

EXCAVATIONS AT KÜLTEPE LEVEL II FINDS

TAHSİN ÖZGÜÇ

The buildings of level II of the karum were investigated only in squares u-v/23,24,25. The first of the two buildings in these squares is situated in u-v/23-24 and is 10 m. long and 6.30 m. wide (Plan. 1, Fig. 1-3). With its two rooms—one small, one, containing a fireplace, large—and its rectangular plan it belongs to a type which enjoyed great popularity in Middle Anatolia during this period. While the outer wall to the north and an inner wall, both of mud-bricks on a stone foundation, have been partially preserved, even the foundation stones of the east wall have been taken away (Fig. 2). Debris of the house, tablets and broken vessels have been thrown into the resulting ditch. In this house, which must have belonged to a rich merchant, we found tablets, clay objects, and stone implements in the stone-paved small room and in the undisturbed north-west corner of the large room. The house must have opened on the street from the south-east corner of the small room. It appears from the overlapping of some of the pavement stones that repairs were made on the floor of the small room (Fig. 3). The fireplace is near the middle of the big room (Fig. 4). We see here for the first time in the karum a *double* fireplace, i.e. a small fireplace which has been built into a larger one. The large one must have been used for big vessels, the small, portable one for smaller vessels. The north-east corner of the room was destroyed by the stone cist-graves of level Ib (Fig. 2).

The second house, in squares u/24-25, is built parallel to and adjoining the first one (Plan. 1; Fig. 1-3). This house also has two rooms, and in addition a corridor serving as entrance. All of it is well-preserved. In the large room, which is 5.50 m. long and 3.50 m. wide, there are, in the middle, a fireplace, in the south-west corner an oven, and near the east corner a pair of hand-mill stones (Fig. 1-2). Under these stones there is an opening which appears to have been used as a closet (Fig. 3,5). The flat stone used to close

the oven was found leaning against the wall, and a dish was discovered in the closet. The tablets and many pottery and other objects were placed at the foot of the walls. Like all the other houses of level II, this one has been destroyed by a violent fire. All the objects in it, except those made of wood, leather, and cloth, have come down to our time. The large room communicates by a door in its north-west corner with the small room to its north (Fig. 2). This small room has stone benches along two of its walls and contains only pottery objects. Although the wooden frame and sockets of the door were burned, we discovered traces of charcoal in their places. The flat stone serving as threshold was found *in-situ*. The door-opening was later closed and used as a closet. A door in the west wall near the oven opens on the L-shaped corridor. The door has no frame and must have been always open. The slightly sloping corridor mounts from the north to the south, i. e. from the inside of the building toward the outside. The eastern half of it has an earth floor, the western half is paved with stones. Large vessels were found at the foot of the walls, and some badly burned unopened envelopes in the eastern part at the place indicated by an arrow. In the south-east corner of the corridor there is a second door with wooden frame and sockets. From this door one emerges onto a small space, which in its turn opens on the outside through a third door on its east side, the flat threshold-stone of which remains *in-situ* (Fig. 6). The slope of the corridor is due to the fact that the house-floor is below the street-level.

The whole house, including the corridor, has been given two coats of white-wash, the first thick, the second thin (Fig. 6). In the original state of the house a door in u/24, i. e. in the south wall, opened on the street. This door was later walled up and the house was enlarged by the addition of the corridor. In the walls two sizes of brick were used, one being $40\text{-}41 \times 29\text{-}30 \times 6\text{-}8$ cm., the other $35 \times 30 \times 7\text{-}9$ cm. In construction and plan these two houses do not differ from those of level II already known to us. Characteristic for them is their richness in tablets and pottery. The difference of 1 m. between the levels of the two houses (the fireplace of the first house is at a depth of 4.75 m., that of the second at a depth of 5.99 m.) is due to the slope of the ground.



