

arasında da izlemek mümkündür. Kululu arslan pençesi Arslantepe arslanlarının pençeleri iriliğindedir. Bununla Orta Anadolu'da en iri kapı arslanı pençelerinden birini yayınlamakta olduğumuzu belirtiyorum.

4- Sfenks başı: Tüf. Baş ve yüzün sağ kısmı çok hırpalanmış durumda (Lev. XIX, 2). Yük. 30 cm., Gen. 35 cm. Alın üzerinde bir sıra kabartma saç şeridi var. Başındaki saçlar, diğer Kululu sfenkslerinde olduğu gibi<sup>42</sup>, di-yagonal olarak işlenmiştir. Ensesinden gelen geniş kabartma band alın üstünden, yatay olarak geçmekte ve kulağın arkasından inen ikinci banda paralel olarak omuzlara doğru sarkmaktadır. Bu iki bandın ucunda bulunması gereken saç buklesi kırılmıştır. Diğerinin aksine, göz bebekleri ayrı malzemedemeden yapılmadığı için göz çukurları yoktur. Enseyi çevreleyen bandın altındaki saç buklelerinin başlangıcı korunmuştur. Bu sfenks başı, 1971'de yayınlanandan daha küçüktür.

5- Hiyeroglifli parça: Bazalt. Gen. 18,5 cm., Uz. 17 cm. Maraş arslanında olduğu gibi, bir hayvan (arslan) heykelinin gövdesi üstüne yazılmış olması muhtemeldir (Lev. XXI, 2). İşaretler Kululu'da çok uygulanan yüksek kabartma halindedir. Metin sağdan sola devam etmektedir. Sağ baştaki işareti teşhis edemiyorum. Ortadaki *tu* (*Laroche*, No: 89=S. 53), üçüncüsü de *mu'*dur (*Laroche*, No: 107/3, S. 68).

<sup>42</sup> Tahsin Özgüç, Şek. 146; Lev. 41, 1 a-C.

## NEW OBSERVATIONS ON KULULU

TAHSİN ÖZGÜÇ

The results of our excavation at Kululu in 1967 and details of the surface finds were published<sup>1</sup> but the publication of the rest of the finds was left to a later date. Since then, we have been able to visit Kululu during the Kültepe excavations and have brought to the Museum various finds by villagers. This article deals with the more important specimens among the surface finds and with the earlier finds whose publication was delayed. We have been able to work in Kululu, a very important mountain-city of the Land of Tabal, for only one excavation season. We have already pointed out the insufficiency of such a period of investigation and insist on the need for a well-planned, long range excavation at Kululu.

The material at hand will be studied in four groups:

I- We intend to discuss an air photograph and topographical map which present a very good view of the position of the mountain-city (Kaletepe). The photograph clearly shows Kaletepe, the main citadel, the tumulus and the base rock which reaches south from there, the highest part of the plateau which is also its south end (1527 m.) and the mountain city as a whole which descends steeply on all sides down to the deep valley (Plate. I). A very important distinction of the photograph is its perfect view of the road, wide enough for the traffic of horsemen and carts, which begins on the south-western end of the city (field no.8). The road was in constant use throughout the history of Kaletepe. The actual form of Kaletepe, as the case with all mountain cities, was determined by its mountain-top location.

The Roman (building levels 1 and 2) and the Hellenistic (building levels 3 and 4) buildings revealed in the 1967 excavation are published in the plan (Plan. I). As we noted before, in both periods the buildings were constructed with care and according to a regular layout<sup>2</sup>. The walls always meet at right angles. Buildings of separate levels do not have appreciable differences in their

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<sup>1</sup> Tahsin Özgüç, *Demir Devrinde Kültepe ve Civarı-Kültepe and its vicinity in the Iron Age*, Ankara 1971 (hereafter referred to as: Tahsin Özgüç).

<sup>2</sup> Tahsin Özgüç, p. 97-98

orientation. The walls were constructed with well dressed stones on the inside and outside faces, while the spaces in between were filled with rubble. Both the Roman and the Hellenistic buildings are observed to possess many rooms and spacious accommodations. The citadel was obviously densely settled in all levels. The occupants undoubtedly were rulers of Kaletepe and its vicinity. The Hellenistic buildings of the 3rd and 4th building levels have suffered a worse degree of damage.

The walls in the 4th building level are narrower in comparison with the walls of the 3rd building level. Whereas the wall thickness is 1 m. in the 1st building level, it is generally 70 cm. in the 2nd building level. Neat stone pavements appear in the last building level. The characteristic of the buildings is their plans which develop from a square. Although the limitation of the excavation period did not allow us to determine the presence of the megaron type, this is a possibility. The dense and careful style of building at Kululu verifies a Cappadocian fact, namely that the Hellenistic and Roman ages were represented with perfect buildings in the mountain-cities as well as in the plains. We know that such regular buildings with many rooms were built at Kültepe during the Hellenistic age. Apart from the pottery published by Frances J. Jones<sup>3</sup> these buildings did not yield any statuettes, metal objects or coins. Apparently they were stripped of all valuables. The foundations of these strong buildings at the citadel have razed the remains of buildings constructed upon living rock by the princes of the Land of Tabal.

## II- Fragments of statues and reliefs:

Kululu has extensive examples of statue, relief and inscription fragments, whose originals were, in my opinion, broken up during the Hellenistic and Roman ages and then reused in buildings. Some of these were found by villagers when they dug to get stones for building material, and some were simply scattered about. At present it is always possible to come across a fragment from a statue, an inscription, or a relief within the ruins, among stones piled in fields or along the edges of plowed land, and in the tilled fields themselves.

1- Leg of bull (Pl. II, 1): Basalt. From the villagers. The base is missing together with the left half of the hoof. The right part of a relief band, running from the hoof to the leg is preserved. Height 7.8 cm, width

<sup>3</sup> Frances Jones, *Sherds from Kululu* (Anadolu 13, 1969, P. 88).

6.4 cm. Possibly part of a bull-man relief as at Kargamış, or, more probably, from one of the bulls on a statue pedestal<sup>4</sup>. This small find indicates the presence of bull representations at Kululu, along with the statues of kings, gods, sphinxes and lions. Kayseri Archaeological Museum.

2- Lion's paw (Fig. 1): Basalt. From the villagers. Part of a pedestal with lions. Height 21.5 cm., width 16 cm. The widely spaced claws are badly worn<sup>5</sup>. The claws are bent forward not in a sharp and angular fashion, but in a soft, rounded line. The damage prevents us from discussing the details. Kayseri Archaeological Museum.

3- Fragment of sphinx's mane (Pl. II, 2; Fig. 2): Basalt. From the villagers. Three rows of feathers from the breast are preserved. Height 9.5 cm., width 11 cm. The fragment confirms the presence of basalt sphinxes along with those made of limestone. Kayseri Archaeological Museum.

4- Fragment of lion's mane (Pl. II, 3): Basalt. From the villagers. The locks are separated with deep grooves. Length 5 cm., width 5.5 cm. Kayseri Archaeological Museum.

5- Two wing fragments from different reliefs (Pls. II, 4; III, 1). The larger fragment: height 25 cm., width 14.5 cm. Basalt. From the villagers. I publish these specimens to emphasize the abundance of winged creatures portrayed in reliefs and statues in Kululu. Kayseri Archaeological Museum.

6- Curls of hair from sphinx (Pl. III, 2): Basalt. Length 10 cm., width 6.7 cm. From the villagers. The waved, hanging hair sets it apart from the specimens we published in 1971<sup>6</sup>. This type of hanging curls appear for the first time in Kululu; the style is closer to the hair style of King Tarhunazi<sup>7</sup> of Malatya or that of the figures on Assyrian reliefs.

7- Horned fragment (Pl. IV, 1; Fig. 3): Basalt. From the villagers. Length 10 cm., width 7 cm. An eye and part of the horns set above it are preserved. The smallness of the fragment prevents us from determining whether it belonged to a god or a bull.

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<sup>4</sup> D. G. Hogarth, *Carchemish I*, London 1914, Pl. B 14 and L. Woolley, R. Barnett, *Carchemish III*, London 1952, Pl. B 47 b.

<sup>5</sup> For the type of lion's paw: E. Akurgal *Späthethitische Bildkunst*, Ankara 1949, P. 68, (henceforth: E. Akurgal).

