accordance with Hittite custom. In contrast, the noses of both figures are not of the shape of those seen in the Hittite style; they are of the curved type that we see in Semitic populations. The king holds in his left hand, and his son in his right, the symbol of sovereignty in the form of a lotus bud.

In another relief from Zincirli King Barrekub is depicted (Fig. 138). This orthostat is also in the Berlin Museum; its inscription in Aramaic reads: "I am Barrekub, son of Panamu,

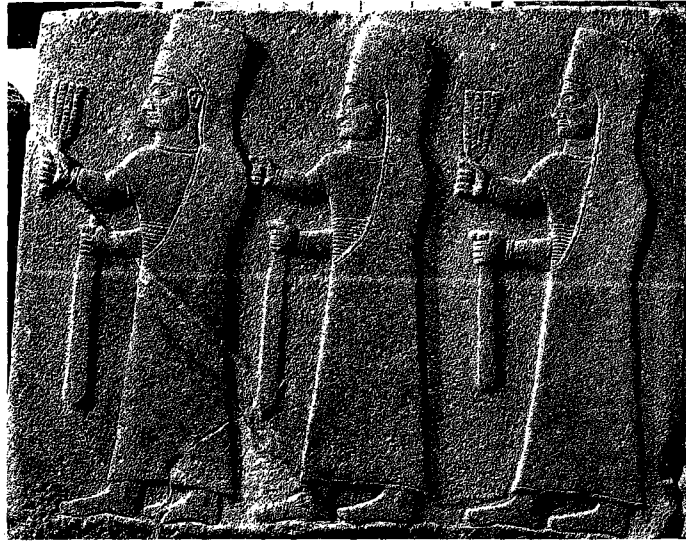


Fig. 108 Women following in the ceremonial procession led by Kubaba (Fig. 107). Carchemish. Basalt. Height: 95cm. 850 - 750 BC. Museum of Anatolian Civilizations, Ankara. *Late Hittite Period Traditional Style II.*



Fig. 109 Bearers of sacrificial animals. Carchemish. Wall relief of basalt. Height: 100cm. Late Hittite Period 850 - 750 BC. Museum of Anatolian Civilizations, Ankara. *Traditional Style II.*

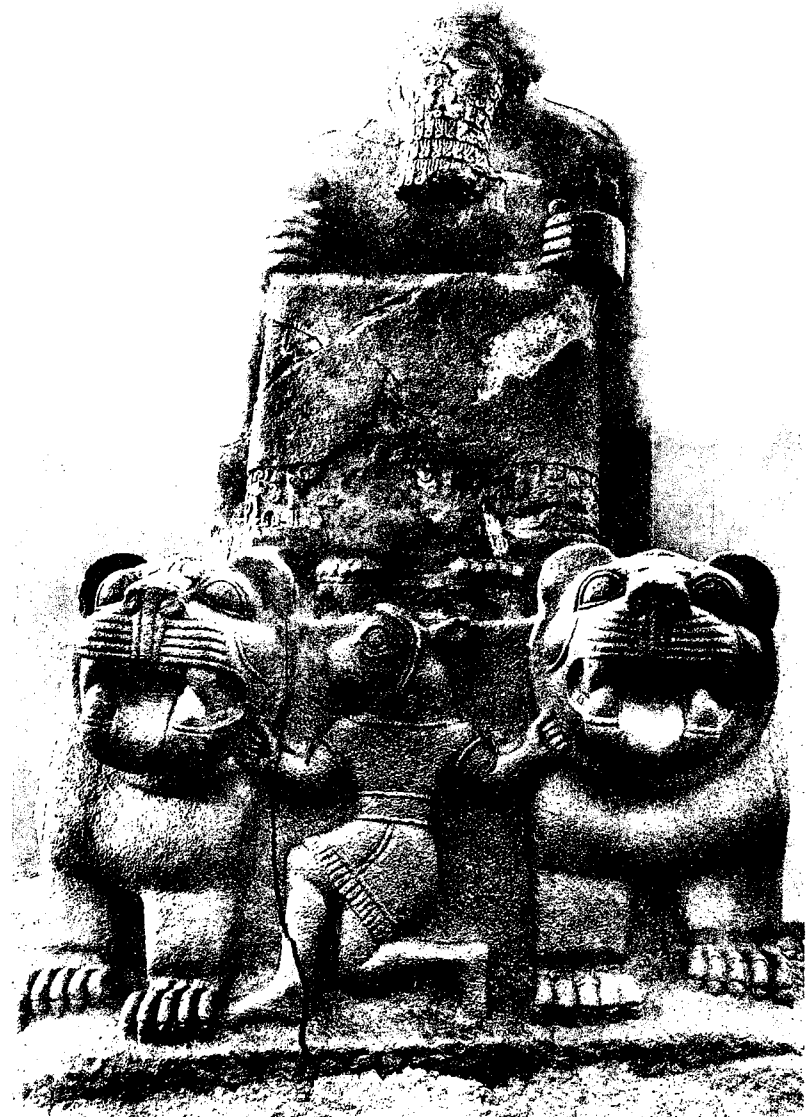


Fig. 110 Statue of a king seated upon a base with lions. Carchemish. Basalt. Height: 160cm. 850 - 750 BC. Museum of Anatolian Civilizations, Ankara. *The beard of the deity upon the base is, like that of King Katuwas, in the Aramaean style. The lion belongs in all its details to the Traditional Style II. This severely damaged statue is now in the museum depot.*

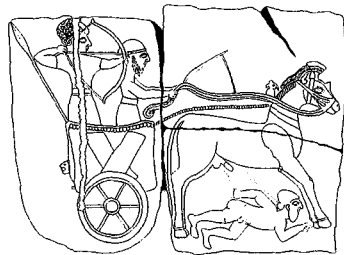
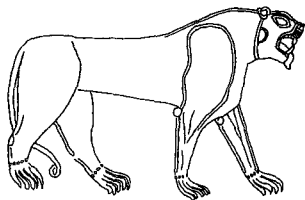
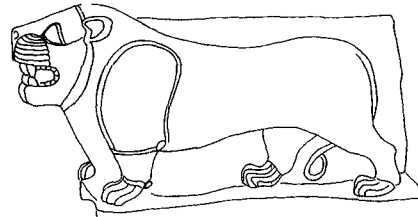
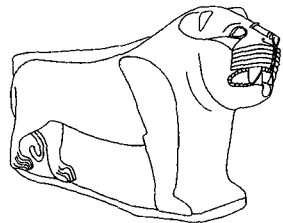
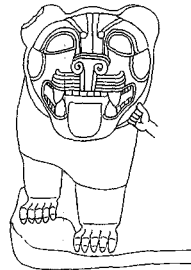
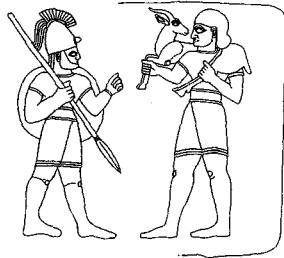


Fig. 111a, b Reliefs from Carchemish. Museum of Anatolian Civilizations, Ankara.
The Hittite Traditional Style continues in the second half of the 8th century BC

Fig. 112 The head of one of the lions at the city gate. Malatya, Aslantepe. 1050 - 850 BC. Museum of Anatolian Civilizations, Ankara.
Early Traditional Style.

Fig. 113 Statue base with lions. Carchemish. Second half of the 8th century BC. Museum of Anatolian Civilizations, Ankara.
The base with lions is from the Traditional Style II.

Fig. 114a, b One of the lions from the inner gate of the city's outer wall at Zincirli. 832 - 810 BC.
The Hittite Traditional Style under Aramaean influence.

Fig. 115 One of the two lions from gate Q at Zincirli. 832 - 810 BC.
The Hittite Traditional Style under Aramaean influence.

Fig. 116 Zincirli. Relief from the outer city wall of Zincirli. 832 - 810 BC.
Hittite Traditional Style under Aramaean influence.

Fig. 117 War chariot. Zincirli. 832 - 810 BC. Museum of the Ancient Orient, Istanbul.
Traditional Style showing Aramaean and Assyrian influences.

Fig. 118 The Aramaean King Kilamuwas. Zincirli. (832 - 810 BC). Berlin Museum.
Kilamuwas and his son behind him are executed in the Assyro-Aramaean style.

my god is Baal, Harran". Barrekub was king around 730 C. Before him his scribe stands at attention. The noses of both are of the curved Semitic type. On his head he wears a type of tiara particular to the Aramaeans. His hair and beard are in the Assyrian fashion, he even has a mustache, contrary to Hittite tradition. The lock of hair that falls in front of his ear is an Aramaean - Phoenician element. The throne upon which he sits is worked according to Assyrian examples. The folds of his garment will later pass to Hellene art by various routes. In this relief there is no longer any trace or element of things Hittite; it is entirely an Aramaean - Assyrian product. Only the scribe makes the Hittite gesture of respect with his closed fist.

Because of its importance we wish to mention a funerary stele (Fig. 139) which came to light at Zincirli and which, like the two above-mentioned reliefs, is now on display in the Berlin Museum. The woman sitting in an armchair is a princess. That she is a princess or, more correctly, the wife of a king, is understood from the winged sun symbol above her and the lotus bud she holds in her left hand. On her head she wears the Aramaean tiara. The queen or princess is adorned with very valuable jewelry. Besides the tiara these consist of a necklace, bracelets on both wrists and ankles and a Phrygian pin on her breast; probably all these are of gold. The vertical pleats of her skirt were later to be the fashion in Hellene works of the 6th century BC. Before her stands a servant who chases flies from the princess and cools her with a fan; according to Aramaean fashion this maid has a lock of hair which falls down to her cheek in front of her ear. The food upon the table reveals that this stele depicts a "funeral feast". One sees on the left five pieces of flat bread and upon them two meat patties, on the right a small bird - a roasted quail? - and then in dishes what are probably various kinds of cooked food. In this scene there is a single Hittite element, the winged sun symbol.



