

PRELIMINARY REPORT ON THE 1951 EXCAVATIONS AT KÜLTEPE

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Since the director of the excavations, Dr. Tahsin Özgüç, was in England, The Turkish Historical Society decided not to excavate in 1951 and sent me to the site to do some cleaning and study. Moreover, that year the Department of Antiquities, which had previously given money to buy fields, gave us money also for excavation. The staff consisted of: DR. KEMAL BALKAN (as Philologist) MAHMUT AKOK (as Architekt) BURHAN TEZCAN, NERİMAN TEZCAN assistants, DURSUN CANKUT photographer, ABDULLAH GÖK restorer, and me. We worked from August 22. to September 28. The excavations turned out to be very worthwhile for the Museum and had important archaeological and philological results. I am indebted to both institutions¹.

In 1951 we worked only in Trench D (Plan Y-Z/28 and Z/29). Here we excavated levels Ia-b and level II. Some of the Ia walls which appeared to have been high discovered were reused and repaired walls of level Ib. Some of these repairs were very careless and in some case the stone foundations of level Ia were merely placed on top of the mud-brick walls of level I which had fallen into disrepair. Although the walls of the latest levels were very badly destroyed and poorly preserved, we were able to ascertain that the houses of these levels were differently oriented from those of level II. This year again we found no tablets on the floor, no graves under the floor of level Ib.

¹ Here I should also like to thank PROF. ALBRECHT GOETZE who stay with us for 10 days, and MISS THERESA GOELL, architect of the Gözlükule excavations who worked with us for one week. The staff learned many things from PROF. GOETZE's discussions. MISS GOELL's observations about the relation of Gözlükule and Kültepe was very useful for the staff. The 45 distinguished members of the 22 nd International congress of Orientalists, and Mr. SETON LLOYD, director of the British Archaeological Institute in Ankara, and his wife visited Kültepe at the end of the season. They were interested in the problems of the ancient city.

The most important building of level II, oriented N-S, lies in square Y-Z/28 plan (Fig. 1-3, plan Nr. 1). This building which is 7.5 m. long and 4.5 m. wide has one large room (4.50 m. \times 3.80) and two small rooms (3.00 \times 1.80 m; 3.00 \times 2.20 m.) This is a smaller house of the same plan as that of *Adad-sululi*². Moreover, the richness of the finds and the fact that this is also a basement, provide further parallels with the *Adad-sululi* house. The floor of this house is 2 meter lower than that of the neighbouring houses. The walls of the large room are built of stone and covered with mud-plaster (Fig. 2). From a line of mud-brick on the east wall, we learned that the walls of the first storey were built of mud-brick. As in the *Adad-sululi* house no upright beams were used, and we found no trace of a hearth or fire-pot. Since the rooms on the West were disturbed down to the floor level (Fig. 2), we found nothing there. We found no trace of inside or outside doors. There was no stone or mud-brick base for the staircase. So we hypothesize a trap-door in the floor of the room of the 1st storey, through which one could descend to the basement by a ladder. These basements must have kept the houses free of the surrounding dampness. The traces of the mat, which covered the North-half of the room, were nicely preserved. It can be seen in the modern Kırşehir and Kaman. The floors of the first storey were made of beams laid across the room from the walls on top of which were placed reeds and mud-plaster. The platform of the small room with steps of the house which DR. TAHSİN ÖZGÜÇ found in 1950, is so situated that it could serve as the outside entrance to our house (Fig. 3). The situation of this platform and its relation to both buildings suggested to us that the newly discovered house might even be an addition to the building in Y-Z/27-28. If we look at the house which was published in 1950 report, we see that the building originally consisted of one central room with several smaller rooms around it; and when it became necessary to enlarge the building they added rooms connected to the old house by entrance halls. This fact makes us believe that our basements too might be additions.