<sup>6</sup> Tahsin Özgüç, p. 107.

<sup>7</sup> H. Th. Bossert, *Altanatolien*, Berlin 1942, 794.

8- Relief of shoe with upturned toe (Pl. IV, 2; Fig. 4): Basalt. From the villagers. Length 11 cm., width 10 cm. The thick toe of the shoe bends backwards on to the foot. Kayseri Archaeological Museum.

9- Fragment from statue head (Pl. V, 1): Basalt. Only part of the curling hair preserved. Length 14 cm., width 9 cm. From the villagers. The hair, though not so curly as the hair of the King of Malatya or Sakçagözü<sup>8</sup>, is still the curliest style found in Kululu so far. As discussed below, in this late phase the artists of Kululu were always open to influences from Malatya-Gürün on one hand and from Sakçagözü-Maraş-Elbistan on the other. This fragment of head may possibly belong to the statue<sup>9</sup> we published in 1971 or to another one equally large, since we have got two different statue heads about the same size. It is an indication of the richness of Kululu with respect to statues. Kayseri Archaeological Museum.

10- The knee-cap of a figure in relief (Pl. V, 2): Basalt. Length. 26 cm., width 20 cm. From the villagers. Prominent knee, ovoid in shape. The upper part of the knee-cap is adorned with flutings, an unusual feature. In this case, the figure probably wore a skirt, which indicates that the figure belonged to a separate relief of a god. Kayseri Archaeological Museum.

11- Head of lion (Pls. VI-IX): Limestone. Width 58 cm., length. 60 cm. From the tip of the nose to below the chin 35 cm; the open mouth from lip to lip 7 cm.; ear 16x13 cm.; length of tongue 15 cm; width of tongue 11 cm.; length of upper jaw 35 cm.; depth of eye-socket 2.5 cm. Kayseri Archaeological Museum (Inventory No. 74/502). The son of Ahmet Temizer, owner of field no. 13 in our sketch<sup>10</sup>, has dug several places at the end of the field where it descends sharply to the valley, for the purpose of removing stones for his house; he has dug about 50 cms. in some places and up to 1 m. in others, and has found the lion's head among the wall fragments he has torn apart. The back of the head below the mane is broken off. The right side of the face is preserved. The left side is broken at the point where the mouth ends. The right ear is too damaged to allow description. The stylised left ear reaches back and narrows down to its tip in the shape of a rather swollen heart<sup>11</sup>. The eyes, made separately of a coloured material and fitted into the sockets, are lost. There are no eyebrows. Its muzzle is decorated with two symmetrical, five leaved palmettes, which

<sup>8</sup> Ekrem Akurgal, *Die Kunst der Hethiter*, München 1961, Abb. 106; *Altanatolien* 794.

<sup>9</sup> Tahsin Özgüç, p. 102-105

<sup>10</sup> Tahsin Özgüç, p. 106.

<sup>11</sup> E. Akurgal, p. 41

reach to below the eyes and to the cheek. The nose is clearly represented by five superimposed wrinkles in the shape of slender leaved palmettes, three of which turn down slightly below the eyes but do not reach down too far. The cheek-bones are not prominent. The small mouth is slightly open and the tongue hangs out. The mouths of the Havuzköy<sup>12</sup>, Sakçagözü<sup>13</sup>, and Maraş<sup>14</sup> lions are big and so wide open that they reach back to the line of the mane. The large, massive canine-teeth do not rest upon each other: the upper canine teeth rest on the lower jaw, and, the lower canine teeth touch the upper jaw. This peculiarity sets the fragment wide apart from the Sakçagözü-Havuzköy lions; it is an archaic characteristic and could be compared to the teeth of the Zencirli lion sculptured in the early style of Late Hittite art<sup>15</sup>. As the not too thick lips are damaged, the form of the teeth, except for those on the upper jaw, are indeterminate. The Malatya lion is similar to the Kululu lion in the shape of the mouth and of the canine teeth<sup>16</sup>. The mouth of the Alacahöyük lion<sup>17</sup> is less wide open than that of the Kululu lion. Judging from the dimensions, the Kululu lion's head is bigger than the heads of the Sakçagözü and even the Arslantepe lions and is about the size of the Havuzköy lion's head. This is helpful in guessing the size of the lion itself. The tips of the flame-shaped, interlocking triangles that form the mane are slightly curved. Only two rows of this large and stylised mane are preserved. In contrast to these, the smaller mane that hang down from the forehead and the cheeks are much less dense. The stylised and carefully worked manes of the lion are Assyrian influenced and are not placed one over the other. They are exactly similar to the fringes on the edge of the braided band in the garment of the Kululu statue<sup>18</sup>.

The lion's forehead is triangular in shape, and slightly angular; the flesh is furrowed into a deep central groove reaching from nose level to the pointed top of the forehead. However, the forehead is slightly different from the stylized one of the Sakçagözü lion. The face of the lion is depicted in an expression of ferocity. While the hanging tongue, the shape of the mouth and the large, massive teeth continue the traditional Hittite characteristics,

<sup>12</sup> Altanatolian 802.

<sup>13</sup> Ibid, 882 and E. Akurgal, Pl. 28 a; 30 a-b.

<sup>14</sup> John Garstang, *The Hittite Empire*, London 1929, Pl. 43.

<sup>15</sup> Von Luschan, *Ausgrabungen in Zincirli III, Thor Sculpturen*, Berlin 1902, p. 233, Fig. 138.

<sup>16</sup> Louis Delaporte, *Malatya, la porte des lions*, Fascicule I, Paris 1940, Pl. 17, 1.

<sup>17</sup> *Die Kunst der Hethiter*, Fig. 91.

<sup>18</sup> Tahsin Özgüç, p. 103, Fig. 144 and E. Akurgal, P. 59.

the rest of the lion's features link it to the latest style of the Assyrian influenced Late Hittite art, and especially to the gate lions of Sakçağözü and to lions of the same group. The similarity dates the lion's head to the last quarter of the 8th century B.C.

As at Sakçağözü, the head must have belonged to one of the lions which stood on either side of the entrance to the city or to a palatial building. The decorative lions must have formed the corner stones on either side of the entrance; their heads and the front part of their bodies are sculptured in the round and stand out from the wall. The rest of the body and the hindquarters are in relief. So far, no limestone statue fragment has been found in Kululu. The entrance is destroyed. The entrance to the citadel must be under the tumulus.

We have already discussed the style of the Kululu statues, which is that of the latest phase of the Late Hittite art, and their resemblance to Sakçağözü, Maraş and Arslantepe statues and reliefs under Aramian influence<sup>19</sup>. The new finds confirm our opinion and provide new material for comparison. This is a natural result of the history of the period. Since the eastern frontiers of the Land of Tabal were at the region of Tilgarimmu (modern Gürün)<sup>20</sup>, the Assyrian kings have generally arrived at the Land of Tabal from this direction, i.e., over Milid - Tilgarimmu. At the peak of its strength the Land of Tabal was ruled by princes who were the vassals of the Great King. However this was not always the case. The king of Tabal had to pay tribute to Tiglathpileser III (745-728 B.C.)<sup>21</sup>. Sargon II (721-705) attached great importance to the Land of Tabal and married his sister to the King of Tabal at the beginning of his reign; however the relationship deteriorated when his brother-in-law formed alliances with the kings of Phrygia and Urartu against Sargon, who finally invaded and fortified the Land of Tabal in the ninth year of his reign and put it under the administrative jurisdiction of the Princedom of Gurgum (Maraş)<sup>22</sup>. In my opinion, the most significant act of Sargon from the point of view of artistic consequences is his unification of the princedoms of Kummuh + Milid + Kammanu as the great province of Milid. As a result of this the artistic influences in question increased in

<sup>19</sup> Tahsin Özgüç, P. 106-108, 124

<sup>20</sup> Mustafa Kalaç, M. Ön. 745-620 Yükseliş Çağında Büyük Assur İmparatorluğunun Anadolu'ya yayılışı (Sümeroloji Araştırmaları 1940-1941, İstanbul 1941, P. 1005); Benno Landsberger, Sam'al, Erste Lieferung, Ankara 1948, note: 35 and especially 39.