Fig. 119 A stele depicting a king, very probably King Kilamuwas. Zincirli. Basalt. Height: 58.5cm. Late Hittite Style I, completely under Aramaean influence. 832 - 810 BC. Berlin Museum. This stele carries no inscription. However there is no doubt that the image is that of King Kilamuwas, who ruled in Zincirli most probably between 832 and 810 BC.

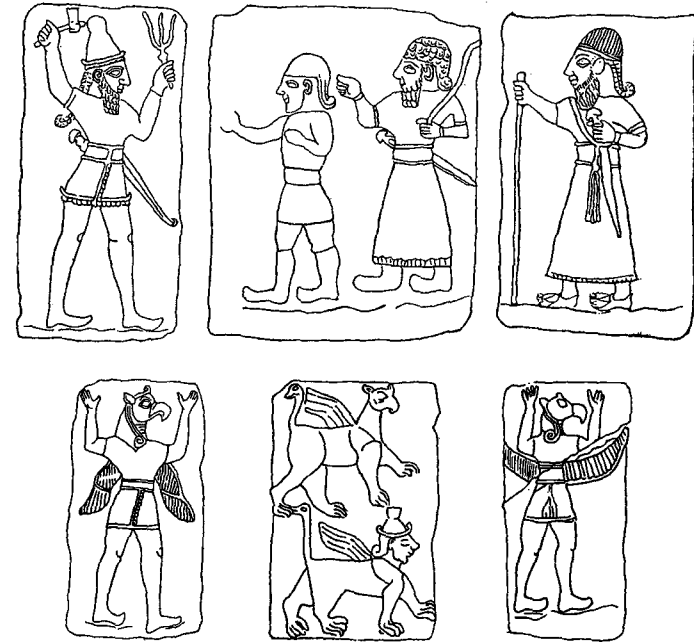


Fig. 120a-c Reliefs of the outer city wall of Zincirli. 832 - 810 BC. Traditional Style II under Assyrian and Aramaean influence.

Fig. 121a-c Reliefs on the outer city wall of Zincirli. 832 - 810 BC. Traditional style under Aramaean influence.

The Rock-Cut Relief at Ivriz

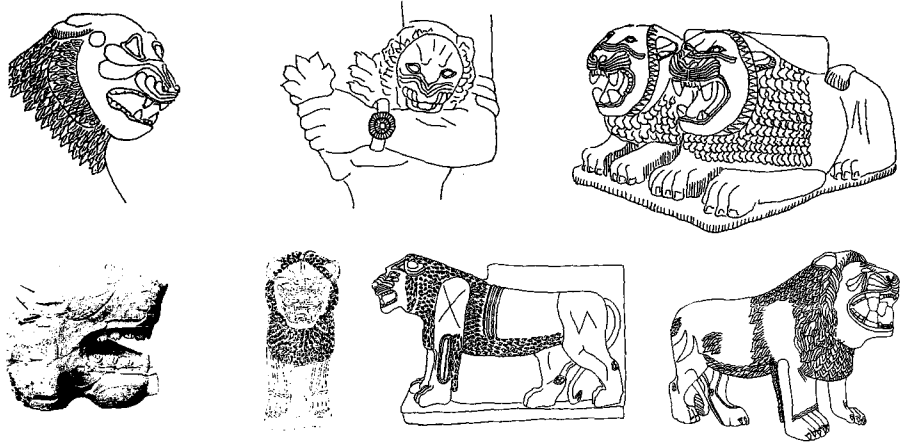
A large relief 4.20m in height and cut from a rock face above a spring near Konya Ereğlisi (pronounced Ereghlisi) is a monumental example of Aramaicized Hittite art and one of the most important works of the Late Hittite Period (Fig. 144-146). From the hieroglyphs in front of the face of the god figure it is understood that the monument was made by King Warpalawas. The cap of the god, the large curved noses and the hair and beard stylization of both figures are Aramaean elements. The horns on the cap of the god are arranged in a manner particular to the Aramaeans; this is also seen on a statue of Hadad at Zincirli which belongs to the reign of the Aramaean king Panamuwas (Bossert, *Altanatolien*, Fig. 955). King Warpalawas wears a richly decorated robe and the Aramaean type mantle that we recognize from the Zincirli and Sakçegözü works. The king's headdress is also finely embroidered and decorated with pearls. On its front is also a round ornament in gold filigree. The king has fastened the two ends of his mantle with a Phrygian pin which we may also assume to be of gold. The belts of both the king and the god are Phrygian work.



Fig. 122 A noble couple at a dining and drinking table. Zincirli. Basalt. Height: 120cm. 832 - 810 BC. Museum of the Ancient Orient, Istanbul.
Late Hittite Traditional Style I under Aramaean influence. Period of King Kilamuwas. In this scene of feasting the man is on the right and the woman on the left, in accordance with Hittite protocol.



Fig. 123 The Keben Kaya Relief at Silifke. 750 - 700 BC.
*Continuation of the Late Traditional Style II. This relief carved on a rock face was discovered by Prof. Horst Ehringhaus. From the standpoint of the polos and the garment it is similar to the works of Malatya (Fig. 105) and Carchemish (Fig. 107, 108). The mantle, which envelops the head or polos and the back of the body to the heels while leaving the front of the body uncovered (Fig. 102c, 107, 108, 180) was a fashion of feminine wear of women of Maraş and a characteristic of Late Hittite art. For this reason the Keben relief must have been made after 750 BC. The mantle in question does not appear in works of the Imperial period. Though they each have a polos similar to that of the Keben relief, the female figures seen at Yazılıkaya (Fig. 52b) do not wear mantles. The trailing mantle of the figure of Kybele at Keben is seen in works bearing Phoenician influence and made in the period 750 - 700 BC. (E. Akurgal, *Orient und Okzident*, p. 157 Fig. 107, 110).*



- Fig. 124a, b Aslan Taş. a) A lion from the time of Tiglath Pileser (745 - 727 BC).
The most characteristic element is the wrinkle in the form of two palmette leaves underneath the eye.
 b) Lion type from the time of Sargon II (721 - 705 BC)
The most characteristic element is the wrinkle in the form of three palmette leaves underneath the eye.
- Fig. 125 A base with lions from Tell Tainat. Second half of the 8th century BC. Antakya Museum.
Hittite Style under Assyrian influence. As a column base with lions, it is a Hittite work. But all the details of the lion are worked according to Assyrian art. Its date is determined by the two wrinkles in the form of palmette leaves underneath the eyes.
- Fig. 126 Head of a lion figurine. Island of Samos. Ivory. 750 - 700 BC. Museum of Samos.
Late Hittite work under Assyrian influence.
- Fig. 127a,b Lion from the city gate at Sakçegözü. 730 - 700 BC. Museum of Anatolian Civilizations, Ankara.
A "Hittite" lion showing Aramaean and Assyrian influences. Essentially, not one of the Hittite characteristics remains. Even the block-shaped body has changed and the lion has acquired more natural proportions. The stylization of the left foreleg and the triple bead motif on the hind legs are like those on the Zincirli sphinx. The stylization in the form of a letter W on the hip has taken the form of a letter N. This new hip stylization passed into Urartian art.
- Fig. 128 Gate lion at Zincirli. 730 - 700 BC. Museum of the Ancient Orient, Istanbul.
A Hittite lion showing Aramaean and Assyrian influence. Aside from the block like shape of the head and body, all the elements of this lion are Assyrian (the two wrinkles under the eyes, the ears, the hip stylization in the form of a W) or Aramaean characteristics. The stylization in the form of a triple bead on the back legs, together with the wavy lines on the chin and forelegs are contributions of the Zincirli-Sakçegözü artisans.



- Fig. 129 The Til Barsip Relief. Second half of the 8th century BC.
Hittite Traditional Style under Aramaean influence. Apart from the Aramaean type beard all the elements are from the Hittite tradition.
- Fig. 130 King Katuwas. Carchemish:
In this relief also, apart from the Aramaean type beard, all the elements are from the Hittite tradition.
- Fig. 131, 132 Bird Man from Carchemish. Second half of the 8th century BC. Museum of Anatolian Civilizations, Ankara.
Hittite Traditional Style under Assyrian and Aramaean influence.
- Fig. 133, 134 Bird Man from Sakçegözü. 730 - 700 BC Museum of Anatolian Civilizations, Ankara.
Hittite Traditional Style under Assyrian and Aramaean influence.
- Fig. 135 Head of a Griffin. Fidanlık, Ankara. Around 700 BC. Museum of Anatolian Civilizations, Ankara.
Late Hittite Style showing Aramaean and Assyrian influence.

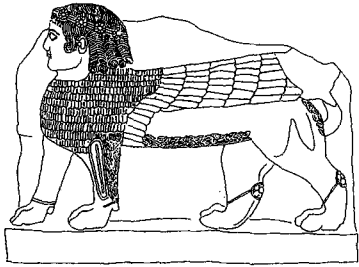


Fig. 136 Sphinx from the gateway at Zincirli. 730 - 700 BC. Museum of the Ancient Orient, Istanbul. Aramaean art under Assyrian influence. The hair style first appears in the Hittite area in the time of Barrekub (around 730 BC). The rather different W-shaped stylization on the hip and

the triple bead motif on the ankles of the hind legs are characteristic of the sculptural work of Zincirli - Sakçegözü. The stylization on the left foreleg is a variation on Assyrian models. On the Araras reliefs it will take a new form and later be used by Urartian artisans; from them it will pass to the Scythian world and ultimately to the Median workshops.

In contrast to the Aramaean and Phrygian elements we have just listed, a number of Hittite characteristics also strike the eye in the Ivriz monument. As at Eflatunpinar, the location of the monument by a spring is a Hittite custom. That the king holds his two fists in front of his face is typically Hittite; we have seen the same gesture in a relief from Alacahöyük (Fig. 82b) belonging to the Great Kingdom period. The pose and the clothes of the god are completely in Hittite style. His short shirt reaches the knees and has a swallowtail-shaped hem as on the sky god of the Malatya reliefs. The position of both hands is like that seen in the Yazılıkaya reliefs (Fig. 52-55). The W sign seen in the hieroglyphic inscription indicates that the deity here is the sky god of the Hittites. But here agricultural symbols like the sheaf of wheat and the bunch of grapes have been added. Thus the god here is not only the god of the sky but also the creator of vegetation.