Lying in two groups at the N. W. corner of the big room we found 50 unopened envelopes (Fig. 4). The pottery of the house was

² TAHSİN ÖZGÜÇ, Kültepe Kazısı Raporu 1948 (Ausgrabungen in Kültepe 1948, s. 142) and Kültepe Kazısı Raporu 1949) Ausgrabungen in Kültepe 1949, s. 140.

laid along the wall on a bench covered with a mat (Fig. 5-6). The large beak spouted pitchers which lay in a row had small spouted jars set in their mouths as covers. Large vases with covers were near them in a row. Beside the large spouted vessels lay a 4 handled crater, next to which a six handled fruitstand filled with cups, then a 2 handled bowl also filled with cups. All the pottery is unused. They must have been put here to be sold or to be shipped somewhere. There are too many for normal household necessities. Close to the South wall of the room there were pieces of manganese ore which contained much iron. In the middle of the room were two bronze cymbals. The house, which according to DR. KEMAL BALKAN belongs to a native *Beruaa*, shows that the basements were used as depots for tablets and pottery.

Most of the houses of the second level situated in the area Y-Z/28-29 have two rooms. The masonry technique and the size of the mud-brick of these partially excavated houses is the same as we had previously found. All of these buildings have adjacent walls which are parallel to each other but independent. The walls of the neighbouring houses are parallel without exception, even a projection in the first wall was followed by the line of the second wall. These peculiarities are not found in other Anatolian cities, and seem to be limited to the karum Kaniş.

The forms, the technique of the pottery discovered this year is very similar to that of previous years, but we have some important new details. Although the large beak spouted pitchers represent the well known painted Kaniş type, new elements are seen in the large size of the pots, the beak rising from flattened surface, and the panel of painted decoration on the shoulder under the spout (Fig. 7). An oval pitcher with a small flat base, short, wide lip, made of dirty cream clay, wetsmoothed is a unique piece in the Karum (Fig. 8). The same type was found in Alişar U-28 and T-27³. A deep bowl (Fig. 9) which has six triangular handles placed on the carinated shoulder (mouth diameter 50 cm.) is the same type as the bowls found in 1950, which had, however, thicker walls. We have many examples of fruitstands in level Ib and II; this year we discovered one with six handles (Fig. 10). This proved that an object or a

³ OIP 20, Fig. 183.

second level seal impression which we thought resembled a comb must be a fruitstand. A deep bowl, covered with highly burnished red slip (with four symmetrical handles) is among the best preserved examples of this common type (Fig. 11 a-b). The ribbing of the rim the way the animal bites it, can be found in other types of pottery which is made in the same technique and with the same skill. The deep crater which is different in shape from the above is the first complete piece of this type we have unearthed in Kaniş (Fig. 12). The surface between the handles is decorated with painted panels of well known Kaniş designs, wavy lines, crosshatched triangles, and water-birds. Here we see no organic relation between geometric design and the birds. A cup with a ribbon handle and a pouring up, in the centre of which is a small pedestal on which sits a bird, represents an original form (Fig. 13).

Of the metal objects, aside from the symbol (Fig. 14) which we do not know elsewhere in Central Anatolia, the most important object is a lead figurine, made from a stone mould, representing a partially draped female (Fig. 15). The importance of the object is its findspot in level I which helps to date the numerous similar figurine. The figure is broken below the hips (height 4.3 cm., wide 2 cm.). Her crescent headdress is decorated with diagonal lines and comes down to cover her ears. Two curled locks of hair hang from under the headdress to the neck. She has a full nose, large protrudent eyes, wide mouth, broad chin, rounded cheeks, thick neck and sloping shoulders. She wears a double necklace. From her short sleeves we see that she is dressed above the waist. Her arms are bent at the elbow. Her hands have four long fingers. The way of representing the hands is very similar on the seals of the *Şaluvanda* style (Fig. 30). The hands are cupped under the breast. A ribbon which begins between the breasts, goes down to her waist. Another ribbon hangs down from the navel the pubic triangle is covered by relief lines.