<sup>21</sup> M. Kalaç, P. 1007 and J. D. Hawkins, A Hieroglyphic Hittite inscription from Porsuk (Anatolian Studies 19, 1969, P. 107).

<sup>22</sup> M. Kalaç, P. 1008, 1010-1011 and Sam'al, note: 39.

those regions. The Land of Tabal regained its independence during the reign of Sannacherib (704–681)<sup>23</sup>. His son Asarhaddon (680–669) was not able to reestablish the Assyrian dominance and could not even hold Milid. But Tabal was weakened and finally capitulated in 640, giving in to the King of Milid who had established friendly relations with Assyria during the reign of Assurbanipal (668–626)<sup>24</sup>.

The pottery and metal objects that we have confirm the vivid existence of Kululu during the first half of the 7th century B.C. This allows us to compare the historical information given by the texts with the archaeological remains. However, the most important thing is to reveal the building levels of those ages.

Some characteristics observed on Kululu statues and reliefs should not be entirely considered as reflecting local peculiarities. In my opinion, a school of art based on local tradition must have developed in this region with Kululu as center. This school was always open to influences from neighbouring principalities and from Assur<sup>25</sup>.

The city-wall that surrounds the actual mountain city, being gradually demolished at present as a ready source of material for construction, was built in the Hellenistic age and continued to be used by the Romans as well. The large stones of the city-wall were taken mainly from the buildings of previous ages, and especially from the city-wall and the royal buildings of the second half of the 8th century B.C. Our investigation of the destroyed sections showed that the Hellenistic wall followed the Late Hittite wall and was built upon it. Since all the terraces were settlements in the Late Hittite period, the wall that surrounded all of them must have been one of the monumental constructions of that age.

### III—Inscriptions with Hittite hieroglyphs:

1—Fragment of inscription (Pl. X, 1): Basalt. Length 14 cm., width 10.5 cm. The hieroglyphs are inscribed in relief. Judging from the shape, the fragment could be from the inscription on the body of an animal (lion). From the villagers. Two signs, *elu*<sup>26</sup> and *sa*<sup>27</sup> are well preserved. Kayseri Archaeological Museum.

<sup>23</sup> Sam'al, note: 212 and M. Kalaç, P. 1011.

<sup>24</sup> M. Kalaç, P. 1012.

<sup>25</sup> On the formation of schools of art based on local tradition in various centers, see W. Orthmann, *Untersuchungen zur spätheth. Kunst*, Bonn 1971, p. 16.

<sup>26</sup> E. Laroche, *Les hiéroglyphes hittites, première partie: L'écriture*, Paris 1960 (henceforth: Laroche).

<sup>27</sup> Laroche 415, p. 219.



2- Fragment of inscription (Pl. X, 2): Basalt. Length 13 cm., width 7 cm. From the villagers. The hieroglyphs are inscribed in relief. Only the god sign is preserved<sup>28</sup>. The inscription is from a cylindrical stela. Kayseri Archaeological Museum.

3- Fragment of inscription (Pl. XI, 1): Basalt. Length 12 cm., width 6.3 cm. Undoubtedly the orthostat fragment corresponding to *Laroche*, 334, p. 177-pa, and to *Laroche*, 34, p. 24. which is the first orthostat inscription with reliefs found at Kululu. From the villagers. Kayseri Archaeological Museum.

4- Fragment of inscription (Pl. XI,2): Basalt. Length. 10.8 cm.; width 7.8 cm. The signs are incised. From the villagers. Read from left to right. Three signs which are: *Laroche* 386, p. 206: *Laroche* 376,377, p. 199-200 and *Laroche* 57, p. 36. The top is flat as on fragment no. 3. This is the second orthostat inscription. We therefore learn that the grand entrances and buildings of Kululu were ornamented not only with statues but also with orthostats with inscriptions as well. Kayseri Archaeological Museum.

The four inscription fragments are not related to each other. Also, none are part of previously published fragments, an indication of the abundance of the hieroglyphic inscriptions in Kululu. In my opinion, the Tabal city which left the greatest amount of inscriptions to our day is Kululu.

5- Fragment of lead strip (Pls. XII-XIII; Fig. 5-6): This strip, described in *Demir Devrinde Kültepe ve Civarı - Kültepe and its Vicinity in the Iron Age*, p. 112, is presented to specialists for proper study. The fragment is the widest specimen among the Kululu strips (length 7.8 cm., width 6.2 cm). Since it was irregularly cut away at both edges to be used to make small shot, we do not know the beginning or the ending of the text. Shattered into two fragments; therefore a small part of the second line is missing. Partially cracked. The text below the third line on one face is worn to illegibility. The signs on lines 1 and 2 are well preserved. On the other face, the signs on the end of the second line and on the entire third line are completely worn off. Both sides of the text bear the names of six persons of identical names. As discussed before<sup>29</sup>, the subject matter of the text is sheep given to persons. Ankara Archaeological Museum.

#### IV- Small finds:

This group is composed of bronze fibulae, stamp seals and pottery.

<sup>28</sup> *Laroche* 360, P. 187.

<sup>29</sup> Tahsin Özgüç, P. 112.

1- Of the three fibulae, two are from villagers. First fibula: Length 4.5 cm., height 2.5 cm. Of the type with arched or triangular bow<sup>30</sup>. There are three flutings at the end of the arms. The pin is attached to the body in three curls/rings. The cross-section is circular. It seems to be bent at the center of the span (Pl. XIV, 1-2).

Second fibula: Length 2 cm., width 2.8 cm. Oval cross-section. Three flutings at the end of the arms (Pl. XIV, 5). Kayseri Archaeological Museum.

Third fibula, found in refuse mixed with Kululu IV remains (Pl. XIV, 3-4, Fig. 7) during the 1967 excavation. Width 3 cm., height 2.5 cm. It has a large globe/head at the bend; between it and each end of the bow there are two large globes and four discs. As D. Stronach wrote<sup>31</sup> the great majority of the triangular fibulae discovered in the Near Eastern countries belong to this comprehensive type. These fibulae, peculiar to the east, are probably contemporary with the finds discussed above on the basis of comparison with the examples from Alişar<sup>32</sup>, Sultanhanı Höyük<sup>33</sup> and Boğazköy<sup>34</sup>. Along with fibulae of the Land of Tabal, representing the eastern region, we find examples of the standard Phrygian type<sup>35</sup>. This is a natural result of the interrelationships between two neighbouring countries.

2- Handle of cauldron. Bronze. Found in refuse mixed with painted pottery during the excavations of 1967. Length 44 cm., height 4.5 cm. One wing broken, the other preserves the nail hole. Rounded handle shape. Probably belonged to a cauldron of medium size (Pl. XV, 1; Fig. 8). Kayseri Archaeological Museum.

### 3- Stamp seals:

First seal: Marble. Height 1.2 cm, width 1.2 cm. From the villagers (Pl. XV, 2a-b-c). Slightly rounded top, pierced lengthwise. Oval seal surface depicting two sitting sphinxes facing each other across a tree in the middle. Feet rest on the roots of the tree. The hair hang down straight; the curls cover the nape of the neck. Large, pointed noses, full cheeks. The heads large in

<sup>30</sup> D. Stronach, *The Development of the fibula in the Near East* (Iraq 21, 1959, p. 193).

<sup>31</sup> *Ibid.*, p. 197.

<sup>32</sup> OIP 20, p. 68, Fig. 93 top row (E. Schmidt); 19, p. 266, Fig. 352, b 232, 353 top row (E. Schmidt); 29, p. 435, Fig. 493, 494 top row (1-3).

<sup>33</sup> K. Emre, *Sultanhanı Höyüğü Kazıları 1971-1972- Excavations at Sultanhanı Höyük 1971-1972* (Anadolu 15, p. 119, Pl. 11, 2).

<sup>34</sup> R. H. Boehmer, *Die Kleinfunde von Boğazköy* (WVDOG 87) Berlin 1972, p. 67.