Res. 1 — Fig. 1



Res. 2 — Fig. 2

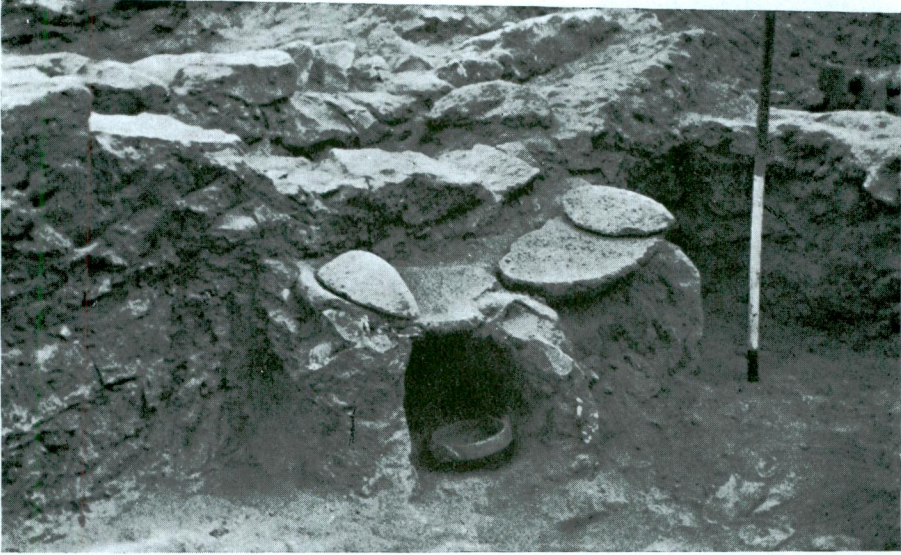
T. Özgüç



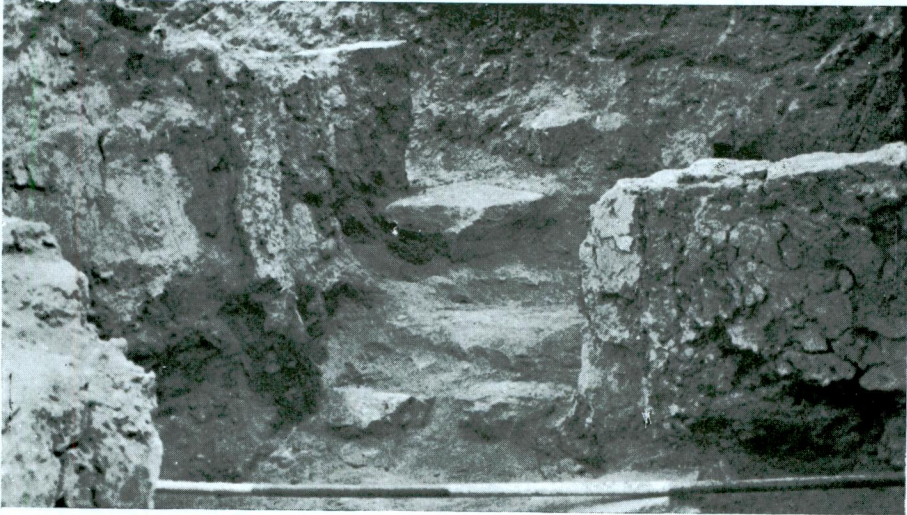
Res. 3 — Fig. 3



Res. 4 — Fig. 4



Res. 5 — Fig. 5

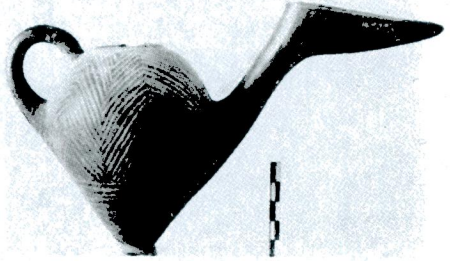


Res. 6 — Fig. 6

T. Özgüç



Res. 7 — Fig. 7



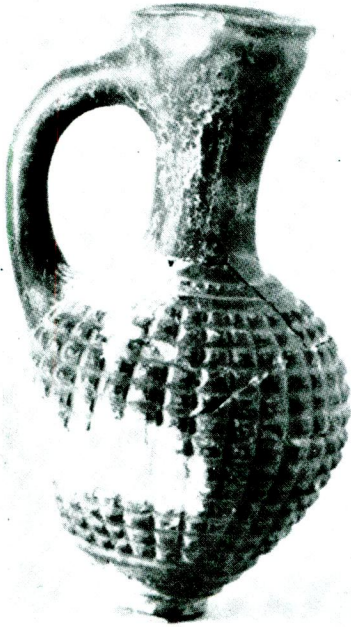
Res. 9 — Fig. 9



Res. 8 — Fig. 8



Res. 10 — Fig. 10



Res. 11 — Fig. 11



Res. 13 — Fig. 13



Res. 12 — Fig. 12

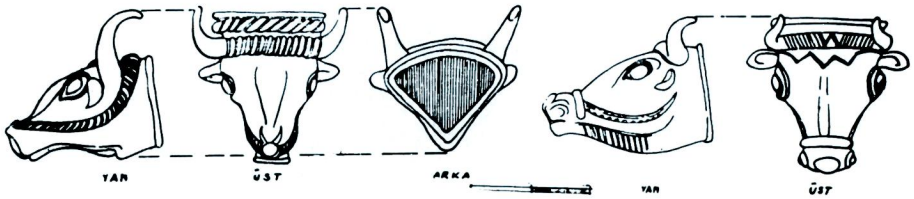
T. Özgüç



← Res. 14^a
Fig. 14^a

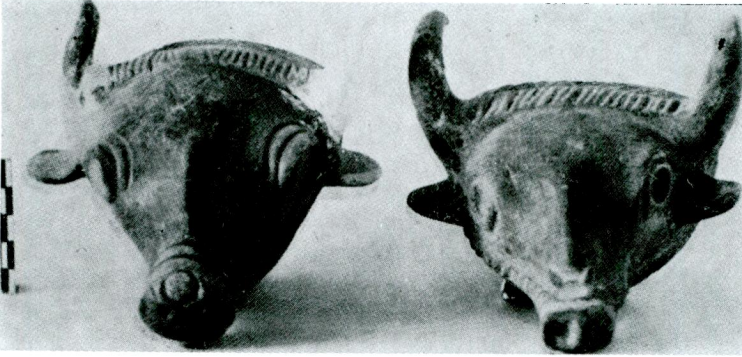


← Res. 14^b
Fig. 14^b



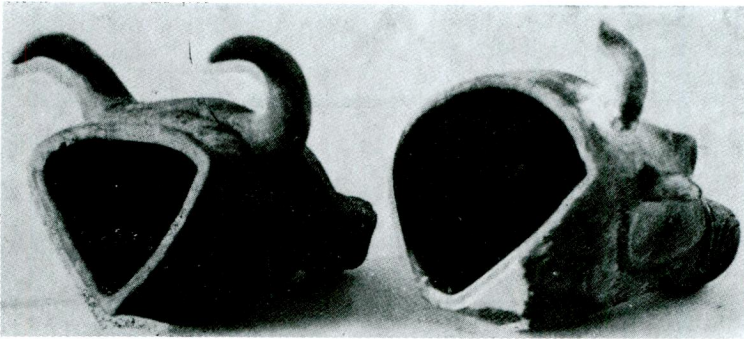
Res. 15 — Fig. 15

Res. 16 — Fig. 16



Res. 17 — Fig. 17

Res. 18 — Fig. 18



Res. 19 — Fig. 19

Res. 20 — Fig. 20

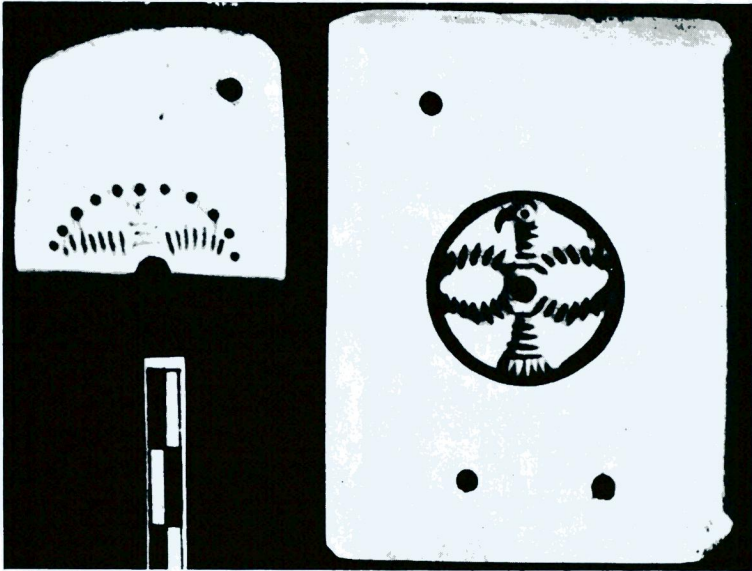


Res. 21^a — Fig. 21^a

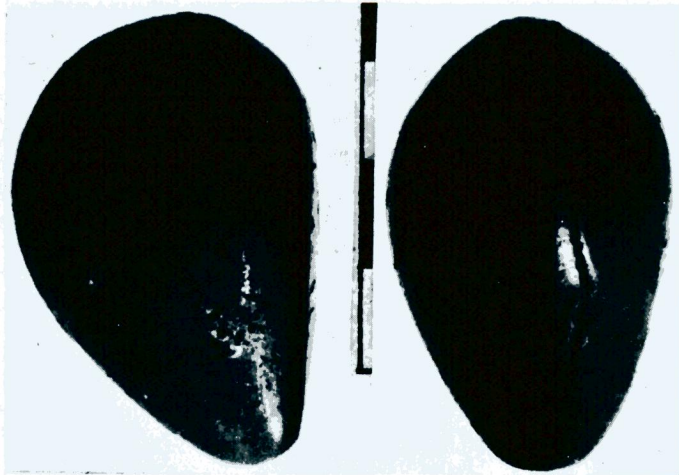


Res. 21^b — Fig. 21^b

T. Özgüç



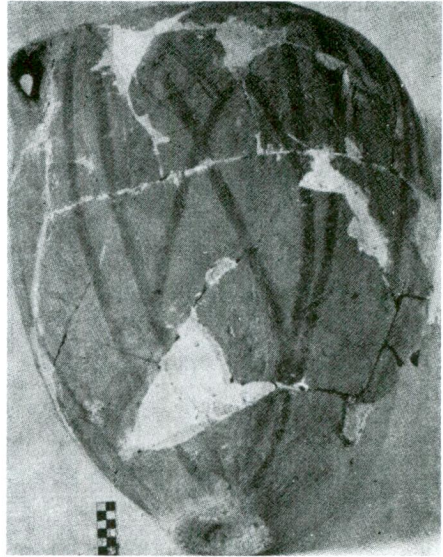
Res. 22 — Fig. 22



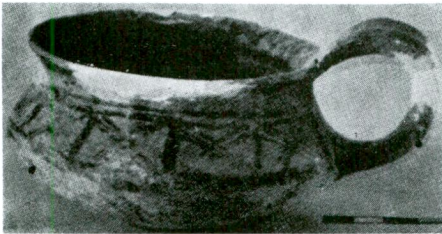
Res. 23^a - 23^b — Fig. 23^a - 23^b



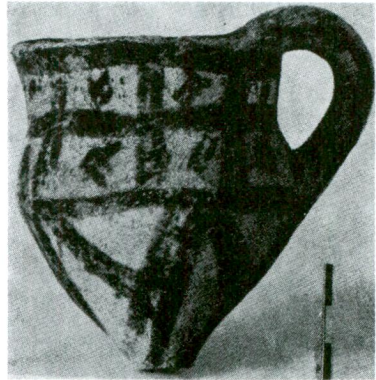
Res. 24 — Fig. 24



Res. 25 — Fig. 25

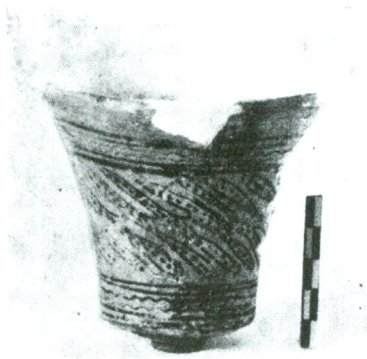


Res. 26 — Fig. 26

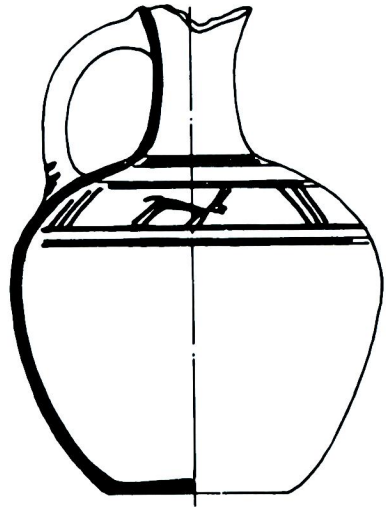


Res. 27 — Fig. 27

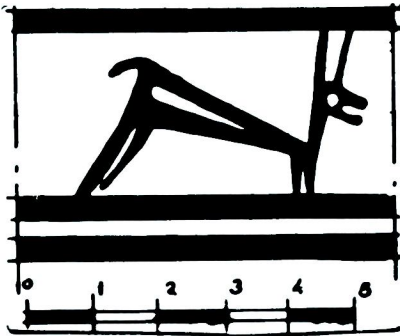