It is well known that lead figurines and their mould have a wide distribution in the Near-East⁴, but only the Alişar figurines come

⁴ These are collected by D. Opitz in *Altorientalische Gussformen, aus fünf Jahrtausenden vorgriechischer Kultur, Festschrift Max Freiherrn von Oppenheim zum 70. Geburtstage gewidmet von Freunden und Mitarbeitern, Berlin 1933, s. 179*. We will abbreviate this article: D. Opitz below.

from an excavation ⁵. Our example closely resembles the Alişar female type which may be dressed or partly dressed, nude, alone or with a male figure ⁶. However, the headdress of our figurine is different, and there are no examples at Alişar of only the upper part of the figure being dressed. There the figures are either completely dressed or completely nude, but if partially dressed have only a skirt. The details of the face and hair are very similar. The arms bent at the elbows, the hands holding the breasts, the softness of the lines of the body are also very similar. The examples reportedly found in levels II-V at Troy⁷, the female figure in the moulds from Abu-Habba and Akhisar⁸ belong to the same group but differ from the Alişar and Kaniş group in the different kind of necklace are on thinner and longer necks, the shoulders are square, arms hang at the sides and the hair coming down to the shoulder is arranged differently. We must add to this group, the female figure on the Louvre⁹ mould, and the female figure from the trio-group which is said to have come from Kültepe¹⁰.

From the stylistic point of view we need make no difference in the date for this group. Although D. Opitz¹¹, was successful in dating them on stylistic grounds, he brings the end date of some of these figures to too later period. BITTEL¹², who has written that the Trojan figurine had an Eastern origin is right in dating it to the first half of the second millenium. LANDSBERGER had dated these more closely to the beginning of the second millenium¹³. When I was attempting to date the Alişar material and levels, I arrived at a date of 20th to 17th for the figurines, and said that date could not be earlier or later. The new figurine shows that all the finds, which belong to this style, can only be dated to the period of the colonies¹⁴.

⁵ OIP 19, s. 127; 29, s. 191 and BOSSERT, *Altanatolien* 349-358.

⁶ OIP 29, Fig. 230, cl 295, cl 315, c 2317, dl 54, c 916; 19, Fig. 157, bl 445.

⁷ H. SCHMIDT, *Heinrich Schliemann's Sammlung, Trojanischer Altertümer*, Berlin 1902, s. 255.

⁸ D. Opitz, s. 189, Pl. VII, 7; VI, 6.

⁹ D. Opitz, s. 192, Pl. VII, 8.

¹⁰ *Syria* 10, s. 2, Fig. 1 and D. Opitz, s. 194, Pl. VII, 9; *Altanatolien* 363.

¹¹ D. Opitz, s. 196, 198 and 204.

¹² K. BITTEL, *Prähistorische Forschung in Kleinasien* 1934, s. 39-40.

¹³ *Belleten* 10, s. 238, note: 6.

¹⁴ Alişar Eti Buluntularının Tarihlenmesi (*Arkeoloji Araştırmaları II*, Ankara 1945) s. 83.

LANDSBERGER, who wrote that these figurines have a wide distribution, said that they represented the Mother Goddess¹⁵. The nude goddess on the cylinder seals of Kültepe appears in various forms, for instance on the Syro-cappadocian seals which show a strong Babylonian influence, the goddess lifts her skirt or holds her breasts. The body of this figure looks like our figurine, but she always wears a helmet and the face is always in profile. As Opitz noted¹⁶ and as the new material does not contradict him, the goddess on the Native Style seals who holds her breasts, is nude from the waist up, is shown full face. The details of her face and the upper part of her body are very similar to the female lead figurine types, especially to the British Museum example¹⁷.