With this appearance the Ivriz rock relief is a monument made by the Aramaean king Warpalawas for the natives of Hittite and Luwian origin. In point of fact the inscription on this monument of an Aramaean king is not in his own language but in the hieroglyphs used by his subjects. Warpalawas, the king named by the hieroglyphs, is mentioned in Assyrian annals from 738 BC on under the name Urballa (Luckenbill, *Ancient Records of Assyria and Babylonia*, s.v. "Urballa"). Thus it becomes clear that the Ivriz relief was executed around 730 BC. That the relief resembles the works of Barrekub at Zincirli (Fig. 149) and also works from Sakçegözü, plus the presence of a Phrygian fibula and belt on the king's garment indicate that the carving was more likely done around 720 BC.

The rich geometric designs on the clothing of the king in the Ivriz monument passed to the Phrygians and through them to the Ionians (E. Akurgal, "Eine ephesische Elfenbeinstatue aus Erythrai", *Festschrift Vettters*, Wien 1985, pp. 43 - 50). Likewise the headdress decorated with pearls passed to the Lydians and through them into Ionian art (Akurgal, *The Birth of Greek Art*, pp. 212 - 214).

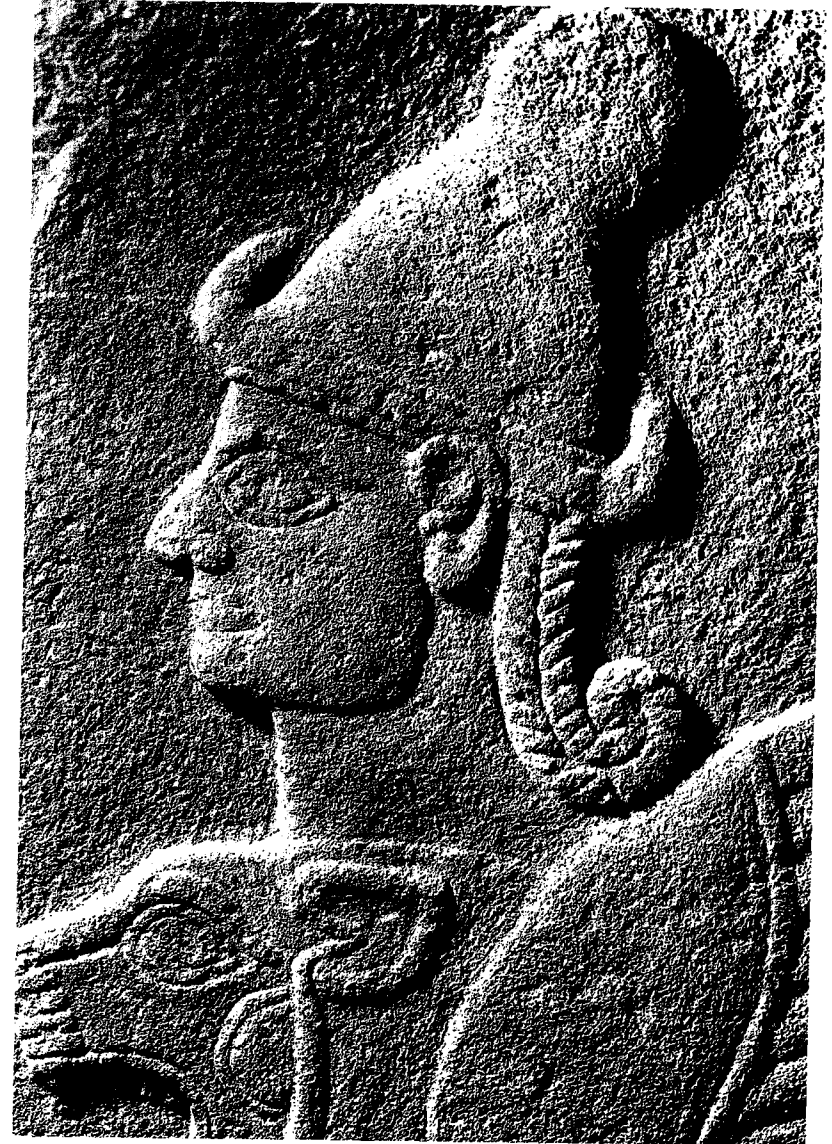


Fig. 137 The head of the Chimera relief. Carchemish. Second half of the 8th century BC. Museum of Anatolian Civilizations, Ankara. Late Traditional Style II. Here the human head bears obvious Hittite ethnic characteristics. In contrast, the presence of a large pom-pom on the top of the headdress is an Aramaean influence.



Fig. 138 King Barrekub. Zincirli. Basalt. Height: 112cm. Around 730 BC. Das Vorderasiatische Museum, Berlin.
Late Hittite Style II under Aramaean influence. The chignon on King Barrekub's neck is small, in accordance with Assyrian examples from the late 8th century BC.



Fig. 139 Dining scene. Zincirli. Basalt. Height: 152cm. Around 730 BC. Das Vorderasiatische Museum, Berlin.
Late Hittite Style II under Aramaean influence. The ornament on the breast of the noblewoman is a Phrygian fibula.

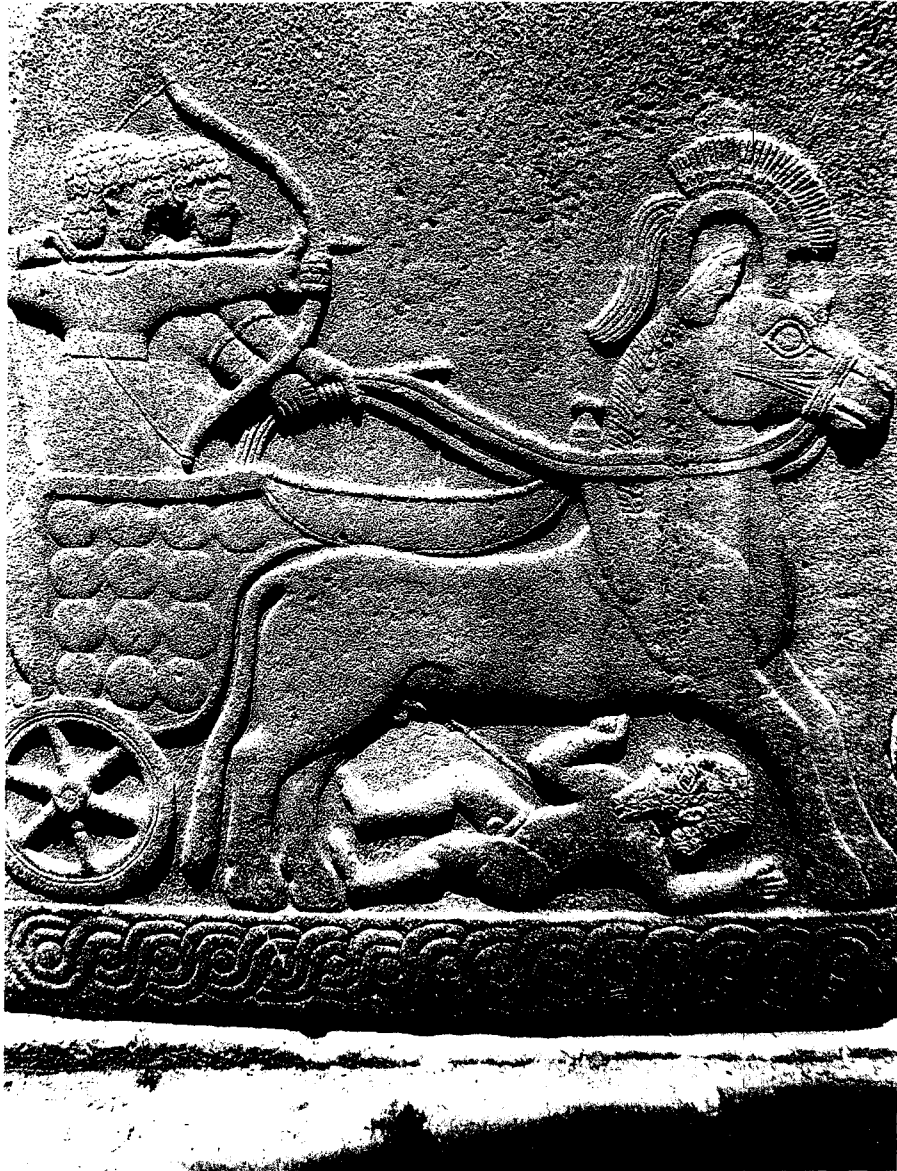


Fig. 140 War chariot. Carchemish. Height 175cm. Second half of the 8th century BC. Museum of Anatolian Civilizations, Ankara.
Late Hittite Style under Assyro-Aramaean influence.



Fig. 141 Victory relief. Carchemish. Limestone. Height: 122cm. 750 - 700 BC. Museum of Anatolian Civilizations, Ankara.
The heads and hands of vanquished enemies are displayed as marks of victory. A Late Hittite relief under Assyro-Aramaean influence.



Fig 142 Two warriors killing a prisoner. Carchemish. Limestone. Height: 122cm. 750 - 700 BC. Museum of Anatolian Civilizations, Ankara.
A Late Hittite relief under Assyro-Aramaean influence. In the two reliefs the cut of hair and beard of the six heads are Assyrian; the ringlets of the hair and beard are in Aramaean style. In contrast, the garments are rendered in the Traditional way. The display of severed heads as an image of victory and the slaughter of prisoners is a native Assyrian practice never encountered among the humane Hittites.



Fig. 143 Detail of the Sphinx relief, Sakçegözü. 750 - 700 BC. Museum of Anatolian Civilizations, Ankara.

Late Hittite Style under Aramaean influence. That the Sphinx has a mustache is contrary to the Hittite tradition. The braid that hangs down in front of the cap with a pompom is an original Aramaean fashion. In our day Jewish priests and fundamentalists still bear the tress of hair upon the cheek.