T. Özgüç



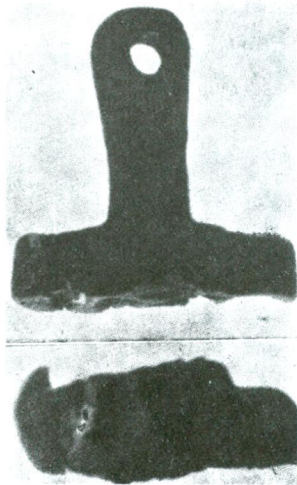
Res. 28 — Fig. 28



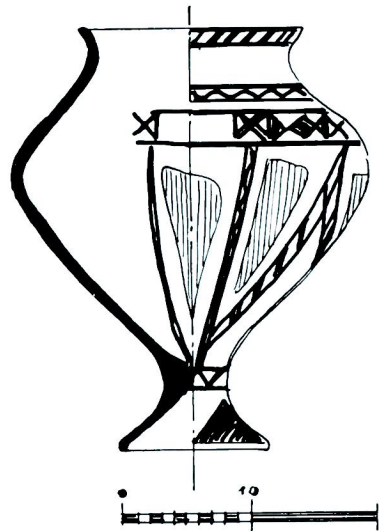
Res. 29^a — Fig. 29^a



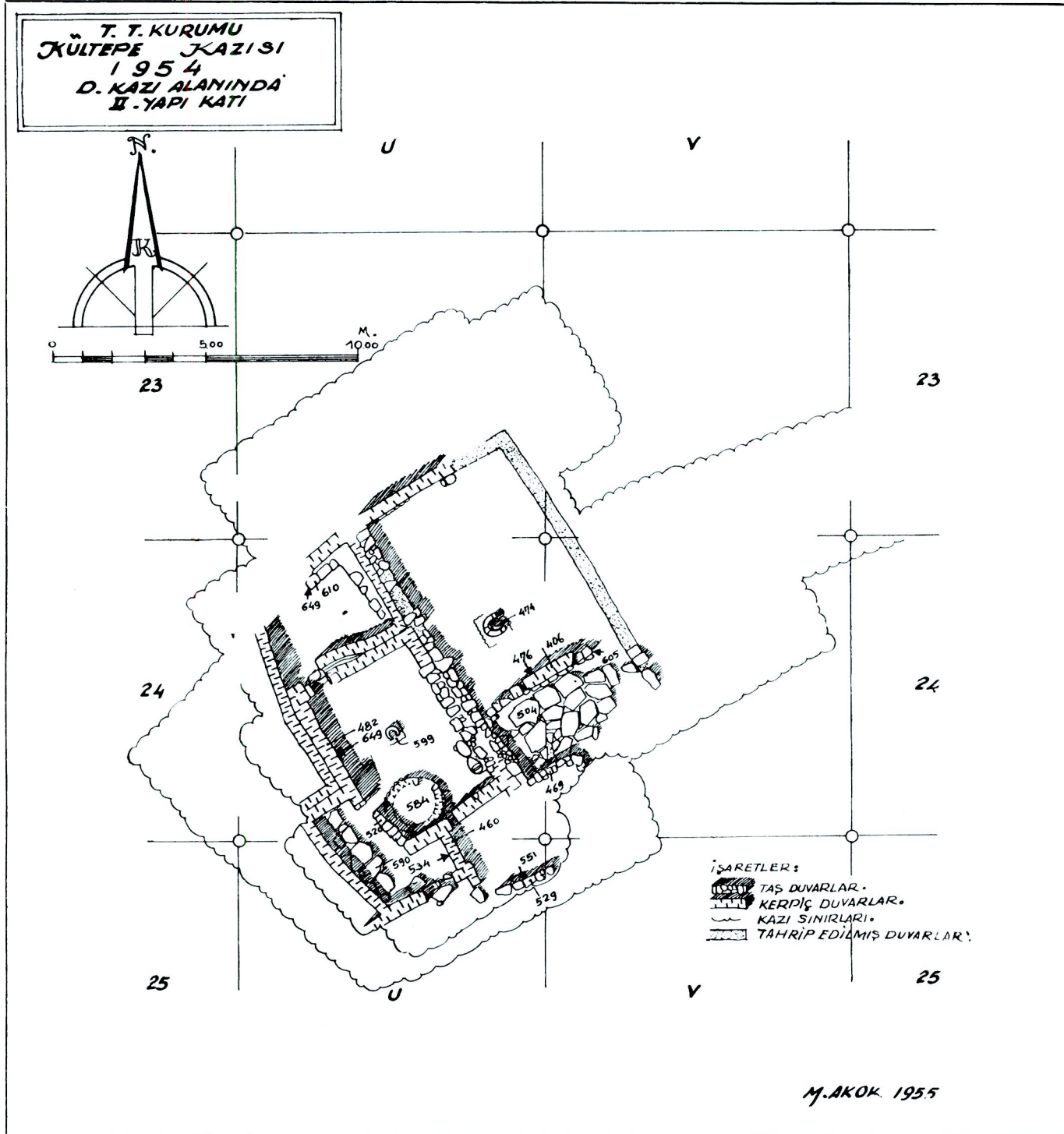
← Res. 29^b — Fig. 29^b



Res. 30 — Fig. 30



Res. 31 — Fig. 31



Plan 1

New types of pottery are represented by a brown-slipped, well-polished vase with four handles and ring base (Fig. 7), a red-slipped pot with sieve-spout (Fig. 8), and unproportionally long basket-handle, and a big vessel with four handles resembling a fruit-stand (height 44.2 cm., width 35.3 cm., see Fig. 10). Some brown-slipped pitchers of previously known shape are decorated with flutings in zigzag form (Fig. 9). A highly-polished big vase with dark-grey slip and four fluted handles is also ornamented with wide flutings (Fig. 13). These flutings are not only an evidence of highly developed technique, they also document the imitation in pottery of metal vessels. A brown-slipped jug of not unusual shape is of interest because of the peculiar ornamentation of its body by small square protuberances (Fig. 11). Some vessels with winered slip and mirror-like polish have eagles on their handles or, where they are double ones, on the rod connecting the handles (Fig. 12). They are quite unique