* * *

Except for a few pieces all of the tablets and envelopes come from the same room (Fig. 4). They were on the floor of the basement in plan Y-Z/28, in two small groups in two baskets. Most of them are black, some are grey. They were found in the same condition as those of the *Adad-sululi* house, that is they were soft and inclined to be broken up. In the archive which belonged to a native named, *Berua*, there were 43 envelopes and fragments. In contrast to previous seasons, this year we found neither cylinder nor stamp-seals. However, on the envelopes there are seal impressions of approximately 85 different people. Among these, about sixty belong to the natives (of which nineteen are stamp-seal impressions). About twenty are Old-Assyrian, two are Old-Babylonian, three are Syro-Cappadocian, the distribution of seals in each group is different from that of previous seasons, especially from the high proportion of native seals and stamp-seals. There are a number of stamp-seals which help to explain previous finds, and others which represent many kinds of subjects. We have attractive examples of animal heads turning around the same axis which are a specialty of the Colony better to say Old-Hittite Period¹⁸. One of these, stamped on the obverse and lower edge of the envelope of Kt.d/k 27, eight birds heads divide the surface of the seal in equal parts (Fig. 16). Because the seal

¹⁵ Belleten 10, s. 238, note : 6.

¹⁶ D. Opitz, s. 204.

¹⁷ D. Opitz, s. 199, Pl. VIII, 15.

¹⁸ Alişar Eti Buluntularının Tarihlenmesi, s. 87.

had been made with the design in relief, the impression is the negative, that is the birds are sunken and the space between them in relief. The neck of the birds is ribbed with parallel lines. The number of heads in this type of design varies from 2, 4, 6, 8 indicating that this was not a very canonical design. Our impression helps in establishing that the Louvre seal impression (Nr. 9389) has the same design¹⁹.

The seal impression representing a lion attacking a couchait mountain sheep with a bird, fish and head of an animal in the field is stamped twice on the obverse of Kt.d/k 48 (Fig. 17). Stamped on the reverse of the envelope Kt.d/k 52 there is a sheep-man standing between two animals (Fig. 18). On the envelope Kt.d/k 23, there is one stamp-seal impression representing a rabbit (Fig. 19). On the left edge of the same envelope two other impressions from the same stamp, showing a four legged animal turning its head back, animal head and an object resembling a pitcher, and other unidentifiable objects (Fig. 20). The animals which form the main subject of the stamp-seals, also were preferred on the native style cylinder seals. They are abbreviated examples of the crowded animal representations on the native style cylinder seals where they are seen lying, walking, running.

Among the cylinder seals, especially in the group of the Native-Styles, the procession of gods, adoration, war and hunting scenes, animal files, are the most important subject.

A seal depicting 4 repeated figures of the same god, carrying an eagle and a rabbit in his left hand and a crook across his right shoulder, proceeding toward a Gilgamish type with streams, is in the *Şaluvanda* style (Fig. 21). There is some indication that these gods are standing on animals. If they are, there is no doubt that the animals are stags or antelopes, because on the native style cylinders, the god whose attributes are an eagle, rabbit, and crook, stands often on a stag, rarely on an antelope²⁰. In the native, especially the *Şaluvanda* style, the adoration scenes are very crowded.

On the reverse of envelope Kt.d/k 24 there is a cylinder impression (Fig. 22) representing an adorant who brings an (Ausguss-

¹⁹ J. LEWY, *Tablettes Cappadociennes* II-3, Pl. CCXXXVIII, 101.

²⁰ Kültepe Kazısı Raporu 1949, (Ausgrabungen in Kültepe 1949, s. 104, 107).

kanne) with a zoomorphic spout to a seated god who drinks with a straw from a hydria ²¹. Behind the seated god is an animal file above the first two figures of which, are two small men, crouched. Over the third figure in the file a smaller animal is seen. Behind the file comes Adad standing on a crouching bull. One of the most attractive of the Old-Babylonian style, is the seal on Kt.d/k 8, which represents two deities, led by Şamaş, being adored by a figure behind whom stands his protective goddess (Fig. 23).

We have an excellent example of the war scene in the native-style. Since we found two impressions on different envelopes, it is easy to establish the details of the scene. The country side scene is set by the animals. Among them stands a god holding a goblet in his right hand, and over his left shoulder, an axe. In front of him, a small crouching man aims his bow at a prostrate figure and another small standing man spears a man who falls backward (Fig. 24).