<sup>35</sup> The best examples of standard Phrygian fibulae were found in Kültepe.

relation to the bodies. As on some Late Hittite reliefs, the wings do not rest on the body but are represented upraised. The feathers of the sphinx on the right depicted; the end of the upturned, vertical tail is bird headed. A large bird is perched on the wing of the other sphinx. An animal appears in the space behind the head of the sphinx at the right. Ankara Archaeological Museum (Kt. Z/ 59). Our knowledge of Late Hittite stamp seals is inadequate. However, the similarity of the images on the seal to the images on reliefs of the same period is obvious. In discussing a sphinx on a painted vessel found in Tumulus P at Gordion, Kenneth Sams<sup>36</sup> has attributed the "bird headed tail" of Phrygian art to the art of North Syria. He has also discussed the characteristics of the "bird headed tail" motif on Late Hittite reliefs. It is not surprising to find that a popular motif of the Late Hittite centers should appear on a stamp seal from Kululu, which, from all indications, was a brilliant center of art during the last phase of the Late Hittite Period. The seal can be dated to the last quarter of the 8th century B.C. or to the 1st quarter of the 7th century B.C.

The second stamp seal is button-shaped (Pl. XV, 3 a-b). Steatite. Diameter 2.2 cm. The top of the seal is damaged and pierced in an irregular manner to be used as an amulet hung on the neck. This establishes the reuse of the seal. On the surface, four trees and, in between, two rosettes enclosed by irregular circles are visible. Found in the citadel in a refuse heap mixed with painted pottery. Kayseri Archaeological Museum.

#### 4- Pottery:

The cup which was found on the main rock of the citadel during the 1967 excavation is published now. The buff slip is irregularly painted in black with three thick, parallel bands (Fig. 9). Oval cross-sectioned handle. It is not later than the second half of the 8th century B.C. and is the contemporary representative of a native form of cup. The second specimen was found next to the one described. Cream slipped, ornamented with thick black lines. The cross-section of the handle is rounded (Fig. 10).

The neck of the large pitcher with rounded orifice is slipped in light brown and ornamented with parallel, thick and thin dark brown lines. The pitcher is not later than the middle of the 7th century B.C. (Fig. 11).

<sup>36</sup> Phrygian painted animals: Anatolian orientelizing art (Anatolian Studies 24, 1974, p. 186).

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In our book published in 1971 we had pointed out the abundance of uninscribed orthostat fragments with high reliefs at Kültepe<sup>37</sup>. The new finds support our observations. In 1973, we discovered three fragments with reliefs among the surface stones of Kültepe.

1- Large fragment in relief belonging to the frontal part of a lion's body. Basalt. Length 36 cm., width 24 cm. Kayseri Archaeological Museum. The five bands that form the mane are tied together near their ends. These indicate that the stylised flame-shaped Assyrian mane type was even more exaggerated in some cities of the Land of Tabal (Pl. XVI).

2- Part of mane of a lion or sphinx. Basalt. Length 7.5 cm., width 6 cm. It is not clear whether it is part of the first fragment (Pl. XVIII, 1). Kayseri Archaeological Museum.

3- Fragment of statue head (Pl. XVII). Basalt. Length 13.7 cm., width 11.4 cm. Kayseri Archaeological Museum. The hair is shaped in wavy lines as in Kululu.<sup>38</sup> Kültepe is the second richest center of the Land of Tabal with respect to fragments of statues and orthostats in relief. The most significant point here is the closeness of Kululu to Kültepe.

#### ADDENDUM

As the present article was about to be printed, the Kültepe expedition made an exploration trip to Kululu on July 1975 and brought to the Kayseri Museum various relief, statue and inscription fragments given by the villagers. The five piece collection is as follows:

1-A spiral-shaped lock of hair, which is the lowest one of the hook-shaped curls flowing down to the shoulder of a statue head. Height: 17.5 cm., width: 10.5 cm. Judging from the size of the spiral locks (3×3 cm.) the statue head should be quite large (Pl. XVIII, 2). The hair style is an exact replica of one that we published in 1971.<sup>39</sup> These increase the number of material which substantiate that the Kululu artists were continually open to influences from over Sakçagözü-Zencirli-Maraş-Arslantepe. However, indications proving that native artists were active in Kululu as well as the foreign ones are much more abundant than we supposed.

<sup>37</sup> Tahsin Özgüç, 80-83.

<sup>38</sup> Tahsin Özgüç, Fig. 148.

<sup>39</sup> Tahsin Özgüç, p. 49,54,56-57.

2- Small fragment of statue head: Basalt. Length: 6.5 cm, width 6.5 cm. The slightly waved hair is represented with deep grooves<sup>40</sup> (Pl. XIX, 1).

3- Lion's paw: Basalt. Length+25 cm., width 16 cm., height 18 cm. Broken from the wrist (Pl. XX, 1-2; XXI, 1). Four fingers intact. The fifth finger missing. The finger joints are represented with bands which are very thin in relation to the paw itself. Deep grooves between fingers. The ends of the claws broken. The first finger curves in the shape of a pronounced hook on the side surface; the hook in relief also rests on a band.

In spite of the native characteristics of the details, the paw is made according to the usual shape of paws observed on the portal lions of the Late Hittite Period<sup>41</sup>. Detail differences are in fact discernible on the paws of Arslantepe-Sakçagözü-Kargamış-Havuzköy lions as well. The paw of the Kululu lion is of the same size as the paws of Arslantepe lions, which means that we are publishing one of the largest portal lion's paws from Central Anatolia.

4- Head of sphinx. Tuff. The head and the right side of the face is badly damaged (Pl. XIX, 2). Height: 30 cm., width 35 cm. A row of hair in relief on the forehead. As with other Kululu sphinxes<sup>42</sup> the hair on the head is represented diagonally. The wide band in relief begins on the nape, crosses the forehead horizontally and hangs down to the shoulders, parallel to the second band which is set behind the ears. The locks of hair which should be at the end of the two bands are broken off. Contrary to the other sphinx, the eyeballs are not made of a different material and consequently there are no eye sockets. The beginning of the locks which come down from under the band that encircles the nape are preserved. The head is smaller than the sphinx head published in 1971.

5- Hieroglyphed fragment. Basalt. Width: 18.5 cm. Length 17 cm. It is probable that the inscription was on the body of an animal (lion), as with the lion of Maraş (Pl. XXI, 2). The signs are in high relief, a technique widely used in Kululu. The text reads from right to left. The sign on the right is unidentifiable. The middle sign is *tu* (Laroche, No: 89=Ş. 53). The third sign is *mü* (Laroche, No: 107/3, Ş. 68).

<sup>40</sup> - Tahsin Özgüç, Fig. 148.

<sup>41</sup> - E. Akurgal, p. 68.

<sup>42</sup> - Tahsin Özgüç, Fig. 146; Pl. 41, 1 a-c.