Fig. 144 The relief on the rock face at Ivriz. Height (of the God): 4.30m. Around 730 BC. *Late Hittite Style under Aramaean influence. With his two hands closed as fists, King Warpalawas presents his homage and thanks to the God of Plenty, who symbolically carries a sheaf of wheat and a bunch of grapes.*



Fig. 145 Detail of Fig. 144.



Fig. 146 Detail of Fig. 144.
In this photograph of a plaster cast of King Warpalawas in the Istanbul Museum, the facial profile is seen intact. (The nose of the original is now broken). The headdress, the belt and the fibula on the breast of King Warpalawas are of Phrygian origin.

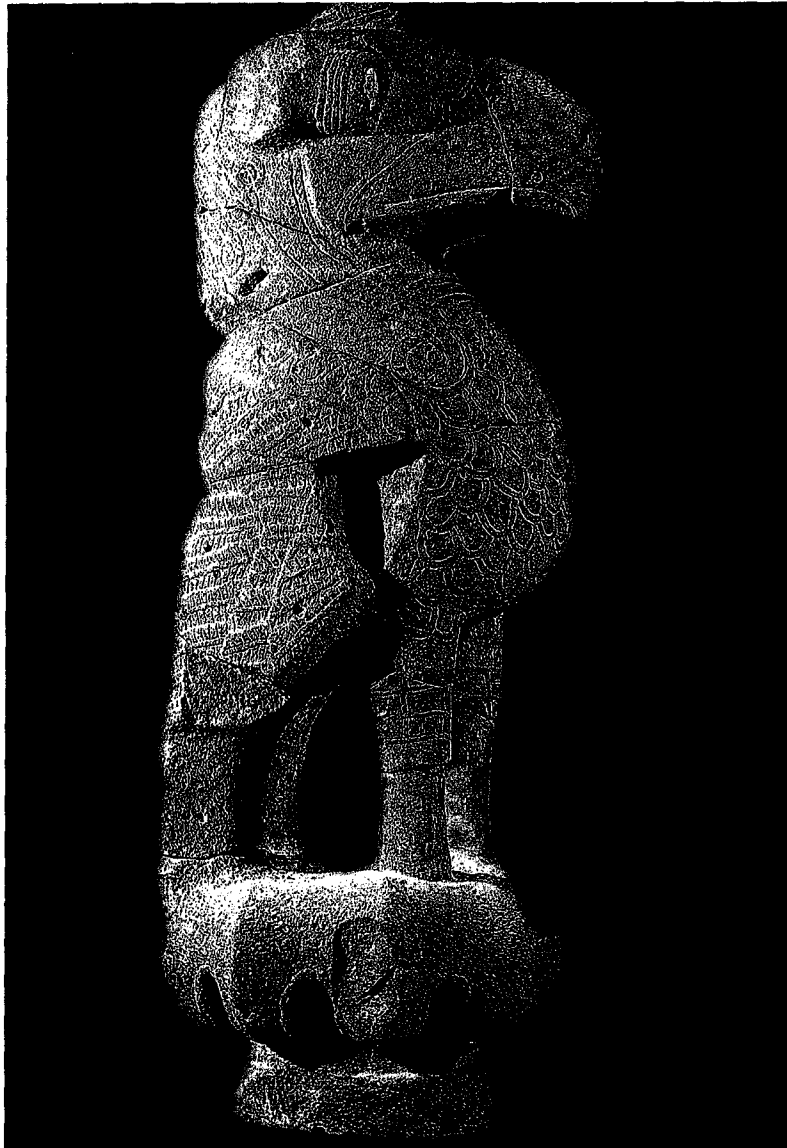


Fig. 147 Tell Halaf. Monumental statue of a bird headed spirit. Basalt. Height: 154cm. Late Hittite Style under Aramaean influence. 730 - 700 BC. Das Vorderasiatische Museum, Berlin. *Figures of bird headed spirits became the model for Hellene griffins.* (E. Akurgal, "Zur Entstehung des griechischen Greifenbildes", *Kotinos: Festschrift für Erika Simon*, Mainz am Rhein, 1992, pp. 33 - 52).



Fig. 148 Drawing of a relief from a gateway. Sakçegözü. 730 - 700 BC. Museum of Anatolian Civilizations, Ankara. *Late Hittite Style under Assyro-Aramaean influence.*

Fig. 149a, b Reliefs from the period of King Barrekub. Zincirli. 730 - 700 BC. Berlin Museum. *Barrekub is mentioned in Assyrian written sources from around 730 BC. Late Hittite Style under Assyro-Aramaean influence. The works from Sakçegözü are in the same style.*

The Phoenician Style in Northern Mesopotamia and in the South and Southeast of Anatolia

The high quality ivory works made in various artistic centers of the Near East such as Nemrut, Khorsabad and Aslantaş display much a more Phoenician character than the figurative works that are familiar to us from Zincirli, Sakçegözü, Tell Halaf and Karatepe. In many of them even obvious Egyptian characteristics strike the eye. Because of their relevance to Hittite art of the 8th century, we think it appropriate to mention them briefly here (E. Akurgal, *The Birth of Greek Art*, pp. 143 - 160).

In particular the ivory figures of Nemrut show close similarities to the late Hittite works made under Phoenician influence. These similarities appear in depictions of polos headgear, stylization of hair, garments and garment folds, chariots, lions and sphinxes. Mallowan's "Mona Lisa of Bagdad" and some works in the British Museum (E. Akurgal, *The Birth of Greek Art*, Pl. 37, 38, 41, 43).



Fig. 150 Statue of a god. Tell Halaf. 730 - 700 BC.
Late Hittite style showing Assyrian, Aramaean and Phoenician influences.

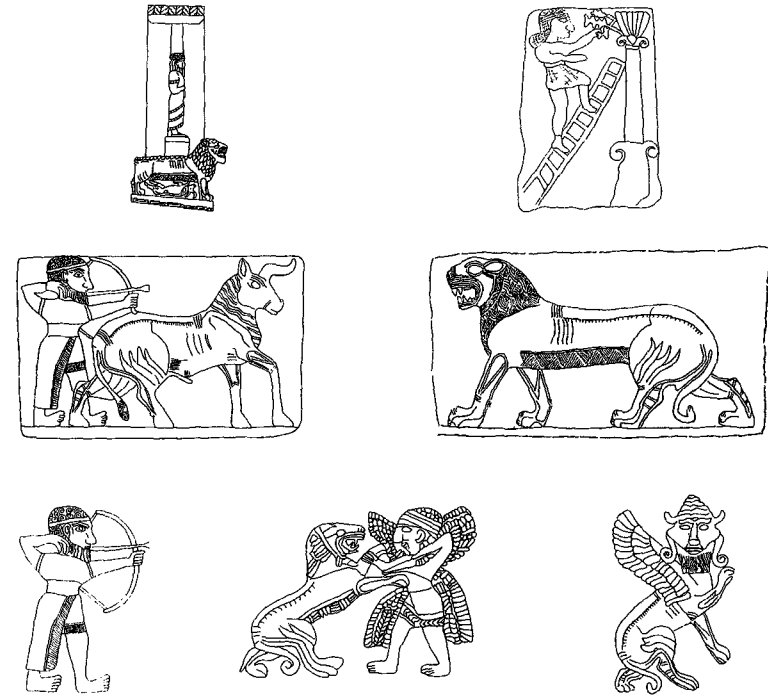


Fig. 151a, b The reliefs of Tell Halaf. 725 - 700 BC.
The lion and the god figure upon it function as a column. This work is the first example in history of a caryatid. The other relief shows the pruning of a date palm. Thus it becomes clear that the Aeolic type column capital originates from the date palm.

Fig. 152a, b The Tell Halaf relief. 725 - 700 BC.
The flame shaped stylization on the haunches of the ox and the lion give the date of these works.

Fig. 153 The Tell Halaf relief. 725 - 700 BC.
The archer is seen with the garment of Sakçegözü figures.

Fig. 154 The Tell Halaf relief. 725 - 700 BC.
The combat between man and lion mainly shows Phoenician influence.

Fig. 155 The Tell Halaf relief. 725 - 700 BC.
The Tell Halaf reliefs. Late Hittite Style showing Assyro-Aramaean influence. The flame-shaped stylization that we see on the male sphinx in c) is also seen on the animal images of the Araras relief. (See: E. Akurgal, *Hatti ve Hitit Uygarlıkları*, Fig. 177).



Fig. 156a, b The Tell Halaf relief. 725 - 700 BC.
The garments of the woman figure in b) are like those of the Sakçegözü images made between 730 - 700 BC. The Tell Halaf works were executed in the last quarter of the 8th century BC.

Fig. 157 Relief from Carchemish. King Araras presents his son Kamanas to the notables of the palace. 717 - 691 BC. Museum of Anatolian Civilizations, Ankara.

Fig. 158 Detail of the Araras reliefs

Fig. 159 Detail of the Araras reliefs

Fig. 160 Detail from the Araras reliefs. Carchemish.
The stylization on the animal's forelegs is one step further than the stylization seen in lion and sphinx depictions from Sakçegözü and Zincirli. In this form it passed to Urartian art. This stylization was later to be used by Skythian and Median art.



Fig. 161 King Araras presents his son Kamanas to the nobles of the palace. Relief from Carchemish. 717 - 691 BC. Museum of Anatolian Civilizations, Ankara.

At Carchemish earlier orthostats were removed and new ones put in their place. The hair style of the human figures in the Araras reliefs is in the fashion of Sargon II (721 - 705 BC). The threefold muscle stylization seen on the left arm of Araras is also a characteristic of the time of Sargon II. Kamanas' belt is in the fashion of Sanherib (704 - 684 BC). According to these definite data the Araras reliefs were made between 717 and 691 BC. The vertical pleats seen on the back of the robe of Araras are also found in reliefs from Sakçegözü. This is a Babylonian fashion and we first encounter it in the style of the New Babylonian Period king Mardukapaliddina (721 - 710 BC). See: *Das Vorderasiatische Museum, Berlin, Katalog 1992, p. 109, Abb. 54*. At Carchemish sculptural art is now (717 - 691 BC) completely under Assyrian influence. Nevertheless the figures are still holding their empty hands as clenched fists, extending them forwards and upwards in the Hittite traditional gesture (Fig. 162). King Araras holds his son's hand in a manner resembling that of the god Sharruma embracing King Tudhaliyas IV (Fig. 55).