We have many examples of the hunting scene on one of them among a mass of animals, a crouching man spears a lion (Kt.d/k 10 = Fig. 25). On another example two antelopes and heraldically back to back with a tree between them. This design is repeated and between the heads of the animals stands a man who spears each of them in the neck (Kt.d/k 37 = Fig. 26). His clothes come down to his hips, he wears a skull cap. This man who represents an interesting type, most closely resembles a bird-man holding griffins on a Boğazköy seal ²². On a seal which contains only animals, very crowded together, we find both normal animals such as a lion, a monkey, an antelope and a horse, and mythological figures such as a goat-fish (Kt.d/k 16 = Fig. 27). Animal file may be presented in one (Kt.d/k 51 = Fig. 28) or two registers (Kt.d/k 17 = Fig. 29).

Even from the short description, it should be apparent that though the archive is small, it contains a valuable collection of seal impressions, and gives us some important information in regarding to the style and the motives. We suggest that the stamp-seals, of

²¹ Kültepe Kazısı Raporu 1948 (Ausgrabungen in Kültepe 1948) Pl. LX, 164 a-c.

²² K. BITTEL und G. GÜTERBOCK, Boğazköy I, Neue Untersuchungen in der hethitischen Hauptstadt, Berlin 1935 (APAW 1935, Nr. 1) Pl. 30, 6.

which we have only impressions, may have been made in the same shape as Hittite stamp seals. In previous seasons we have had good evidence for this. The style of the design on many of the Native cylinder seals is very close to that of the stamp seals.

The seals of this year confirm what we had previous evidence for in architecture, with the exception of a very small group of pottery, statuettes of deities, jewelry, weapons, that is, all that culture of the Karum is a local culture, better to say Hittite culture.



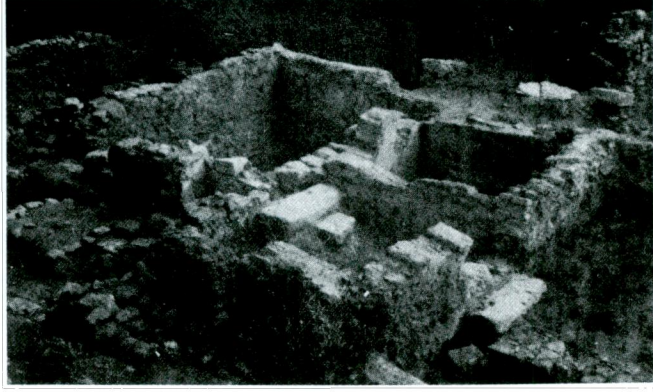


Res. 1



Res. 2

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Res. 3



Res. 4

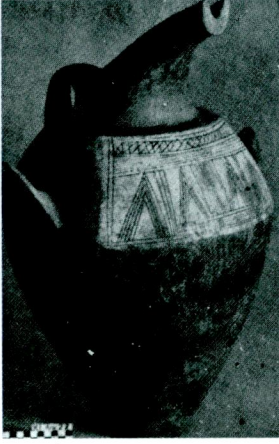


Res. 5



Res. 6

N. Özgüç



Res. 7



Res. 8



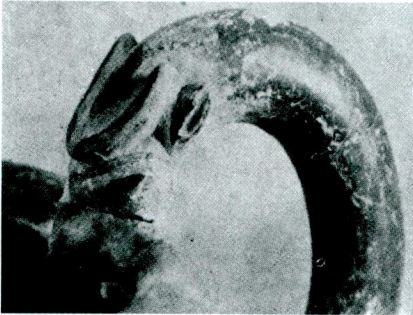
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←Res. 10