PLATE 1

Figure 1



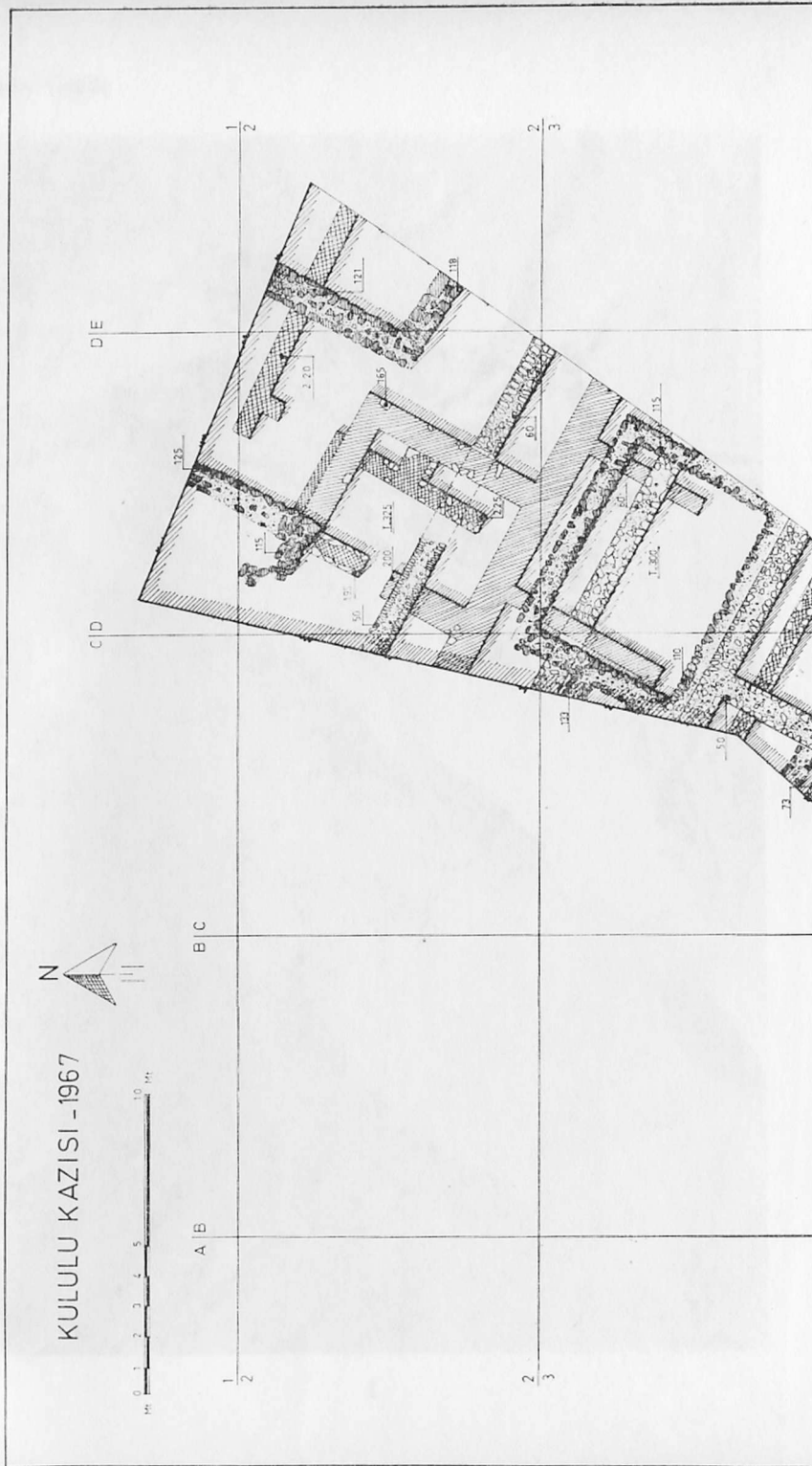
6.5 cm.  
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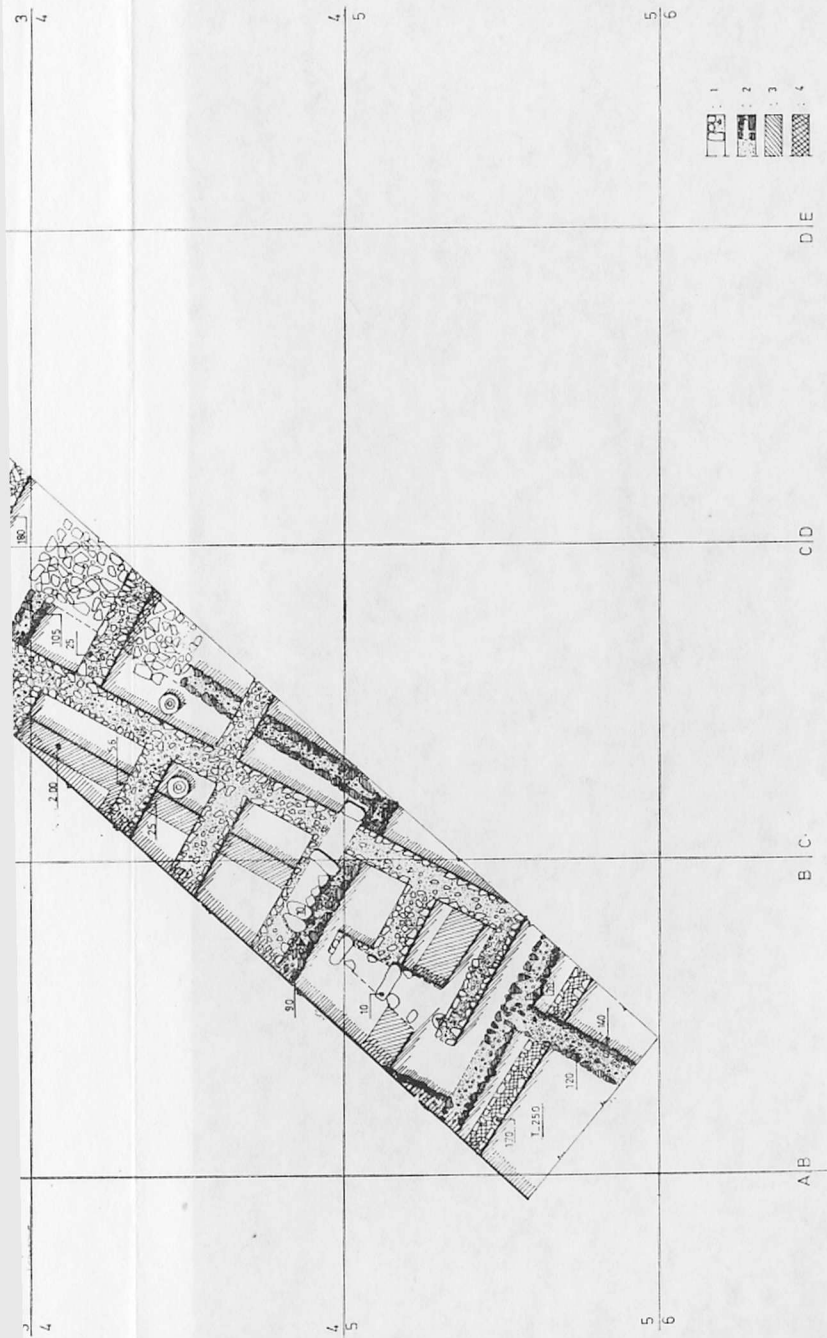
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Plan 1