in the karum and even in all of Anatolia. The style of their wings, legs, and claws, protruding eyes, and hooked and sharp beaks not different from that of the eagles found on stamp and cylinder seals of the Colony period.

Some cups, which are joined in pairs, have one common handle (Fig. 14 a-b). The cups belonging to one pair are connected by a hole in the wall between them. They all have dark red slips and are very highly polished. The front part of one of the cups is decorated with an antelope head in relief, that of the other with a buffalo head. The style of these heads is the same as that of the rhytons and vessels with animals reliefs so popular in the Colony period. In spite of the one Alacahöyük vessel in animal form dated at the Early Bronze Age¹ and of the many metal statues of bulls and deer of that period, we cannot speak of drinking cups in the sense of rhytons before the Colony Period².

Two brown-slipped rhytons in the form of bull-heads were found together (Fig. 15-20). Their openings are triangular, and there are no holes that would permit the passage of a liquid in their

¹ I want to express my thanks to Dr. *Hamit Koşay* for giving me information about this find.

² About the Colony period rhytons cf. *Kultepe Kazısı Raporu* 1949, *Ankara* 1953 p. 218 (Nimet Özgüç).

mouths and noses. Both of them have a high ridge running down their foreheads. There are differences between the two cups in the form of the eyes and of the nose, in the curvature of the horns, and in the headstalls. In spite of this, we cannot go so far as to say that one of the rhytons represents a bull while the other one represents an ox. The differences in detail do not obscure the essential similarity of their styles. They are the oldest examples of rhytons of this type, and none of a more primitive kind are known to us in Anatolia. The bull rhytons from Alacahöyük³, Alişar⁴, Karaoğlan⁵, and from level Ib of the karum⁶ differ in form and style from the two rhytons under discussion. Although the Alacahöyük rhytons belong to the Old-Hittite period⁷ and are thus chronologically fairly close to the Colony period rhytons of Kültepe and Alişar⁸, the differences between them should not surprise us. For we find considerable differences even between the rhytons and other objects of levels Ib and II of the karum which are separated only by a very short lapse of time. So far we have not fully established which of the building levels of Alişar and Alacahöyük are contemporary with levels I-IV of the