Fig. 162 Nobles of the palace of King Araras.

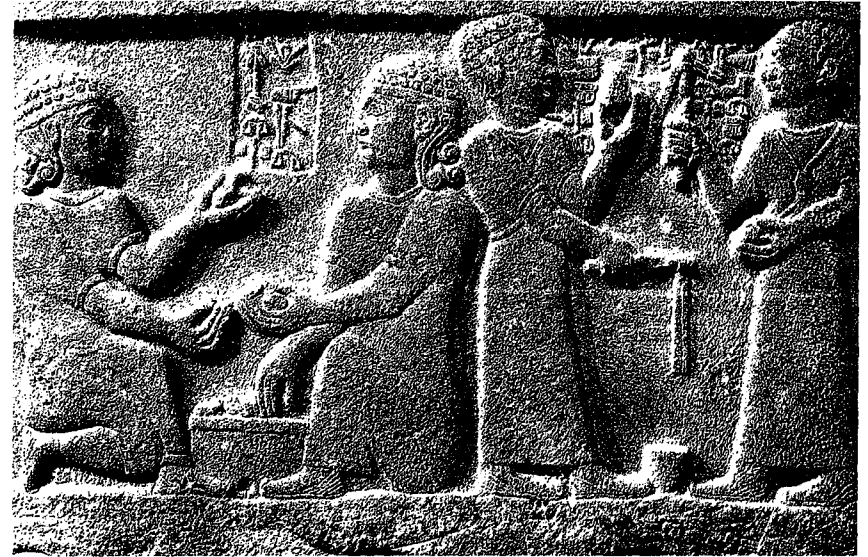


Fig. 163 The children of Araras are playing knucklebones and spinning a top. 717 - 691 BC. *This relief is one of the earliest and most interesting "genre" scenes in history.*

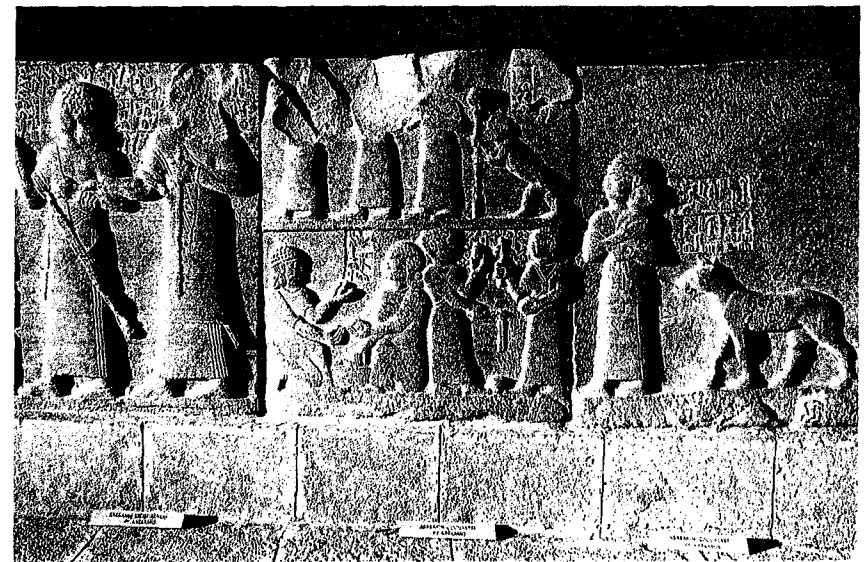


Fig. 164 Carchemish. The King Araras reliefs. Basalt. 717 - 691 BC. *Late Hittite works under Assyrian influence.*



Fig. 165 Detail of the King Araras reliefs. Basalt. Carchemish. 717 - 691 BC. Museum of Anatolian Civilizations, Ankara.

Late Hittite works under Assyrian influence.

The Sculpture of Karatepe

The reliefs brought to light at Karatepe, north of Adana, by Helmuth Th. Bossert, Halet Çambel and Bahadır Alkım adorn the orthostats of King Azatiwatas' summer palace (Fig. 166-173). Together with the reliefs is also a bilingual inscription in Hittite-Luwian hieroglyphs and in Phoenician.

In the main scene is the king whose name we have learned from the inscription; he is feasting and listening to music (Fig. 167). Sitting in his armchair, he holds a meatball in his left hand and with his right reaches to take a flat bread from the deep bowl on the dining table. Three more meat patties are in the same bowl. We saw the same meatballs on the funerary stele of a princess (Fig. 139). Two servants chase away flies and cool him with the branches in their hands. These same people hold drinking cups ready. Behind the left-hand servant with the fan and on the adjoining orthostat (Fig. 167) "waiters" are seen; they also bear food and drink for the king. Among the food items one discerns a roasted rabbit and fruit. Below the feasting scene there are also a lamb and a calf about to be slaughtered for the feast. On the lower register of the adjoining orthostat is a quartet of musicians playing the double flute, a lyre, a harp and a tambourine; no doubt they are making monotonous but rhythmic dinner music for the monarch. The remaining orthostats depict very differing subjects. In the more that three dozen orthostats are, besides scenes of mythology and themes of daily life, depictions of a ship, warriors, dance and comedy (see: E. Akurgal, *Hatti and Hittit Uygarlıkları*, Fig. 136 - 146).

The Karatepe orthostats are among the most important examples of Late Hittite art displaying strong Aramaean and Phoenician influences. For their first scientific publication we are indebted to Halet Çambel (*Oriens* I 1948, pp. 147 - 149; *Belleten* 1948, pp. 35 - 36). With an attractive interpretation Çambel distinguished two different styles in the orthostats, which she termed A and B; she also identified master craftsmen and their apprentices. It is worthwhile to consider in detail these works full of humor which are without parallel in the oriental world.

The Orthostats in Aramaean Style

A portion of the Karatepe orthostats was executed by a group working in the Aramaean style. These are the reliefs depicting musicians and bearers of food that are next to the scene of the feasting King Azatiwatas (Fig. 167). These musician figures continue the Aramaean style that we recognized in the Zincirli and Sakçegözü statuettes from the reign of Barrekub. The orthostat with the feasting scene is the creation of a great craftsman working in an out-moded style. On the nape of the neck of these figures in the Aramaean style is a small chignon, as in the Zincirli and Sakçegözü examples. The garments are also identical. In the upper register, the vessel held in the left hand of the figure on the right is a Phrygian vase. This is one of the clues that reveal the exact date of the Karatepe works. The musical instrument seen in the lower row is a six-stringed lyre. It is very close to examples known from Greece. The Hellenes were inspired by models such as the one at Karatepe.



Fig. 166 King Azatiwatas is served with drink, food and music. Relief from Karatepe. Left section of the main scene. Around 700 BC.
Late Hittite Style under Aramaean influence. Both of the two vessels in the hands of the leading cup bearer in the upper register are of an original Phrygian pottery type that appears at the end of the 8th century BC. The lyre in the hands of the second figure from the right in the lower register passed into Hellene music.

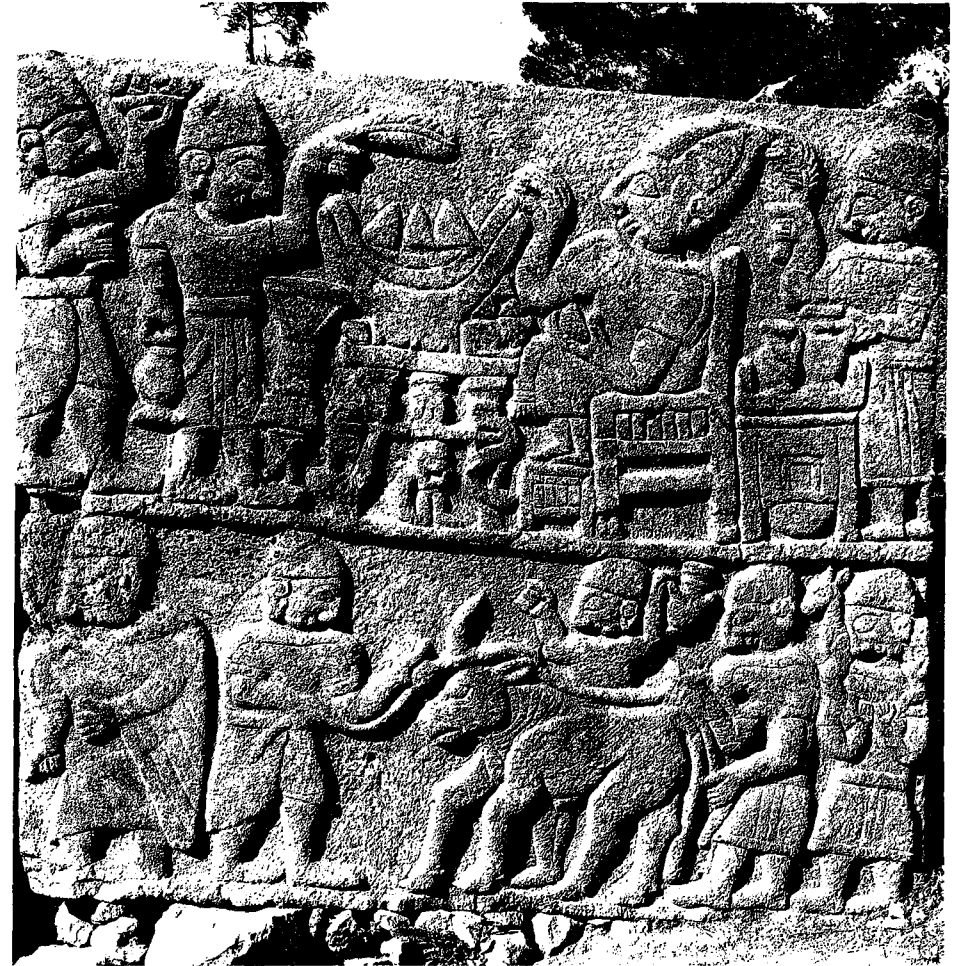


Fig. 167 King Azatiwatas in the leading role of the main scene. Karatepe.
The king holds food (perhaps a meatball) in his left hand and reaches for bread with his right. Before and behind him are people offering him drink and fanning him. Under the table is a monkey. In the lower register two figures on the right bring meat for the king. One bears a small animal on his shoulders as the other leads a large one with a tether. The left half of the main scene is rendered in the outmoded Aramaean style. In contrast, the more important section is carved in the Phoenician style that appears towards the end of the 8th century BC.