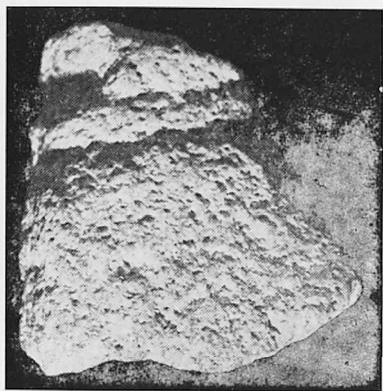


Plan 1



КНИЖНИ КАЗИСТАН





1



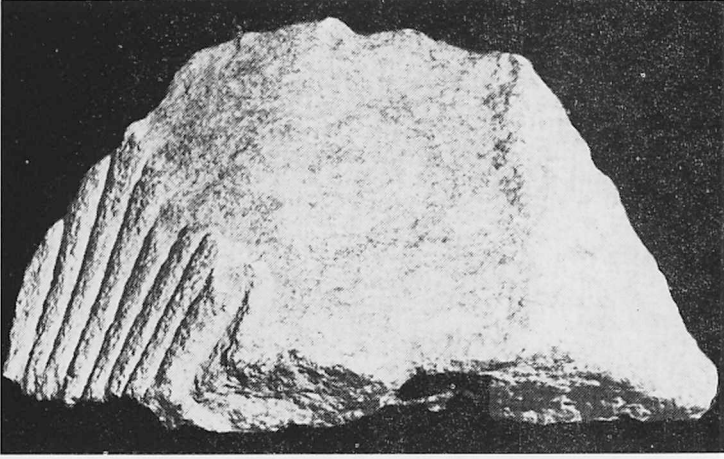
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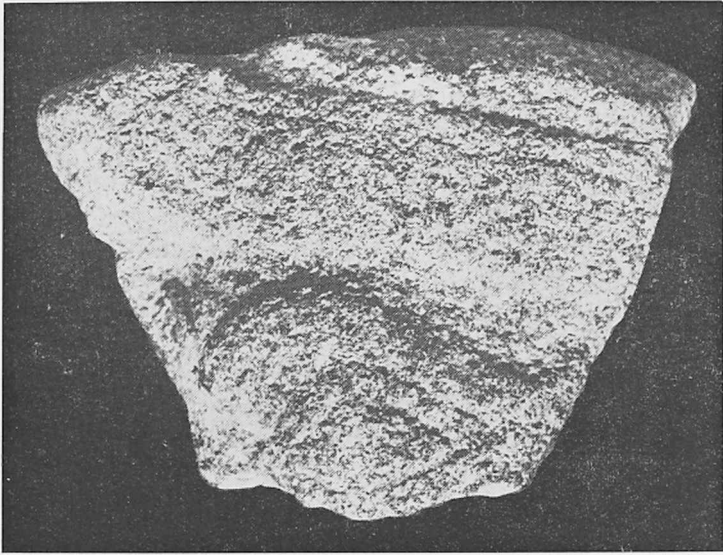
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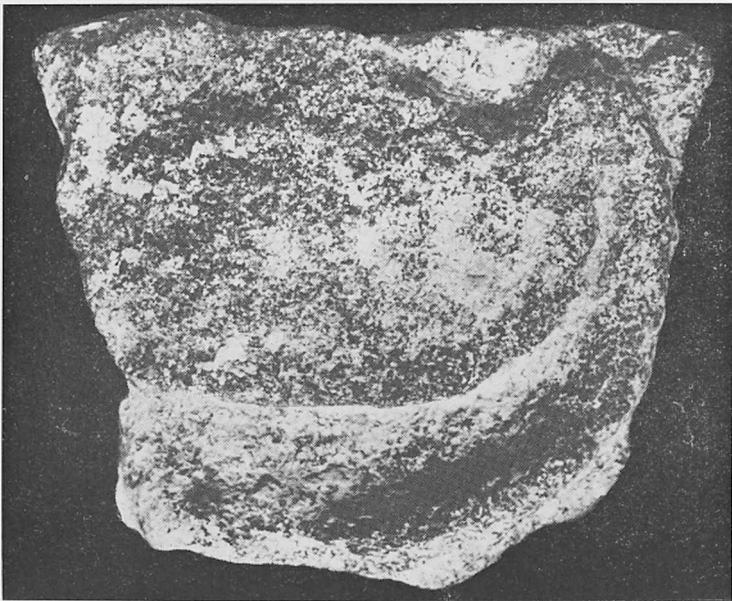
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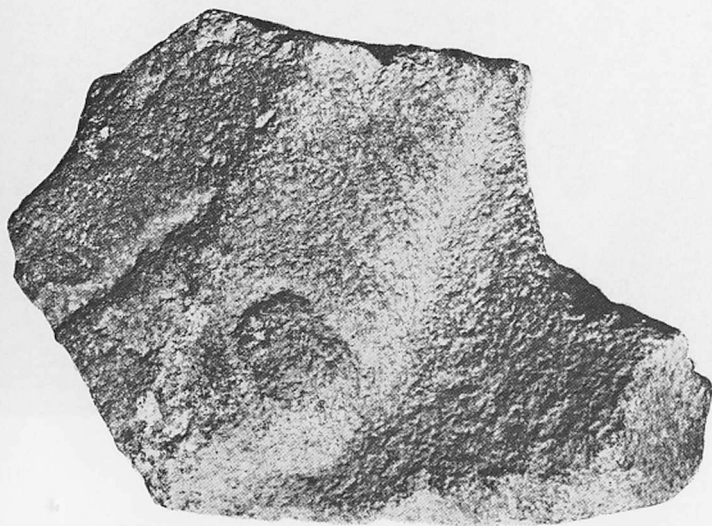
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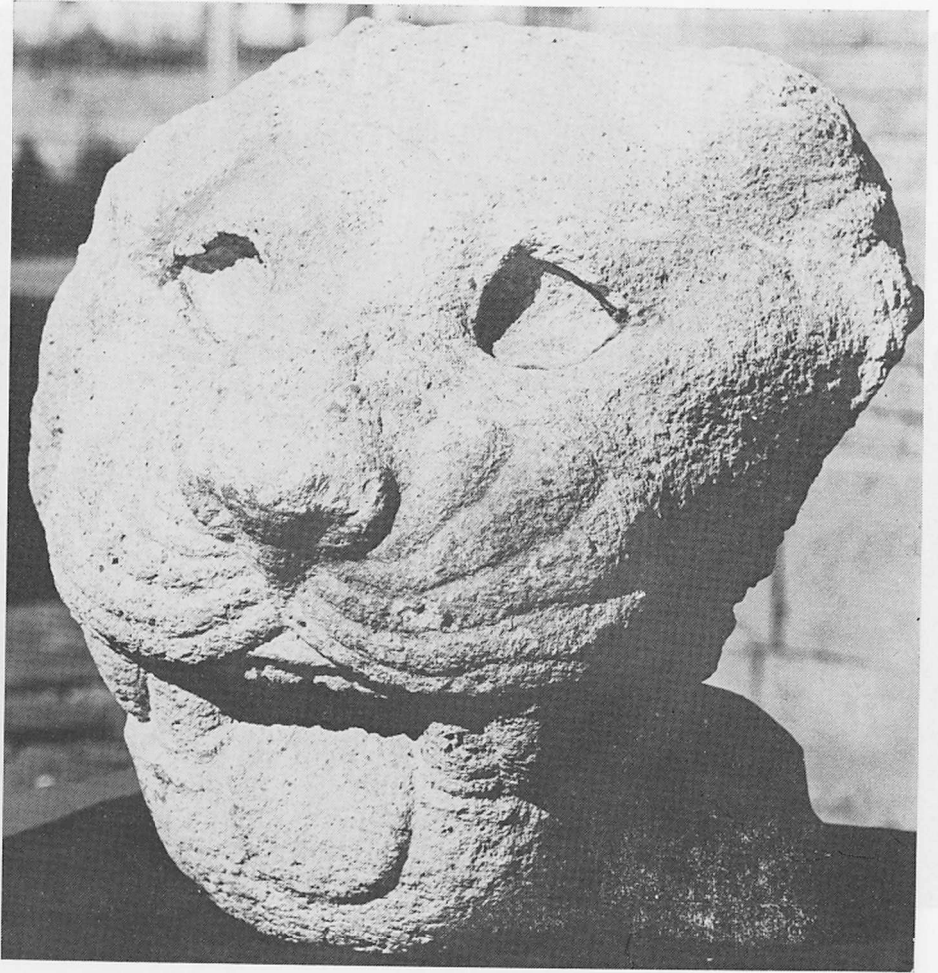