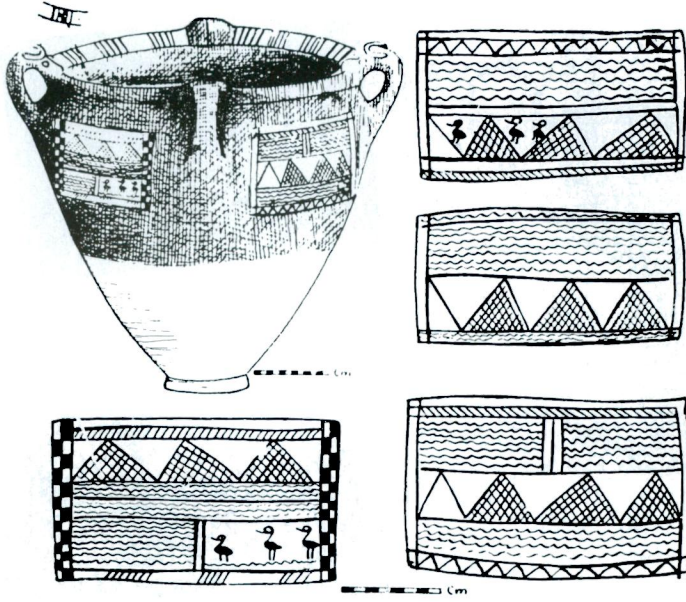


Res. 11^a →

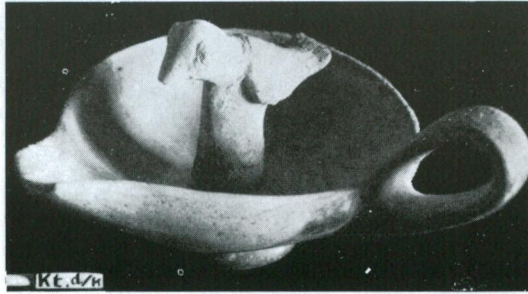


←Res. 11^b

N. Özgüç



Res. 12



Res. 13



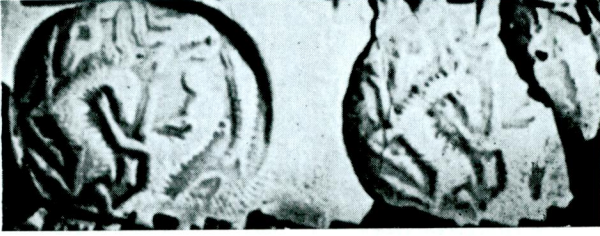
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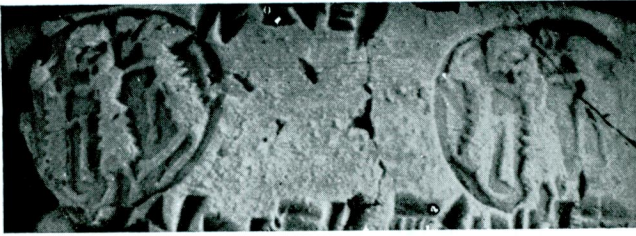
Res. 15