Fig. 168 Reliefs of comic and festive scenes: in the upper register, birds pecking at a rabbit; in the lower register a man dancing with two bears. Karatepe. Around 700 BC. The entire relief is executed in a style under Phoenician influence.



Fig. 169 Sphinx statue from the gate of King Azatiwatas' summer palace. Karatepe. Around 700 BC.

Late Hittite Style showing Aramaean and Phoenician influences. Meant to protect the entrance to the palace, this sphinx, with its intimidating eyes, carries out its function in a believable way. The apron that covers the breast and legs of the Sphinx is a characteristic of Phoenician art.



Fig. 170 A standing woman nursing her child. Karatepe. Around 700 BC.
Late Hittite work under Phoenician influence.

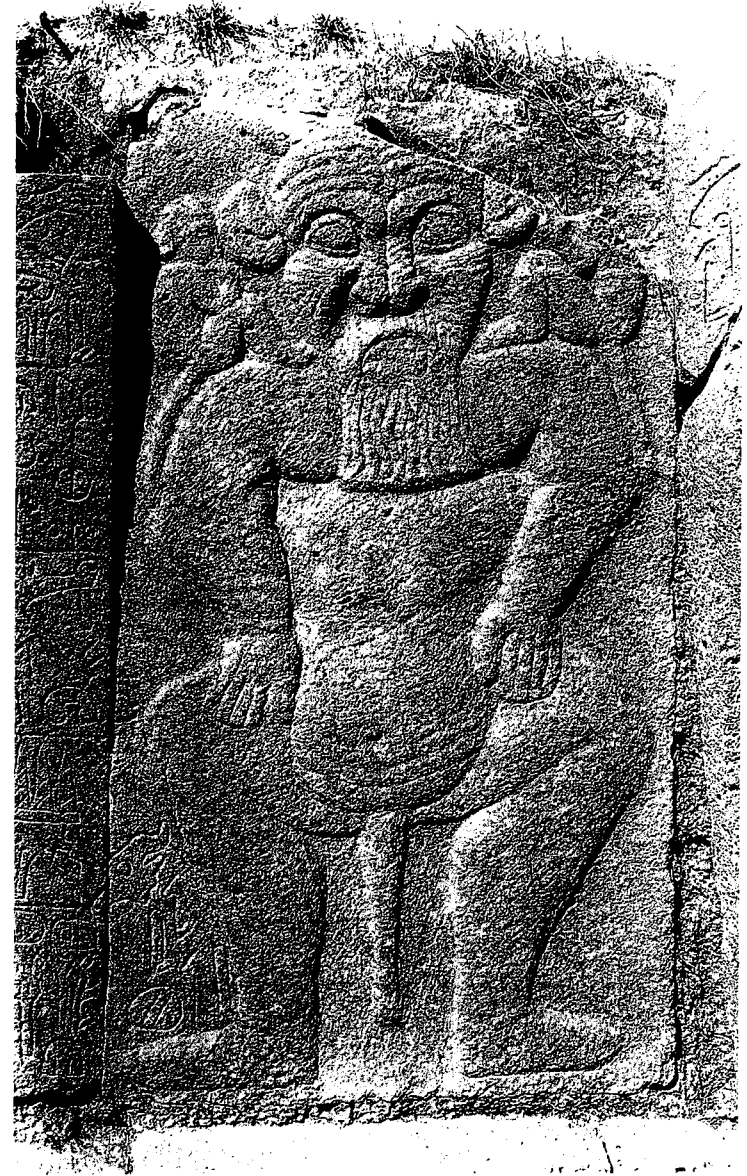


Fig. 171 Bes, a comic symbol of the Egyptians. Carrying a monkey on each shoulder, he adds liveliness to the king's summer palace. Karatepe. Around 700 BC.
This relief is carved in the Phoenician style.



Fig. 172 Banquet scene. Karatepe.
The two vessels in the hands of the cup bearer are Phrygian containers made around 700 BC. Thus one of the clues dating the Karatepe works is given by the Phrygian vessels in question.

Fig. 173 Detail of the banquet scene. Carchemish.
Here the Phrygian vessel dates these works showing Aramaean influence at Carchemish to around 700 BC.

Fig. 174a-f Phoenician models prefiguring the Hellene garments and their folds. 8th century BC.

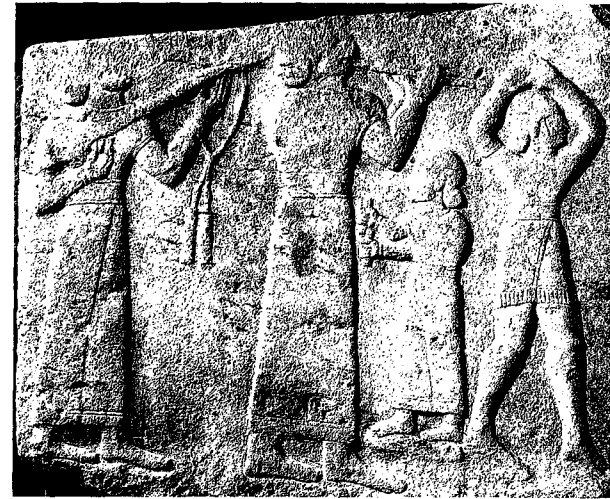


Fig. 175 Musical scenes. Carchemish. Basalt. Height: 112cm. 700 BC. Museum of Anatolian Civilizations, Ankara.
Late Hittite Period. Traditional Style II. In the relief at the top of the page are two pairs of figures; in the first pair one is playing a string instrument and the other a double flute. In the second pair one figure plays castanets as the other dances.



Fig. 176 Musical scene. Carchemish. Limestone. Height: 100cm. 700 BC. Museum of Anatolian Civilizations, Ankara.
In this relief are shown, on the right, three men playing a drum, while on the left is a man holding an horn-shaped instrument to his mouth with both hands.

Most of the Karatepe orthostats, especially the important scenes, were executed in the Phoenician style. The main scene depicting the king shows strong Phoenician influences (Fig. 167), while the orthostats of the less important musicians and food bearers show Aramaean influences (Fig. 166). On the stones depicting original and interesting subjects Phoenician characteristics are always present. Essentially the Aramaean artisan was, as we said, a sculptor of great force. The sculptor who shows Phoenician characteristics, on the other hand, had a creative personality and brought innovations to art. Now let us consider the Phoenician elements that we see in these reliefs:

The date palm, ship, the god Bes and the monkey in the Karatepe reliefs are things unknown in Anatolian art; they came from southern, Semitic regions. The apron worn by sphinxes (Fig. 169) is a motif encountered in Syro-Phoenician work (A. Dessene, *Le Sphinx*, Pl. 38). Also the shoulders of the sphinx (Barnett, *Nimrud Ivories*, Pl. 1) are a Phoenician characteristic. The garments of the genius figures and the form of the winged sun symbol are other evidence of the Karatepe reliefs' connections with Phoenicia. The rather elongated shape of the conical cap worn by King Azatiwatas and other figures is of more Phoenician than Aramaean origin. The vertical pleats that run the full length of the nursing mother's garment (Fig. 170) come from Phoenician examples (Akurgal, *The Birth of Greek Art*, p. 157, Fig. 109, 110). The motif of a mother nursing a child of advanced years and the manner in which the child hugs his mother with one arm are seen in Egyptian art. But the inspiration for this motif must have come to the Karatepe sculptors from Phoenician works incorporating Egyptian elements (E. Gjerstad, *Opuscula Archaeologica*, 4, 1946, Pl. 4; Mühlstein, *Die Kunst der Etrusker*, Fig. 7, 8; Frankfort, MAO 200, Fig. 97).

That King Azatiwatas dines while listening to music is a Phoenician fashion (Akurgal, *The Birth of Greek Art*, p. 150, Fig. 104). But the most important element pointing to close ties with Phoenicia is the use of the Phoenician language side by side with Hittite hieroglyphs in the inscription of the Karatepe reliefs.

The orthostats displaying the above-listed Phoenician characteristics form a group. The noses of all the figures are larger and more curved than those that we see on Aramaean reliefs. This characteristic probably emphasizes the fact that king Azatiwatas and his men are Phoenician.

Yet these Karatepe reliefs are not so much Phoenician work as they are Late Hittite creations displaying strong Phoenician influences. Many of their elements bear Assyrian Aramaean or Hittite characteristics. The pointed helmet - the helmet in the form of a Phrygian cap - comes from Assyrian art (Barnett-Falkner, *Tiglathpileser*, p. 22, Pl. 4, 10; Pl. 25, 26, 41, 42, 50, 51).

The dagger of the calf-bearer is also present on the waist of the god of the lion base from Zincirli (see: E. Akurgal, *Hatti ve Hitit Uygarlıkları*, Pl. 14). Again, the way the calf-bearer carries the animal upon his shoulders and the belt around his waist are both elements of the Hittite traditional style (Fig. 110). The double flute that we see in a similar scene is also

present in the music scene of the traditional style of Carchemish, while the long, slender lyre is a part of the Zincirli reliefs and the Tell Halaf orthostats.