karum. However, the solution of this problem has now become very easy in the light of the findings of the Kültepe excavations. They have greatly facilitated the establishing of the characteristics of these levels which succeed each other in short intervals. The excavations in the karum have confirmed *K. Bittel's*⁹ and *N. Özgüç's*¹⁰ dating of the Hittite levels of Alişar (level II). We must, however, disagree with these two authors in that we believe that Alişar was not settled during the Imperial period and that levels 10T-11T of Alişar are contemporary with levels Ia-b—IV of the karum. In view of the new findings we find it impossible to entertain the theory that Alişar continued into the Imperial period as a center that had lost its importance.

³ Hamit Koşay, *Alacahöyük Kazısı* 1937-1939, Ankara, Pl. 72, 1; 73, 1-2.

⁴ *OIP* 29, Fig. 209-210.

⁵ *Bellesten* 9, p. 39, Pl. 55.

⁶ *Kültepe Kazısı* 1949, Pl. 40, 283.

⁷ *Alacahöyük Kazısı* 1937-1939, P. 24-25. I am indebted to Dr. *H. Koşay* for his kind assistance in determining the level of these finds.

⁸ As we shall point out below, we are of the opinion that after the Colony period Alişar was not settled until the Post-Hittite-Phrygian period.

⁹ *Archäologischer Anzeiger* 1939, P. 105 ff..