Res. 16



Res. 17



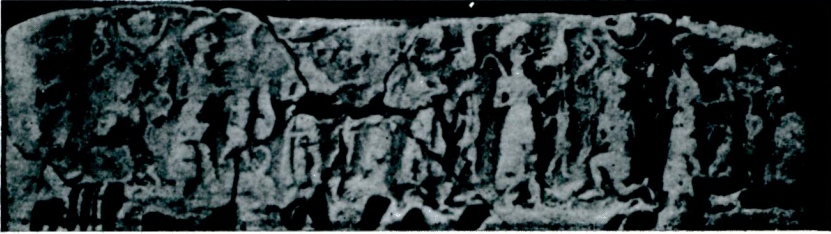
Res. 18



Res. 19



Res. 20



Res. 21



Res. 22



Res. 23



Res. 24



Res. 25



Res. 26



Res. 27



Res. 28

N. Özgüç

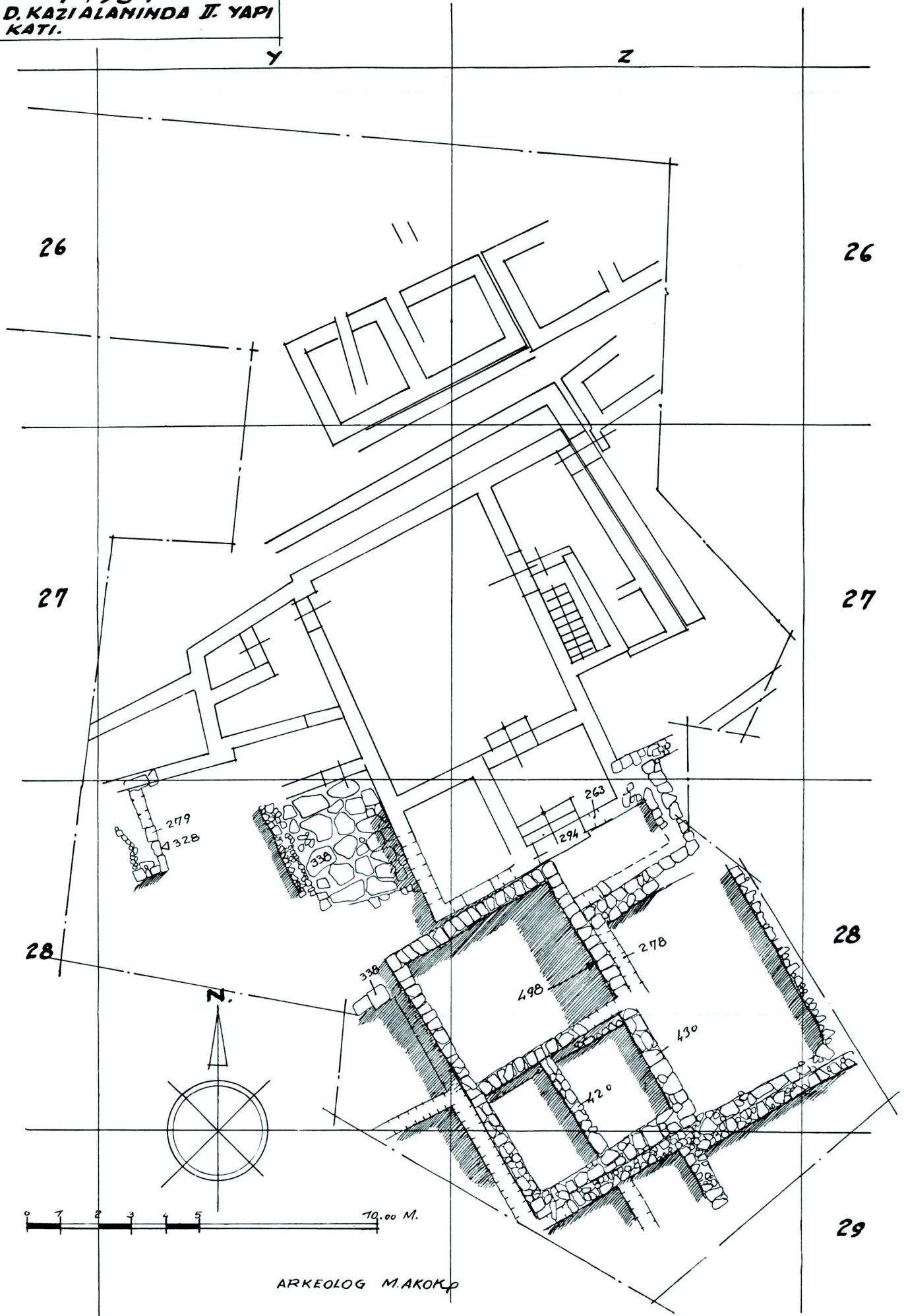


Res. 29



Res. 30

TÜRK TARİH KURUMU
KÜLTEPE KAZISI
1951
D. KAZIALANINDA II. YAPI
KATI.



Plan 1