The tails of the Karatepe sphinxes end in the shape of a water bird's head; this is also seen in examples from Carchemish and Zincirli. But the flat bread and the meat patties on the dining table are again Hittite elements. Doubtless the most important of the Hittite components is the use of hieroglyphic Luwian as one of the languages of the bilingual inscription. On the Ivriz relief, which shows important Aramaean influences, there is only a hieroglyphic inscription, while at Karatepe the Phoenician version is also present in a bilingual text; this indicates that here (in the Adana region) less importance was given to the native tradition.

The Karatepe reliefs are of comical content in an expressionist style and treat of cheerful matters. Subjects like the monkey under King Azatiwatas' table, the birds of prey pecking at a rabbit, the bear dance (Fig. 168), the weapon dance and the two monkeys on the shoulders of the figure of Bes (Fig. 172) are all comical, even burlesque scenes. They are praiseworthy creations of Karatepe sculptural art. These works, basically provincial art, are successful products without parallel in the oriental world. Here we are before creations full of the joyousness and humor native to the people of the Mediterranean. The mother nursing her child while standing expresses a feeling of mixed tenderness and humor. It is one of the earliest and most meaningful examples in history of the naïve art type. Because Karatepe was the site not of King Azatiwatas' official palace but of his summer home, the depictions are in keeping with this and are full of joy and humor.

The Phoenician Style in Southeastern Anatolia

Certain reliefs found in the area of Maraş and Gaziantep are of great importance, for they are not palace art but rather the products of a rich middle class of which only rare examples are found in the orient. A funerary relief that came to light in Maraş and which is now displayed in the Adana Museum is one of the most interesting and valuable creations of eastern art (Fig. 177, 178). Before us sit a man and wife whose sad expressions tell us they have passed to the other world. Each has put a hand upon the other's shoulder with obvious affection. As the bunch of grapes in his hand shows, the man was a wine merchant and one concludes from the rich jewelry of his wife that he was a big businessman.

The bangles on the woman's ankles, her belt of gold or silver wire and upon it a Phrygian pin strike the eye. On her head is a polos decorated with disks of gold. But her ornaments do not end with these. Besides the many earrings adorned from top to bottom with precious stones there is also a ring, probably also of gold, in one nostril.

The woman's garments are very interesting. Her shawl covers only the upper part of the body. Its two ends are tucked into the belt, one from above and one from below. This fashion, later passed to Hellene art and from there to the art of the Phrygians (E. Akurgal, *Kunst Anatoliens*, 95-100).



Fig. 177 Tombstone of a man and wife. Maraş. End of the 8th, beginning of the 7th century BC. Adana Museum.
Late Hittite Style under Aramaean influence.



Fig. 178

Tombstone of a wine merchant and his wife. Maraş (Fig. 177). Basalt. Height: 100cm. End of the 8th, beginning of the 7th century BC. Adana Museum.

*A Late Hittite work under Aramaean influence. Before us sit a man and wife whose sad expressions indicate that they have passed to the other world. Each puts a hand on the shoulder of the other in a clear gesture of affection. As is shown by the bunch of grapes that he holds in his right hand, the man was a wine merchant. To judge from the rich ornaments of his wife he was a big businessman. The woman's ornaments are striking. She has rows of gold rings on her legs, a belt of silver or gold threads and, upon it, a Phrygian pin. On her head is a polos decorated with gold disks and rosettes. But the ornaments do not end with these. In addition to earrings, the edges the woman's ears are decorated from top to bottom with valuable ornaments. Even in her nostril there is seen a ring which must be of gold. In this relief Hittite and Aramaean characteristics are in beautiful harmony. The custom of erecting a tombstone on a grave is a Phoenician or Aramaean characteristic. A decorative ring in the nose is a Phoenician fashion. (Donald Harden, *The Phoenicians*, Pl. 77). The hair and beard style are an Aramaean variation of Assyrian examples. In contrast, the fact that the wine merchant has no mustache is a Hittite tradition. The polos recalls the head dresses ornamented with gold coins that are still worn by Turkish peasant women. The belt made of gold or silver thread is one of the Hittite elements of the Carchemish Traditional Style (Fig. 106, 107). That the man is placed on the right and the woman on the left is an old rule of Hittite protocol (Fig. 53, 72). However the clearly sorrowful expression on the faces of both figures is the great achievement of the sculptor of Maraş. The woman's garment is also very interesting. Her shawl covers only the upper part of the body. Its two ends are tucked into the belt, one from above and one from below. This fashion, which is seen in another Hittite work (Fig. 179), later passed to Hellene art and from there to the art of the Phrygians (E. Akurgal, "Naissance de l'art grec figuré archaïque en Anatolie", *Académie des Inscriptions et Belles-Lettres* 1993, pp. 259 - 273).*

In this relief Hittite and Aramaean characteristics are in beautiful harmony. The custom of erecting a tombstone on a grave is a Phoenician or Aramaean characteristic. The decorative ring in the nose is likewise a Phoenician fashion (Donald Harden, *The Phoenicians*, Pl. 77). The hair and beard style are an Aramaean variation of Assyrian examples. In contrast, the fact that the wine merchant has no mustache is a Hittite tradition. In any case almost all of the remaining iconographic details are of Hittite origin. The polos recalls the headdresses ornamented with gold coins that are still worn by Turkish peasant women of today. The belt made of gold or silver thread is one of the Hittite elements that we see in works of the Carchemish Traditional Style .

That the man is placed on the right and the woman on the left is an old rule of Hittite protocol. However the clearly sorrowful expression on the faces of both figures is a great achievement of the sculptor of Maraş, be he Hittite, Luwian or Aramaean. This important advance is doubtless a very great innovation that the Aramaeans brought to Late Hittite art, or more correctly, to the art history of the world. Above we presented a sphinx depiction with a terrifying expression and some comic scenes. We first encounter the depiction of human feelings such as joy and sorrow in these works of the Aramaean period. We shall later find experiments of a similar kind only in creations of Hellene art such as the "Sarcophagus of the Mourning Women" and in the naturalistic and realistic works of the Hellenistic Period. This exceptionally valuable work was sculpted at the end of the 8th century BC or possibly later. As is known, styles not belonging to palace art live for a long time in the art of the common people; this is particularly so in the case of their funerary monuments.

Another funerary stele found in Maraş and now displayed in the Istanbul Archaeology Museums is also worth mentioning. The relief shows a wife and daughter paying homage to the family's dead father (Fig. 179). The man's hairdo is an Aramaean variation of the Assyrian fashion. In contrast, the fact that he has no mustache is a Hittite custom. The mother and daughter are also dressed like the women of the Traditional Late Hittite Style. That the young girl holds in one hand a mirror and in the other a spindle is again a Hittite tradition and these objects are two important symbols of womanhood, as we learn from Hittite written sources. Other elements particular to the Hittites are: the belt made of gold or silver strands seen on both women, the meat patty in the man's right hand, the sheaf of wheat in his left, the flat bread on the table and the way the woman puts her hand upon the girl's shoulder.

We saw the scene of embracing on the stele of the wine merchant and his wife and in reliefs from the Great Kingdom. In this relief of a family of three, besides the hair style of the man, the vertical folds of the women's skirts and the fact that the young girl has tucked one end of her mantle into her belt are Aramaean fashions. That the work itself is a funerary stele is a Phoenician or Aramaean characteristic. This lovely example of funerary art, like the previous relief from Maraş, is dated to around 700 BC. Since these were works of popular art they doubtless continued to be made even after the Late Hittite principalities came under Assyrian domination.



Fig. 179 Tombstone. From Maraş. Beginning of the 7th century BC. Istanbul Archaeology Museum.
The dead man is seated on a chair. His wife, seated on the chair opposite him, and his daughter, standing, pay their respects. Late Hittite work under Aramaean influence.



Fig. 180 Tombstone. From Maraş. A seated woman with her son standing on her lap. Limestone. Height: 55cm. Beginning of the 7th century BC. Louvre Museum, Paris.

Late Hittite work under Aramaean influence. As we see from the hieroglyphic inscription, this tombstone belongs to a boy named Tarhunpias. That he is placed on his mother's lap and that there is a pair of knucklebones under his left arm reveals that he died young. Since he is shown with a pen and a papyrus box, he was literate. As the son of a rich family, he liked to hunt birds. That he was the offspring of very rich parents is sufficiently indicated by the ornaments he wears, which must have been of gold or silver. Tarhunpias, like the modern males of our own day, must have enjoyed wearing jewelry. Or it may be that the noble elder members of his family considered it necessary for him to be so dressed. His bracelets are decorated with lion heads and the ring on his right arm with duck heads. With his necklace, his earrings and particularly with the ornaments that decorate the edge of his ear from top to bottom, Tarhunpias rivals, or even surpasses, the wife of the wine merchant in Fig. 147.

A funerary relief found at Maraş and now on display in the Louvre is of special importance (Fig. 180). This is the gravestone of a child who is understood to have died very young. That the deceased was a child is expressed by the depiction of him as standing on his mother's lap. The mother, who sits upon a backless chair, holds her child very affectionately with both hands. With her dress, mantle and belt, she is in the Traditional Late Hittite Style. The child however shows a type of hairdo seen in the rule of Sanherib (704 - 681 BC): on the nape of the neck are curls of various lengths in place of the chignon. The same hair style is seen on the heads in the Araras reliefs (Fig. 157, 158, 161-164).

This darling child of his mother is both scribe and hunter. The *kalamos*, or pen, that he holds in his right hand as if writing something, plus, beside his left hand, the box that would contain papyrus or parchment, are proofs of his literacy, perhaps of his being a scribe, a most important craft.

The "hawk" that he holds in his left hand is a symbol of hunting. As is known, the hunting of birds was a pass-time much favored by the nobles and rich of the orient. In any case, from the clothing of the child in the relief and from the richness of his ornaments, it is clear that the boy was a rich aristocrat. His chic sandals, his robe with a decorated collar and especially his jewelry present an extraordinary display and reveal that he was the child of a "nouveau riche" family, people who were "war profiteers" or who had "made a pile". Besides the bracelets on his wrists, the arm ring on his right upper arm and a necklace, his ear has an earring as well as being wholly adorned with valuable jewelry, as was the ear of the wine merchant's wife (Fig. 178).