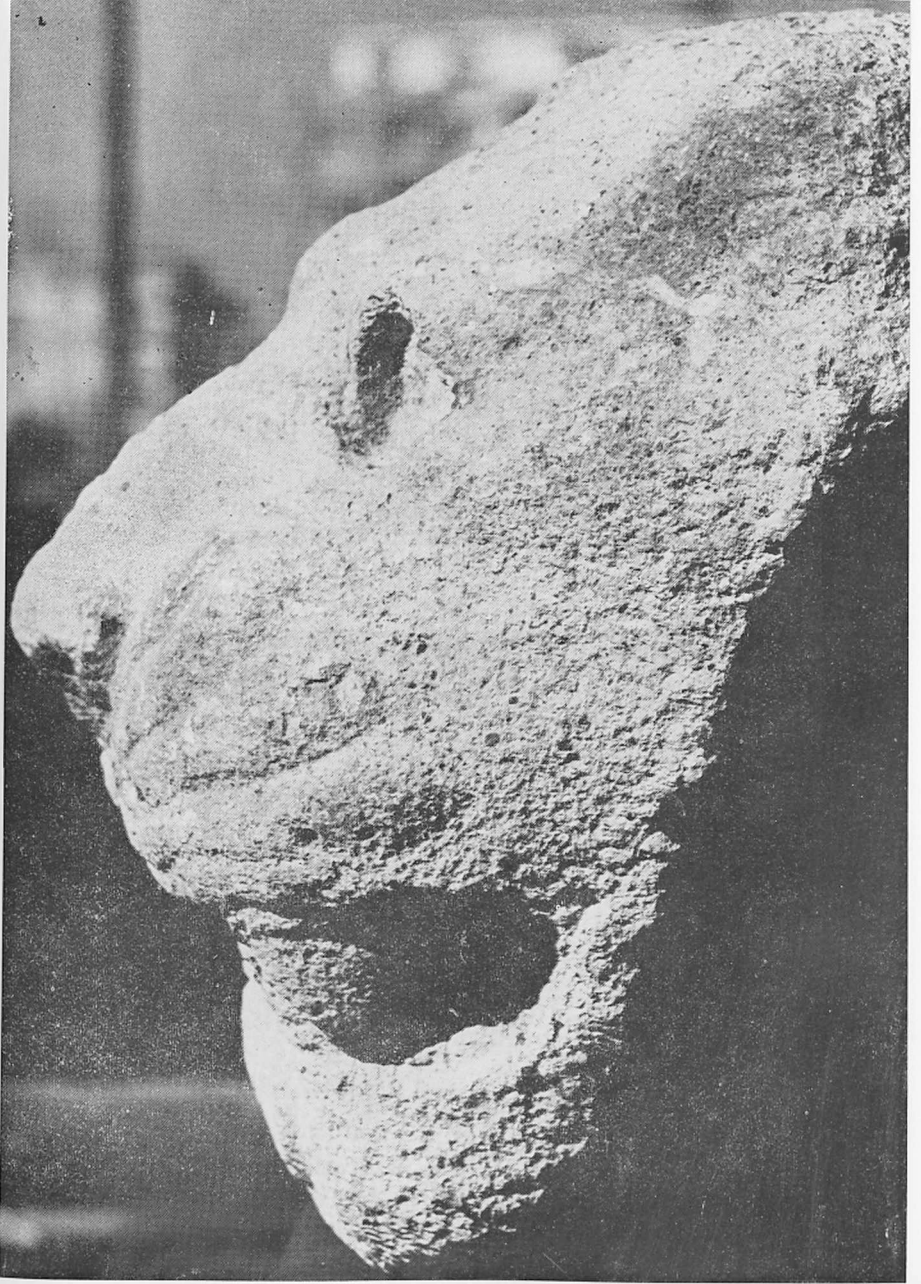
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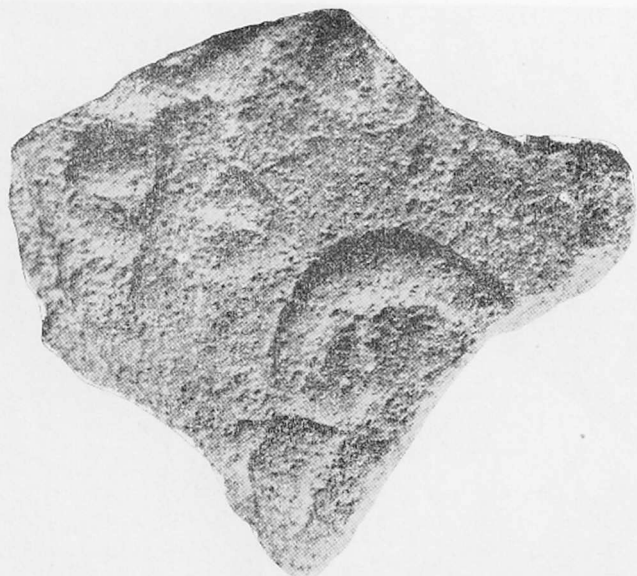








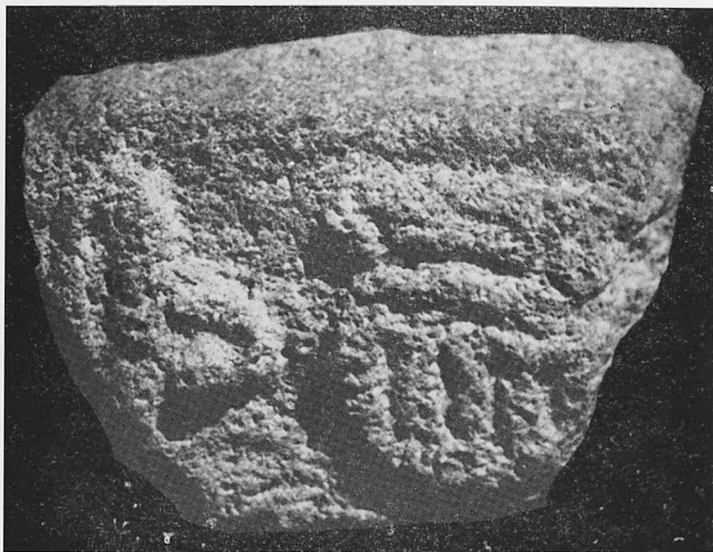




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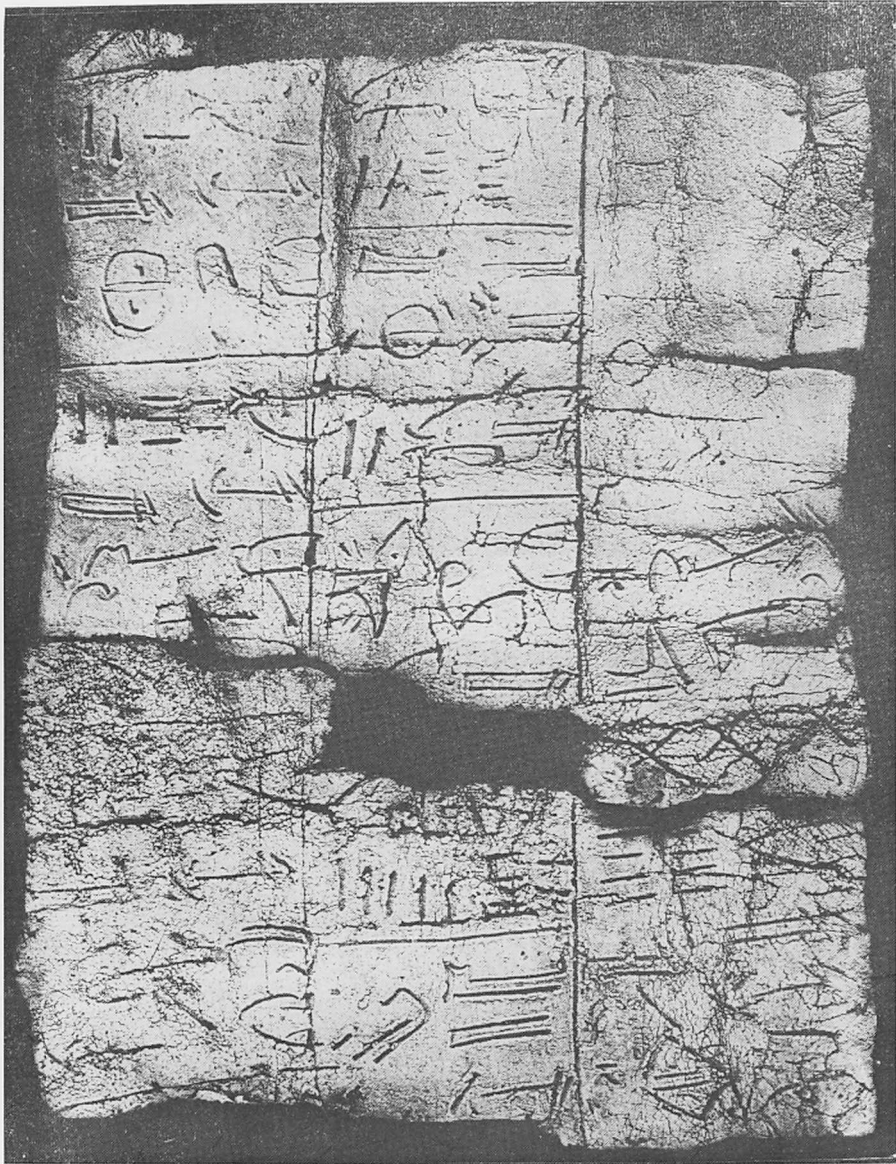
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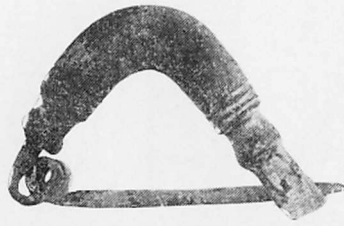