One of the most beautiful examples of the highly developed representations of eagles which we find with such frequency on all kinds of objects in the karum is a drinking-cup in the form of an eagle-head. The cup has a buff-grey slip and is painted black. The beak is curved, the mouth well-worked, and the thick eye lids and black-painted oval pupils are nicely made. The middle of the eagle's forehead is ornamented with a hook-motif known to us from Alişar III and from wheel-made and painted Colony period pottery. The eagle rhyton found in level 11 T of Alişar differs in style and technique from the one under discussion¹¹. These two contemporary documents show us that eagle rhytons occurred in this part of Anatolia as early as the Colony period.

A stone mould (7.2×5.3×3.1 cm.), worked with great care and smoothly polished, was also unearthed (Fig. 22). The edges of the mould are slightly bevelled. Exactly in the middle of it there is a well-drawn circle containing an eagle with two wings, one head, and a strongly curved beak. Its head is in profile, its body *en-face*. In the middle of the circle there is a round hole. The eagle's eye is represented by a circle with a small black dot in the middle; its neck, tail and wings are worked with small straight lines. The style of the bird is the same as that of eagles seen on contemporary cylinder and stamp seals. There are two holes in the lower and one in the upper part of the mould. They serve to hold the other part of the mold in place. Near the mould we found another one made of the same stone, half of which had been intentionally cut off. In the middle of the latter there is one half of a similar representation of an eagle the other half of this representation having been cut away. In this piece there are small holes on the circumference of the circle surrounding the eagle. It has one hole in the middle of the edge along which it has been cut off, and another one in its upper part. These holes fit over the corresponding holes in the large mould. Through the center holes molten metal could be poured into the mould, producing a disk with eagles on its two sides and with a short shaft in the middle. As we can see from the section of the center hole in the small mould,

¹⁰ *Arkeoloji Araştırmaları* 2, Ankara 1945 (Dil ve Tarih-Coğrafya Fakültesi Yayınları No. 47.) P. 73 ff.

¹¹ *OIP* 29, Fig. 213, c 94, P. 191.

the shaft was fluted. This unique mould shows clearly, like the other unparalleled finds in Kaniš, the originality of the indigenous art of the Colony period and its being alone *sui generis*. We also see that the art of Kaniš was a source of the Anatolian art of later periods.

In levels I and II various pottery, stone, and lead weights have been discovered. We shall publish them separately together with their exact weights. A hematite weight from the second archive is important from the point of view of its being an imported article (Fig. 23 a-b). As we know, such weights in duck form, with the long neck, turned backwards, indicated on their backs, were very popular in Mesopotamia. The neck and head of the Kültepe specimen are represented not, as was more generally the custom, in relief, but by slightly deepened lines. Similar weights were also found on level Ib; they belong to the rare objects of foreign origin that the Assyrian merchants brought to Kaniš.

We have already discussed the Alişar III. pottery found in the various Kültepe building levels(except Ia-b)from the point of view of its importance and of its distribution among the different levels¹². We shall here mention some new examples of this pottery. Four cups found in the two houses are identical in size, in their height, brown slips, and in their geometrical motifs executed in dark brown paint (Fig. 26). Slight depressions have been made in their under surfaces in the manner familiar to us from some Early Bronze Age specimens¹³. In comparison with Alişar III cups, these show some local peculiarities: their squat shape, their handles with slight depressions in the outer surfaces, and the depression in their bases mentioned above. Another cup with cream-coloured slip, painted dark brown, is characterized by its short neck, its handle, which is attached to the rim, and its body, which narrows considerably toward the base (Fig. 27). A large pot with buff slip, painted dark-brown, and with four handles has an unproportionally small hallowed base (Fig. 25). Two vases found together have light red slips painted in black and dark red (Fig. 24, 31). Both of them have fairly

¹² Tahsin Özgüç, *Kültepe Kazısı Raporu* 1948, P. 195, and *Kültepe Kazısı* 1949, P.188.

¹³ *Türk Tarih, Arkeologya ve Etnografya Dergisi* II, P. 50.