The ends of the rings on his arm and wrists are in the form of lion heads, while the necklace ends in duck heads. All these are doubtless of gold. In contrast, the rings and other ornaments on his ear are of precious stones. Although the noses of both mother and son resemble those that we have seen on Semitic types, the writing used on the relief is not Aramaic but Luwian hieroglyphs; these state that the child's name was W-pia, in other words, Tarhunpias (Laroche, *Hiéroglyphes Hittites* 287, W-pia, 66, 119; *Les Noms Hittites*, Paris 1966, p. 178 No. 1277).

The date of this lovely work, together with the date of the Maraş funerary steles that we considered previously, is given by the style of the hair on the nape of Tarhunpias' neck. That there are curls of various lengths rather than a chignon is a fashion seen in the reign of the Assyrian king Sanherib (704 - 681 BC). Although the Late Hittite principalities came under Assyrian rule around 700 BC, this did not prevent them from continuing their own style. Though they might give importance to following the Assyrian fashion, as is seen in the hairdos, they may also have considered it a national duty to keep alive their traditional art. We are of the opinion that this kind of gravestone continued throughout the 7th century BC. For the funerary stones of Archaic Greek art, which begin at the end of the 7th century BC, came into being under the influence of the Hittite funerary steles of Phoenician- Aramaean origins.



Fig. 181 Tombstone. Maraş. Limestone. Height: 55cm. Beginning of the 7th century BC. Louvre Museum, Paris.
Late Hittite work under Aramaean influence. A man with a pair of scales. The young man holds two sets of scales; that in his right hand is open and the set in his other hand is folded. He may have been a scale merchant.

The Scale-Maker of Maraş

The young man is depicted with two pairs of scales, the one in his right hand open and the one in his left folded up; the image represents a businessman of Maraş (Fig. 181). Like the other reliefs from Maraş this work was produced at the beginning of the 7th century BC. Professional tools such as scales, pens, and papyrus rolls are of importance, for it is thanks to these that it becomes definite that the Maraş steles do not depict gods - as some scholars have proposed - but rather professional people such as wine merchants, scribes and grocers. Nor are they votive items; they are certainly tombstones.

The Keben Rock Relief at Silifke

This Kybele figure (Fig. 123) carved from a rock face at Keben, in the region of Silifke, was discovered by Prof. Horst Ehringhaus; the goddess wears the garment seen on the funerary stones from Maraş (Fig. 179, 180). This type of shawl covering the head and the back of the body while leaving the front open is also seen on an ivory figure from Tumulus C at Elmalı. This shawl type later passed to eastern Hellene art (see: E. Akurgal, *Kunst Anatoliens*, Fig. 160, 161, 223 - 225) and from there to Phrygian art.

The mantle, which envelops the head or polos and the back of the body to the heels while leaving the front of the body uncovered (Fig. 177-180) was a fashion of feminine wear of women of Maraş and a characteristic of Late Hittite art. For this reason the Keben relief must have been made after 750 BC. In point of fact the almond-shaped eyes prove definitely that this work belongs to the Late Hittite period.

The mantle in question does not appear in works of the Imperial period. Though they each have a polos similar to that of the Keben Relief, the female figures seen at Yazılıkaya (Fig. 52b) do not wear mantles. The trailing mantle of the figure of Kybele at Keben is seen in works (Fig. 174c, f) bearing Phoenician influence and made in the period 750 - 700 BC.

Late Hittite Architecture

Late Hittite art, after coming under Aramaean and especially Phoenician influence, reached a high level with the columns, bases and capitals that it developed at Carchemish, Zincirli, Sakçegözü (Fig. 148), Tell Halaf (Fig. 151) and Tell Tainat. It became in great measure a model not only for Assyrian art but also for that of Ionia (Akurgal, *The Birth of Greek Art*, pp. 79 - 99). In the same period Late Hittite architecture developed the *Bit Hilani* type of structure, an ancient creation of the Hurrians, and from this standpoint influenced the Assyrians (*Ibid.* pp. 71-75).

See: Ekrem Akurgal, *The Birth of Greek Art* (German title: *Orient und Okzident*) pp. 79-99; Rudolf Naumann, *Architektur Kleinasiens*, 1971 (translated into Turkish by Beral Madra, *Eski Anadolu Mimarlığı*, Ankara, TTK 1975).

The Influence of Late Hittite Art upon Hellene Art

When in the 8th century BC the Hellenes built ships and began to trade in the eastern Mediterranean, they came under intense influence from Egypt, Phoenicia and the Late Hittite principalities.

The orient enchanted the Hellenes. It had used writing since the 3rd millennium BC. It had reached a high level in the fields of religion, mythology, literature and art. It was also possessed of vast knowledge of subjects concerned with health, agriculture and astronomy. At that time (beginning of the 8th century BC) the Hellenes were still illiterate; they first adopted the Phoenician alphabet, then fell under the spell of the orient's religion and mythology. For example, Hittite legends of Hurrian origin passed to the Hellenes in the first half of the 8th century BC. Such legends as "The Kingdom of the Sky" (*Theogonia*) and "The Dragon Illuyankas" (Fig. 103) (*Typhon*) entered Hellene mythology with only minor changes.

Towards 750 BC the Hellenes founded a colony at Al Mina, south of Antakya. They thus set foot in the orient and met the Late Hittite principalities, becoming acquainted with their artwork from close quarters and in its native land.

The Hellenes themselves must have been tired of the Geometric Style which had been practiced for two hundred years. They began to purchase the high quality figurative artworks of gold, silver, bronze and ivory that were spread before them and later they turned to imitating these works. In Hellene centers such as Olympia, Delphi, Athens, Samos, Miletos, Ephesos, Erythrai and Old Izmir, works of Hittite and oriental origin are present in large numbers.

We find the earliest oriental influences on their art in the Attic vases of the second half of the 8th century BC. Immediately afterwards, in the years between 725 and 700 BC, the first Hittite influences begin to be seen in Corinthian pottery. The Hittite figures, tectonic in structure and less exotic in appearance than Egyptian and Phoenician works, were more to the taste of the Hellenes. In particular, figures such as lions, griffins, sphinxes, the Chimera, sirens and Pegasus were imitated detail for detail.

Lion Figures

The Corinthians copied without any change the following elements of the Traditional Style Hittite lion figures: 1) the tectonic structure; 2) the cubic head; 3) the heart-shaped ear; 4) the cheekbone in the shape of a half ellipse; 5) the open jaws and 6) the lolling tongue stuck to the lower jaw. Corinthian vase painters of a later period copied without any change these details of the Assyrianized Late Hittite lions: 1) the naturalistic ear; 2) the palmettes below the eyes; 3) the tongue that protrudes but is not stuck to the lower jaw; 4) the shoulder stylization in tulip form and 5) the hip stylization in the form of W or N (E. Akurgal, *Anadolu Uygarlıkları*, Fig. 208-218).

Depictions of Griffins

The Hellenes adopted all the iconographic details of the Hittite bird man of Sakçegözü: 1) the mouth whose upper beak is that of an eagle 2) the lower jaw in the form of a lion's chin 3) the tongue that lolls out 4) the equine ears 5) the horse's mane 6) the feather 7) the bud-shaped termination of the bird feather.

On griffins, see: E. Akurgal, "Zur Entstehung des griechischen Greifenbildes" *Kotinos: Festschrift für Erika Simon*, pp. 33 - 52. The Hellenes took other fantastic creatures such as the Chimera, the sphinx and Pegasus from Hittite, Assyrian and Urartian models (E. Akurgal, *Anadolu Uygarlıkları*, Fig. 161, 165, 238).

Headdress Types

The Hellene human figures of the 8th and 7th centuries BC were to a great extent under the influence of Hittite fashion. The high, medium and low polos headgear that we see in Hellene depictions of women in the 8th and 7th centuries BC are of Hittite origin.

Helmet Types

The various types of helmets seen on Hellene warriors were made under the inspiration of Assyrian, Hittite and Urartian models.

Hairstyle Types

Again in the same centuries, the male and female figures in Hellene artworks are seen either with the Egyptian - Phoenician type wig or with the Assyrianized and Aramaicized Late Hittite hair style. This hairdo consisting of long curled locks passed into Urartian art and was in part transferred to the Hellenes by this route.

Garment Folds

The vertical garment folds that begin to be seen on the Hellenes at the end of the 7th century BC and which became the great fashion in the 6th originated, with great probability, not from the Phoenicians but from Aramaicized Late Hittite examples. For example a characteristic seen on the statue of Hera by Chersamyes of Samos, now in the Louvre, is the tucking of an end of the mantle into the belt; this is a Late Hittite fashion (Akurgal, *Kunst Anatoliens*, 219 - 243); Ramazan Özgan, *Archaische Plastik Ioniens*, Bonn 1978).

Belts

All three types of belts used by the Hellenes in the 7th century BC are of Late Hittite origin.

Column Bases and Capitals

The Ionic column base, with its indented profile consisting of toros and trochilos elements, is a characteristic of Late Hittite style under Aramaean influence. The mushroom-shaped Ionic capitals, of which the first examples were brought to light by us in the city of Old Izmir, owe their existence to Late Hittite architecture (see: Akurgal, *Eski Izmir I*, Fig. 59a-f; *Anadolu Uygarlıkları*, Fig. 247). In contrast, as is known, the Aeolic capital is of Phoenician origin.



Fig. 182 Column base from building K, Zincirli. Basalt. Around 730 BC. Antakya Museum.
A late Hittite artwork created under Phoenician influence.

Dating

The human, lion and mythological figures of the Traditional Late Hittite Style passed to the Hellenes in the years around 725 - 700 BC, which shows that this artistic style was still continuing in the Near East in the second half of the 8th century BC. For it is not dead and outmoded art that is influential, but works which are living and being sold in the marketplace. Thus our view that the traditional style in Carchemish and other centers was being practiced in the last quarter of the 8th century BC acquires another new and powerful support.

For more comprehensive and detailed information we recommend the book: Ekrem Akurgal, *Anadolu Uygarlıkları* (7th edition, 2000, pp. 142 - 190).