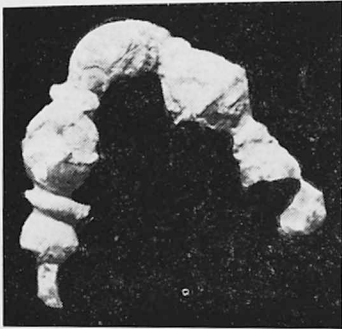
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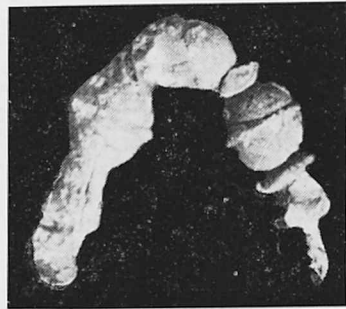
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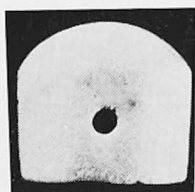
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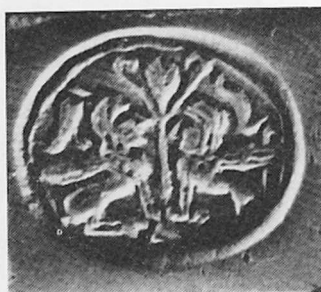
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2 a



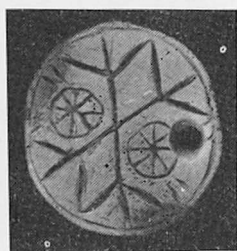
2 b



2 c



3 a

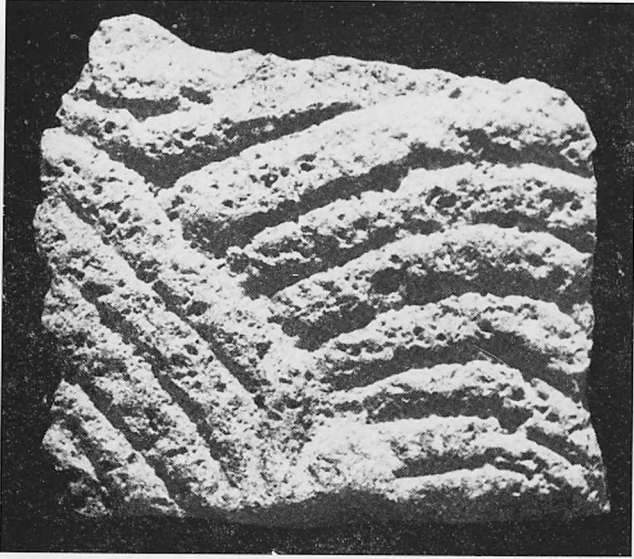


3 b





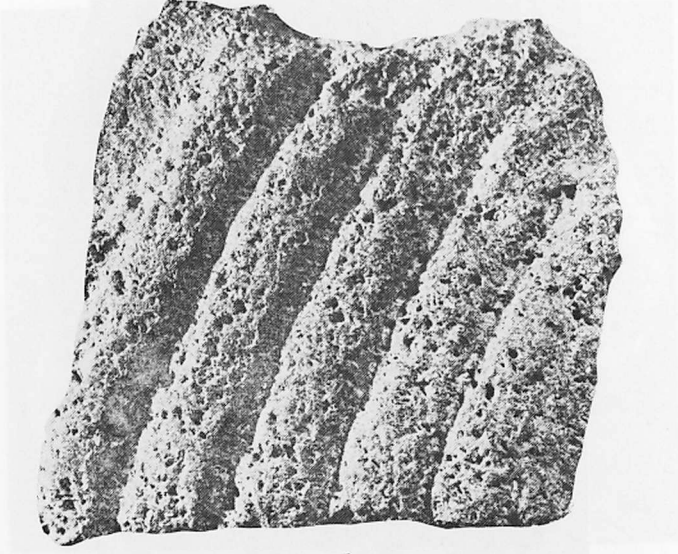




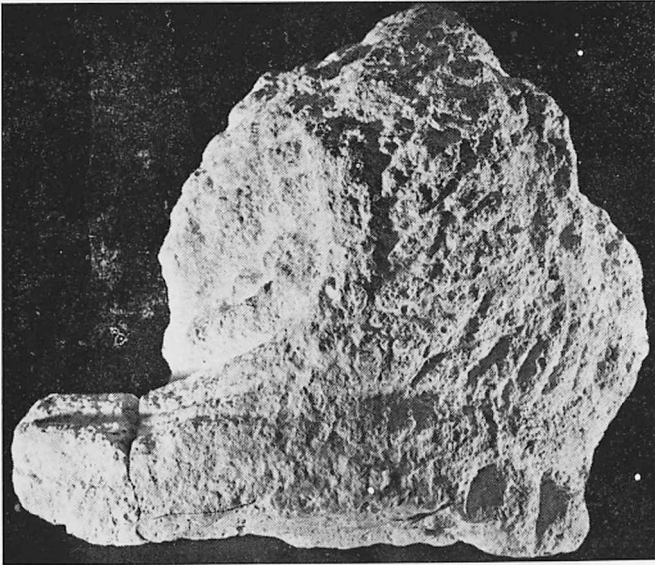
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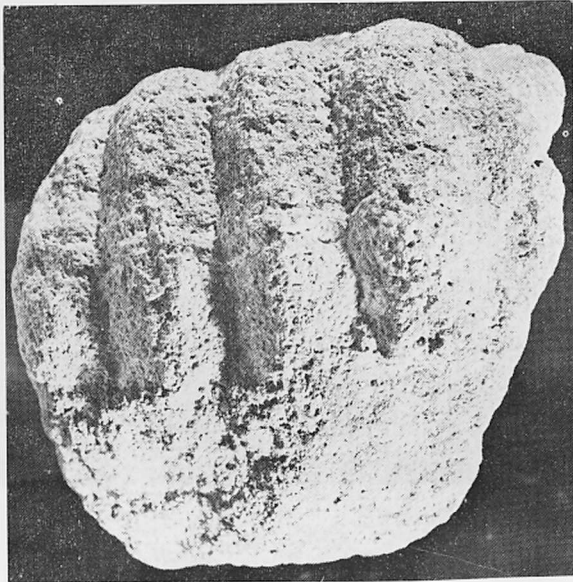
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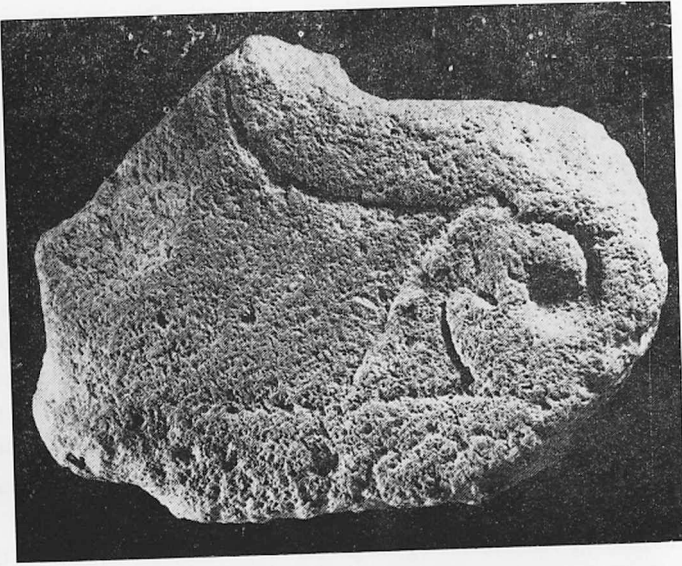
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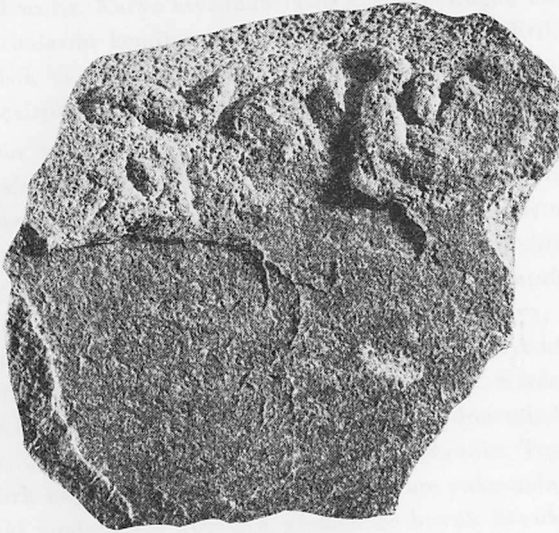
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