high bases, round bodies, short necks, and symmetrical knob-handles. Their well-baked thin walls are of clay with an admixture of sand. Although the shapes of these vases appear to be somewhat foreign to the Alişar III types, there is one partially preserved base of an Alişar vase which can be restored to a similar form¹⁴. We share the opinion that the Alişar III civilization, represented by the painted pottery spread over a definite area in Middle Anatolia, can be identified with a certain ethnical group. There does not appear to be any other way of explaining the existence of this civilization. However we are not yet in a position to establish whether this ethnical group was, as A. Götze assumes, Hittite¹⁵, or, as has been elsewhere surmised, Proto-Hattian¹⁶. The Cappadocian painted ware from the karum fits, as has frequently been pointed out, the conditions of the Alişar terrace or of Alişar level M₅¹⁷. There is no parallel to Alişar level M₆ in the karum. In the city mound of Kaniş the pure Alişar III civilization, i. e. that of Alişar level M₆, can be seen in three independent building levels. These levels are much richer than Alişar in quantity and variety of architectural remains, pottery, metal finds, and idols. In the different phases of the Alişar III civilization in Kültepe were found, together with painted pottery, specimens of monochrome vessels exhibiting important peculiarities. These vessels will have to be studied carefully. Only after such a study will it be possible to reach a thorough understanding of the essential nature of the Alişar III civilization. We must remember that Alişar is situated at the periphery of this civilization, and it is wrong to attempt the solution of its problems, which are more complicated than we may think, with reference to Alişar alone. From the point of view of architectural remains, the Alişar III civilization, which is more closely related to Alişar Ia-b than to the Hittite civilization, is characterized by 1-2-3 headed alabaster idols, a type not known in Anatolia in any other period¹⁸. We feel great reluctance to approach the historical problems of the Alişar III civilization since we are only beginning to understand its characteristics and its

¹⁴ OIP 28, Pl. 9, c 491.

¹⁵ A. Götze, *Kleinasien* 1933, P. 48, 55; for Götze's latest and more qualified statement of his views cf. *Proceedings of the American Philosophical Society*, vol 97, Nr. 2, P. 220 and foot-note 47.

¹⁶ *Kültepe kazısı* 1949, P. 204.

¹⁷ OIP 28, P. 208 ff. and 30, P. 427.

relation to the preceding and the subsequent civilization. Any attempt to solve these problems will have to be preceded by a careful analysis of the copious remains and of the comparative stratigraphy. In contrast with that of the old phase (the pure Alişar III civilization), the painted pottery of the Colony period can no longer be attributed to an ethnic group. Thus, in a level II house with two rooms belonging to a merchant known to us by name, we discovered four different types of vessels: monochrome Colony period pottery; hand-made painted Alişar III pottery; wheel-made painted pottery (Fig. 28); and imported North-Syrian-Cilician pottery. This discovery clearly demonstrates the impossibility of attributing the different kinds of Colony period pottery to different ethnic groups.

In the first of the two buildings excavated in 1954 we found a well-preserved jug of North-Syrian origin¹⁹ (Fig. 29 a-b). Its height is 21.8 cm., the width of its body 16.8 cm. The jug is red with light brown paint; on its shoulder there is a representation of an animal with short tail and long, straight ears (Fig. 29 b). The distribution, origin, and chronology of this type of jug have been most recently studied by Dr. *Seton Williams*²⁰. This type of pottery is not found in Kaniş after the first phase of the Colony period, i. e. level II, and we conclude from this that it was not imported in the Ib period, the period of *Šamsi-Adad I*. However, this does not mean that the pottery under discussion was not used in Northern Syria in the time of *Šamsi-Adad*. The types of imported Syrian pottery in level II are different from those in level Ib. Apart from the imported vessels, there are many examples of the influence, especially in regard to form, of Northern Syria on the Colony period pottery of Middle Anatolia²¹. However, no traces of this influence can be discovered in Kaniş after the Colony period.

¹⁸ Bossert, *Altanatolien*, 333-347. We attempted in an article published in 1941 to prove that these alabaster statuettes with disk-shaped bodies and several heads belonged to the Alişar III civilization (*Arkeoloji Araştırmaları* 1, 1940-1941, *İstanbul* 1941, P. 87-88).

¹⁹ For this sherd found in 1948 cf. *Küllepe Kazısı* 1948, P. 198.

²⁰ *Iraq*, Vol. XV, P. 57 ff.

²¹ We have discussed this matter elsewhere. It is impossible here to differentiate between, on the one hand, the handleless fruit-stands of the Kargamiş type found in levels Ib and II of the karum (*Küllepe Kazısı* 1949, P. 161, Pl. 27, 136)

In a level II grave we unearthed a stamp seal made of bone left as a burial gift (Fig. 30). It is probable that this seal, which from its form appears to have belonged to a native, bore a mask-motif similar to those on Alişar IIT seals²². The custom to leave their seals with the dead continued in the Ib period of the karum. A gold-rimmed cylinder seal of native style is evidence for the continuation of the custom.



and the pitcher we attribute to level II (*Bulleten* 42, P. 332, Pl. 58, 1-2) and, on the other hand, the Til-Barsib specimens (F. *Thureau-Dangin et Maurice Duan, Til-Barsib, Paris* 1936, P. 104-105, 109, Pl. 33, 13-14 and 27, 1-2). However, the Kaniš and Til-Barsib vessels do differ in technique.

²² *OIP* 19, fig. 185.

